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

“engages by its simplicity and moves by its emotional intensity”
The Australian
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The Company was founded by Sally Chance in 1991 following the MOC Connections project organised through Carclew Youth Arts Centre. The Company was incorporated in 1996.
... one of the great treasures of Adelaide

Neil Armfield
Adelaide Festival

company history

major productions

2016
In The Balance (remount)
Adelaide Cabaret Festival
Dunstan Playhouse
Adelaide Festival Centre

Debut 5 – the dancers direct
Restless Studio, Adelaide

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

Salt
Odeon Theatre

2012
Howling Like a Wolf
Queen’s Theatre, Adelaide

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
Co-production 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 Festival
The Space Theatre

1999
Drift
Fest West 99
Outdoor roving performance

... one of the great treasures of Adelaide

Neil Armfield
Adelaide Festival
1999+00
**Precious**
Come Out Festival
Cirkidz Hall
+ Adelaide Season
SA Opera Studio
+ Sydney Paralympic Arts Festival
York Theatre, Seymour Centre

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**

2006-16
**Restless Central**
The core open access workshop program open to all young people with and without disability in Adelaide. Runs during school terms

2013-16
**Links**
Ongoing workshops for 8-14 year olds with disability

2008+09+11+13+16
**Debut – the dancers direct**
New short dance works directed by senior Restless dancers working with professional mentors. five works in 2008, four in 2009, three in 2011 and five in 2013 and 2016. 2009 featured a collaboration with visual artists from Tutti Arts. 2009, 2011 and 2013 and 2016 featured collaborations with dance students from Adelaide Centre for the Arts

2005+06+11+14
**Dot To Dot**
Tutor training program for people interested in the Restless ways of working
2005-16
**Growth Spurt**
Fifteen 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

---

**individual workshop series**

2016
**Aboriginal and Torres Strait Islander Masterclass Series**
Three masterclasses by leading Aboriginal dancers

2016
**Frantic Assembly Residency**
Three day residency by UK based physical theatre company

2015+16
**Restless in Alice**
Week long residencies with Incite Arts in Alice Springs

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+15+16
**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**
Seventeen 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 and 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
Time flies!

Whilst 2015 was a year of change, 2016 has seen many outstanding achievements for the now 25 year old Company in its lovely new (and now energy efficient) home.
The Cabaret Festival performance of *In The Balance* with The Audreys was a highlight among many in 2016, bringing the Company to a new and very appreciative audience.

As I write the Company is gearing up to perform for the very first time in the Adelaide Festival, which is a huge testament to the level of excellence achieved by the dancers in the Company led by the incredible Artistic Director Michelle Ryan, and ably assisted by the very talented Roz Hervey.

I would like to publicly thank the Australia Council for the Arts for the award of four year funding which gives the Company the confidence to plan over the next four years, Carclew and Arts South Australia for their continuing commitment to the Company and Perpetual and the donor’s circle for their support of the Company. Without this support the Company simply could not achieve the amazing things it does.

I would like to thank Nick Hughes, Company Manager, whose steady hand guides the Restless ship effortlessly through the seas of arts administration, Belinda Hellyer, Development Manager for her efforts in obtaining grant and donation funding which provides much-needed financial security and a more diverse funding base for the Company together with Maggie Armstrong whose unwavering financial and managerial assistance is invaluable.

I also want to acknowledge the very valuable work done by my fellow Board members, our tutors and other staff during 2016 who are too numerous to name but without whom we could not function, let alone achieve the great things we do.

I wish to close by thanking the people that 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, in particular the members of the donor’s circle, for being part of the strong and vibrant community that is Restless.

2017 is an exciting year ahead and I wish the Company every success.

Nick Linke
Chair
2016 was a year of great achievements across an array of areas including performances, creative developments, initiatives, workshops, funding and our fabulous new studio in Gilles Street.

The launch of the new studio in April brought together the Restless family and supporters. It was a moment to acknowledge all the work by so many people over the many years as the company celebrated its 25th birthday. It was also a moment to embrace what lies ahead for the company. It is exciting!

The company is working closely with Kaurna Senior Custodian, Karl Telfer as Cultural Advisor as we embark on a journey of understanding the spirit of place.

“almost unbearably beautiful duets and solos”
The Advertiser
The opening ceremony at the studio launch led by Karl, embraced inclusivity on a new level. At the launch we announced our main season for 2016. *In the Balance* would be performed in the Adelaide Cabaret Festival on the Playhouse stage with The Audreys playing live as a four-piece band. The inclusion of Restless in a mainstream festival at the Adelaide Festival Centre was a huge recognition of the quality of work the company is producing. The emphasis was not on disability but on the company’s dancers as artists. The cheering by the audiences at the end of the shows proved how amazing and skilled our dancers are. I would like to thank the wonderful team that brought the production to fruition. The company’s creative team, staff, crew and support staff did an amazing job as did the dancers. The addition of The Audreys live on stage brought the production to a whole new level. It felt like a defining moment for the company. As a result of the success of the season, we will be included for the first time in the Adelaide Festival with a new work in 2017. A fantastic outcome!

The performance season of *Debut 5 - the dancers direct* was another highlight for the company. A huge congratulation to the five directors selected from the Youth and Senior Ensembles. The works created were original in a way only Restless can do: beautiful, funny, touching and skilful. Thank you to the mentors who provided guidance and encouragement. The production was so fabulous that we had to add an extra show due to audience demand. The transformation of the studio into a performance space was wonderful to witness. Once again, thank you to our creatives, staff and crew who made everything happen seamlessly. I’d also like to acknowledge and thank all the people who donated to our Give Me 5 campaign, which resulted in matched funding by Creative Partnerships Australia. This support made *Debut 5* happen.

The future is looking bright with the creative developments of three new works. Two internationally renowned guest choreographers, Caroline Bowditch and Meryl Tankard spent time with the company. Caroline will create a work for the Youth Ensemble to premiere in 2018 and Meryl is working with six dancers she selected for a production in 2019. The third creative development, *Intimate Space* will premiere in March 2017 and I have been fortunate to work with Josephine Were, Roz Hervey and an amazing creative team on this development. Restless enjoyed an unprecedented number of guests for residencies, masterclasses and workshops during 2016. The UK based company Frantic Assembly conducted a three-day residency, which brought together Restless artists with actors from Flinders University, AC Arts and experienced independent artists. Frantic Assembly has a clear methodology, which enabled a sharing of skills and mutually beneficial learning processes between the Restless artists and the guest workshop artists. We also introduced the Aboriginal and Torres Strait Islander Masterclass Series, which brought together aboriginal and non-aboriginal dancers with and without disability. The workshops were led by leading artists Frances Rings, Gina Rings and Deon Hastie. The company also spent one week in Alice Springs as part of the Restless in Alice series by Incite Arts.

The workshop program continues to evolve and develop. We welcomed many new participants to the *Links* program. It will be wonderful to see these dancers grow over the coming years. The company has a strong group of tutors with and without disability to call upon to conduct the main workshop program of *Links, Central, Youth and Senior Ensembles* as well as our additional programs Growth Spurt and SCOSA. Thank you to our fantastic tutors and all the participants and parents and support staff.

With the company securing four year funding from the Australia Council for the Arts, we can take a moment to celebrate the last 12 months with the reassurance that we will be able to create great art in the immediate future. Thank you Arts South Australia for our fantastic studio and venue. With the support of our State funding bodies, Carclew and Arts South Australia the company will continue to blossom. I hope our supporters will continue to engage with the company so we continue to create art and to dream about the amazing possibilities.

Lastly but certainly not least, thank you to Nick, Maggie, Roz and Belinda for all your work and for being fabulous people.

Michelle Ryan
Artistic Director
This year was busy and full of excitement as the company performed with The Audreys at the Adelaide Cabaret Festival and hosted *Debut 5 - the dancers direct* with five amazing shows performed at the new studio. The new high tech studio with a sprung floor is a valuable addition to the company. It is an incredible dance space and facility that is accessible and modern.
From a dancer’s perspective the new studio gives me confidence to be physical and push my limitations knowing that the floor will support my body. All the dancers have adapted to this new space and are really excelling in this new environment.

It feels like the company is maturing and pushing new boundaries in dance, performance and self-expression. As a dancer I feel like our Artistic Director is giving all the dancers a challenge and a fair amount of performance in the works. As a dancer who has been with the company since 2010 I am really impressed with the level of creativity and the inclusion that is now offered through Senior Ensemble right through to Links. Having such diversity in age is bringing new personalities and depth to the company and as a dancer it enables me to work with a wider range of dancers.

Performing at the Adelaide Festival Centre was such a buzz for me. Accompanied by The Audreys it was a memorable experience. Looking out into the audience at the Dustan Playhouse was nerve racking and exhilarating. I think as a company we were proud of our achievements and I am sure this will continue on into 2017 with our performance in the Adelaide Festival.

As a dancer I want to find new pathways in movement and not be restricted to my own style. I am definitely looking outwardly to try new ways of thinking about movement. My motto that big is always better in my dance style is something I am rethinking; this part of my dance practice is always evolving.

Having guest dancers come in from AC Arts and Flinders University is great for the company. New dancers bringing in new creativity and movement patterns inspires me and refreshes my practice. I think that the company is benefiting from these partnerships, I look forward to seeing more input from visiting artists.

One thing I really noticed this year was the joy dance is bringing to all involved in Restless. Perhaps I have broadened my outlook on the company. I just feel I am really happy to sit back and see the art and pleasure the dancers get from creating it. There is a lot of trust in each other which I feel is part of the growth I am seeing right through the company.

Jesse Rochow
Dancer
Restless is in a period of growth! Our turnover increased in 2016 by over 20% compared to the average turnover over the previous four years. Part of the increase was a reflection of the high level of activity which was funded by the company accessing more funding sources to pay for that activity.
However, much of the increase was because for the first time Restless has had a successful giving and donations program and much of that success was because Belinda Hellyer is a very effective Development Manager. Restless broke new ground with a successful application to Perpetual. There are four trusts who are supporting the core workshop programs over the 16/17 financial years. This is a very competitive arena and a great reflection of the high esteem that the work of the company is held in. While the asset base and turnover are impressive statements of the worth of the company, its most valuable assets are the people who work for Restless. We have fantastic teams of people as creative artists, within the tutor teams and in the office. Thank you to everyone who worked so hard last year to keep developing and improving the work.

Restless moves into the first year of its four year funding from the Australia Council for the Arts in very good shape and ready for the challenges of a period of growth.

Nick Hughes
Company Manager and CEO
"It's an amazing company of dancers and performers. But what you don’t see on stage is disability, you just see an extraordinary group of human beings dancing with such heart and such talent.

Neil Armfield
Adelaide Festival co-director
In The Balance

This production was the first time Restless has appeared in the Adelaide Cabaret Festival and the first time we have performed on the Dunstan Playhouse stage in the Adelaide Festival Centre. We gave performances on June 22 and 23.

The production was originally staged in 2014 as Michelle Ryan’s first major work for the company and featured the music of Adelaide based band The Audreys. For the re-mount The Audreys played live and were incorporated into the action. Their soulful, sensitive and playful score made for the perfect emotional journey of the work.

In the Balance highlighted the joys and struggles of navigating relationships. Through a series of vignettes, In The Balance looked at how people behave and interact with each other in a social setting. The cast explored four simple words that can have extreme consequences: flirtation, rejection, inclusion and exclusion.

Artistic personnel

Direction
Michelle Ryan

Music
The Audreys
Taasha Coates and Tristan Goodall
with Cameron Goodall and Enrico Morena

Lighting design
Geoff Cobham

Lighting associate
Chris Petridis

Set + costume design
Gaelle Mellis

Assistants to the director
Jo Naumann Curren
and India Lennerth

Performers
Josh Campton, Darcy Carpenter, Felicity Doolette, Chris Dyke, Kathryn Evans, Jianna Georgiou, Michael Hodyl, Lorcan Hopper, Michael Noble, Caitie Moloney, Dana Nance, Jesse Rochow and Ebony Sultan.

Production Manager
Nathan D’Agostino

Stage Manager
Stephanie Fisher
Debut 5 – the dancers direct

Five stunning and diverse short works of dance theatre directed by senior Restless dancers. Each director was supported by a professional mentor. The resulting performances wonderfully illustrated the strong creative vision and determination of each Director. This was the fifth time that Restless has presented a Debut season and it set a new standard in terms of production values since it was the first production to be mounted in the new Restless Studio at Gilles Street which was transformed into a small theatre.

The casts for the five pieces were drawn from the Youth and Senior Ensembles and dance students from the Adelaide College of the Arts.

Artistic Personnel

Lighting design
Geoff Cobham

Costume design
Ailsa Paterson

AV
Chris Petridis

Costume construction
Emma Brockliss

Sound Assistance
Sascha Budimski

1 A Mysterious Lake
Director
Jianna Georgiou
Mentor
Peter Sheedy
Dancers
Chris Dyke, Jianna Georgiou, Michael Hodyl and Jesse Rochow from Restless and Gemma Trueman and Amelia Walmsley from AC Arts

2 Swell
Director
James Bull
Mentor
Nadia Cusimano

Dancers
Josh Campton, Lorcan Hopper, Michael Noble, Mark Tanner and Stuart Scott from Restless and Kiara Chester and Zara Richards from AC Arts
five new works with energy, confidence and sensitivity

The Australian

3 First Dates
Director
Rachel High
Mentor
Lisa Heaven
Dancers
Natalie Binks Williams, Kathryn Evans, Jenna Hann, Kym McKenzie, Caitlin Moloney and Dimitrios Vuthoylkas from Restless and Amelia Walmsley from AC Arts

4 What Bird Is That?
Director
Josh Campton
Mentor
Gina Rings
Dancers
James Bull, Josh Campton, Caroline Hardy, Lorcan Hopper and Dana Nance from Restless and Kiara Chester and Gemma Trueman from AC Arts

5 Free and Fearless
Director
Chris Dyke
Mentor
Larissa McGowan
Dancers
Chris Dyke, Jianna Georgiou, Jenna Hann, Andrew Pandos, Michael Noble and Ebony Sultan from Restless and Zara Richards from AC Arts
Production Manager
Geoff Cobham
Stage Manager
Trevor Griffin
Assistant Stage Managers
Jo Naumann Curren
India Lennerth
Cinzia Schincariol

Their concentration, focus and total immersion of themselves in the dance is a gift that will touch any audience member.

InDaily
An ability to throw themselves... without letting fear block them participant.

“An ability to throw themselves... without letting fear block them participant.”
A

Aboriginal and Torres Strait Islander Masterclasses

In 2015 Michelle Ryan went to Alice Springs and worked with a group of young aboriginal and non aboriginal people with and without disability. Some of the group were young, female, aboriginal and with disability and Michelle was struck by the layers of disadvantage that they live with. The experience convinced her that Restless had to reach out to young aboriginal people with and without disability in Adelaide and invite them to participate in the company’s programs.

She contacted four leading aboriginal dance artists: Frances Rings (Bangarra Dance Theatre), Gina Rings (Adelaide based dancer and filmmaker) Deon Hastie (Artistic Director of Kurruru Youth Performing Arts in Port Adelaide) and Gail Mabo (Queensland based dance artist and daughter of Eddie Mabo). The first three of these presented Aboriginal and Torres Strait Islander Masterclasses in the Restless Studio over three weekends throughout the year. Gail Mabo’s Masterclass will take place in early 2017.

The masterclasses were a great success and were attended by a mixture of Restless dancers and young aboriginal dancers.

Aboriginal and Torres Strait Islander Masterclasses were supported by the Arts South Australia ATSI Development Program.

Michelle also returned to Alice Springs in 2016 for another week long residency hosted by Incite Arts. She was assisted by Jesse Rochow.

Restless sees this work as the beginning of a longer journey, throwing open the doors of the Restless programs to young indigenous dancers over the next few years. Restless is working closely with Karl ‘Winda’ Telfer, Kaurna Senior Custodian, to ensure that appropriate cultural protocols guide this work.

Frantic Assembly Masterclass

Frantic Assembly is a London based company who have developed a style of making physical theatre that has many resonances with the approaches used by Restless. As soon as we heard that they were going to be working with the State Theatre Company SA in 2016, we asked them to conduct a three day residency in the Restless Studio. The Masterclass was a raging success with 20 participants – split about half and half between Restless dancers and other students and professionals.

This is a comment from one of the students:

The Restless group also have so much courage! An ability to throw themselves into something without letting fear block them, which in turn created some of the best and most interesting work.

The Masterclass was supported by the newly established Donor Circle at Restless. Thank you to them.
Restless ran two creative developments in 2016. The company is looking to develop new works over a longer period than in the past to ensure high levels of artistic integrity in the work.

"any lover of dance and humanity will not want to miss this
Indaily"
Zizanie

Zizanie is a new touring work directed by Meryl Tankard. Meryl and her long time collaborator Regis Lansac came to Restless and ran a two week Creative Development in November with a group of six dancers. We are delighted that Meryl has agreed to make a work for Restless.

Zizanie is a French word which can mean discord, mischief or chaos or stirring up trouble! It can also mean weeds: “A Weed is just a plant in the wrong place”.... Grayson Perry

Meryl is exploring what is normal? “What is acceptable? If someone is slightly different they are frowned upon. We are afraid of people who are not ‘like us’ because we don’t know them.”

The Zizanie Creative Development was supported by the Australian Government through the Major Festivals Initiative.

Elegance

Elegance is the working title for a new work by the Youth Ensemble in 2018. The director is Caroline Bowditch who is an Australian choreographer who has been based in Scotland for the last few years. Caroline conducted a three day Creative Development with the Youth Ensemble in April. She describes herself as a performer, maker, teacher, speaker and mosquito buzzing in the ears of the arts industry in the UK and further afield. She is an extraordinary artist who combines charm and humour with glowing advocacy for the rights of dancers with disability.

Elegance will be a work that seeps into the unconscious assumptions about glamour, handsomeness and allure that are so powerful in our fashion focussed society. Restless Dance will entertain with comic reversals of these assumptions from the point of view of disability.

The Elegance Creative Development was supported by a grant from Catalyst, the Ministry for the Arts funding program.
What a privilege it is to work for Restless Dance Theatre – a Company with such integrity, distinctiveness and vitality in the Australian arts landscape.

There were a lot of “firsts” for the company in 2016.

We undertook our first-ever major fundraising campaign Give Me Five raising an incredible $38,420. Matched dollar for dollar by Creative Partnerships Australia (CPA) through Plus1, the $76,840 we received in total enabled the company to deliver the fabulous Debut 5 – the dancers direct. The majority of the funds were raised from individual donors (140 to be exact!) and the matched funding was a huge incentive for people to give. Fortuitously, we also established a partnership with the Friends of the Australian Ballet SA who assisted us to fundraise at this crucial time. We thank them so much for their generous contribution. To all our valued donors, new and existing, big and small, we thank you so much for your support. A big “high five” to you all.

In 2016 we established the Restless Dance Theatre Donor Circle. The $3500 raised from our 14 members supported the very special Frantic Assembly residency. The showing at the conclusion of the residency was most impressive, proving what an amazing professional development opportunity this was for our artists. We hope to have more donors join the circle in 2017.

In 2016 we established our Bequest Program Rest With Restless that we look forward to promoting further in 2017 - a thoughtful way to ensure that the vital work of Restless Dance theatre continues for a long time to come.

Our workshop program received a major boost when we received a major grant of $45,500 through Perpetual. We are grateful to the Cecil and Neita Quail Charitable Trust, the Malcolm Trevor Kitching Charitable Trust, Cook Est A H and the Mary Isobel Field Smith Trust. We were also shortlisted for the Peace Foundation $10,000 major grant for our Aboriginal and Torres Strait Islander masterclass program.

I am proud to say that we are one of 10 organisations in SA that have been short-listed for the Impact100 SA major grant of $100,000. We look forward to submitting our full application in February 2017 for Kumangka and seeing how that plays out. It is great to have the opportunity to be exposed to many of the state’s philanthropists through this rigorous process.

Thank you so much to our amazing sponsors Community Bridging Services and Bent Creek Vineyards for their generous support of our company – we are so lucky to partner with you and we look forward to the future.

In addition to raising funds for the company, I have enjoyed working with the Restless team to create opportunities for the company’s works to be presented in high quality performance contexts and to tour locally, nationally and internationally in the future. It was great to represent Restless at APAM in Brisbane with Nick and Michelle in March and attend the APACA conference and PAX in Melbourne in August. I look forward to pitching the company’s new work Zizanie with Roz at the Queensland Touring Showcase in March 2017. The profile of the company is increasing locally, nationally and internationally and I am sure that it will not be long before we see our work programmed at venues and festivals across the country and round the world.

Here’s to a prosperous 2017.

Belinda Hellyer
Development Manager
Restless
Dance Theatre
Incorporated

Statement of financial performance for the year ended 31 December 2016

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<tr>
<th>Revenues from Ordinary Activities</th>
<th>2016</th>
<th>2015</th>
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<tr>
<td>Earned Income</td>
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<tr>
<td>Sponsorship Donations</td>
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<tr>
<td>Grants and Subsidies</td>
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<td><strong>Total Revenues</strong></td>
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<td>$591,862</td>
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<thead>
<tr>
<th>Expenses from Ordinary Activities</th>
<th>2016</th>
<th>2015</th>
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<tbody>
<tr>
<td>Salaries and Fees</td>
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<tr>
<td>Production</td>
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<td>Non Producing Activities</td>
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<td>$4,202</td>
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<td>Marketing</td>
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<td>Administration</td>
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<td><strong>Total Expenses</strong></td>
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<tr>
<td><strong>Net Profit</strong></td>
<td>$4,267</td>
<td>$8,472</td>
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Restless Dance Theatre Incorporated

Statement of financial position as at 31 December 2016

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<tr>
<th></th>
<th>2016</th>
<th>2015</th>
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<tbody>
<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>Total Current Assets</td>
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<tr>
<td><strong>Non-Current Assets</strong></td>
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<tr>
<td>Plant and equipment</td>
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<tr>
<td>Total Non-Current Assets</td>
<td>$7,019</td>
<td>$7,425</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$505,113</td>
<td>$519,609</td>
</tr>
<tr>
<td><strong>Current Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables</td>
<td>$29,574</td>
<td>$42,465</td>
</tr>
<tr>
<td>Grants in advance</td>
<td>$221,597</td>
<td>$274,241</td>
</tr>
<tr>
<td>Provision for employee entitlements</td>
<td>$45,371</td>
<td>$36,770</td>
</tr>
<tr>
<td>Auspice Funds and Customer Deposits</td>
<td>$3,381</td>
<td>$3,741</td>
</tr>
<tr>
<td>Project, Touring, Marketing and Access Provisions</td>
<td>$54,321</td>
<td>$29,421</td>
</tr>
<tr>
<td>Total Current Liabilities</td>
<td>$354,244</td>
<td>$386,638</td>
</tr>
<tr>
<td><strong>Non-Current Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Provision for employee entitlements LSL</td>
<td>$30,337</td>
<td>$16,706</td>
</tr>
<tr>
<td><strong>Total Non-Current Liabilities</strong></td>
<td>$30,337</td>
<td>$16,706</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>$384,580</td>
<td>$403,344</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td>$120,532</td>
<td>$116,265</td>
</tr>
<tr>
<td><strong>Equity</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Retained Earnings</td>
<td>$116,265</td>
<td>$107,793</td>
</tr>
<tr>
<td>Current Year Earnings</td>
<td>$4,267</td>
<td>$8,472</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$120,532</td>
<td>$116,265</td>
</tr>
</tbody>
</table>
Restless Dance Theatre Incorporated

Statement of cash flows for the year ended 31 December 2016

<table>
<thead>
<tr>
<th></th>
<th>2016 Inflows (Outflows)</th>
<th>2015 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>(497,420)</td>
<td>(345,805)</td>
</tr>
<tr>
<td>Production Marketing and Other</td>
<td>(143,559)</td>
<td>(193,894)</td>
</tr>
<tr>
<td></td>
<td>(640,979)</td>
<td>(539,699)</td>
</tr>
<tr>
<td><strong>Cash Inflows</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earned Income</td>
<td>122,136</td>
<td>50,335</td>
</tr>
<tr>
<td>Government and other Grants</td>
<td>479,752</td>
<td>531,309</td>
</tr>
<tr>
<td>Interest</td>
<td>6,520</td>
<td>8,246</td>
</tr>
<tr>
<td></td>
<td>608,408</td>
<td>589,890</td>
</tr>
<tr>
<td><strong>Net Cash provided by / (used in) Operating Activities</strong></td>
<td>(32,571)</td>
<td>50,191</td>
</tr>
</tbody>
</table>

**Cash Flows From Operating Activities**

<table>
<thead>
<tr>
<th></th>
<th>2016 Inflows (Outflows)</th>
<th>2015 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>(1,656)</td>
<td>(1,902)</td>
</tr>
<tr>
<td><strong>Net Cash provided by/ (used in) Operating Activities</strong></td>
<td>(1,656)</td>
<td>(1,902)</td>
</tr>
<tr>
<td><strong>Net Increase (Decrease) In Cash Held</strong></td>
<td>(34,227)</td>
<td>48,289</td>
</tr>
<tr>
<td><strong>Cash at 1 January</strong></td>
<td>480,722</td>
<td>432,433</td>
</tr>
<tr>
<td><strong>Cash at 31 December</strong></td>
<td>446,495</td>
<td>480,722</td>
</tr>
</tbody>
</table>
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 2016, 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 2016 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 28th March, 2016
Hackney SA
Statement by members of the committee for the year ended 31st December 2016

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 2016 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 27th day of March 2017.
Summary of grants received

Grants and Sponsorship

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sponsorship and other</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fundraising/Donations</td>
<td>43,026</td>
<td>14,432</td>
</tr>
<tr>
<td>Perpetual</td>
<td>22,750</td>
<td>0</td>
</tr>
<tr>
<td>Interest received and other</td>
<td>6,520</td>
<td>8,248</td>
</tr>
<tr>
<td>Total Sponsorship and other</td>
<td>72,296</td>
<td>22,680</td>
</tr>
<tr>
<td>Grants</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dance Board, Australia Council</td>
<td>149,391</td>
<td>130,399</td>
</tr>
<tr>
<td>Community Arts and Cultural Development, Australia Council</td>
<td>100,000</td>
<td>120,000</td>
</tr>
<tr>
<td>Creative Partnerships Australia</td>
<td>38,420</td>
<td>0</td>
</tr>
<tr>
<td>Department of Communications and the Arts (Catalyst)</td>
<td>13,000</td>
<td>0</td>
</tr>
<tr>
<td>Major Festival Initiative</td>
<td>10,000</td>
<td>0</td>
</tr>
<tr>
<td>Carclew Youth Arts Board</td>
<td>101,000</td>
<td>100,000</td>
</tr>
<tr>
<td>Arts SA Arts Organisations (Disability)</td>
<td>30,000</td>
<td>30,000</td>
</tr>
<tr>
<td>Arts SA</td>
<td>17,214</td>
<td>49,664</td>
</tr>
<tr>
<td>CEP – Artists In Residence</td>
<td>0</td>
<td>33,000</td>
</tr>
<tr>
<td>Disability SA</td>
<td>34,130</td>
<td>33,228</td>
</tr>
<tr>
<td>Richard Llewellyn Arts and Disability Trust</td>
<td>20,000</td>
<td>20,000</td>
</tr>
<tr>
<td>Community Benefit SA</td>
<td>34,755</td>
<td>15,245</td>
</tr>
<tr>
<td>Total Grants</td>
<td>547,910</td>
<td>531,536</td>
</tr>
</tbody>
</table>
Restless Dance Theatre has begun a journey of understanding the Spirit of Place. We know this place is ancient and that the living spirit of the first peoples still breathe here. We respect the continuing living spirit of culture which lives through their generations today. Restless acknowledges the family clans of the Kaurna Nation and we shall walk softly and with respect as we feel the footprints of their ancestors. Karl Winda Telfer
2016 was the second full year in our new home at 195 Gilles Street in the city and the first where we had the use of the brand spanking new Studio equipped with a sprung wooden floor, Tarkett, and sound and lighting systems. It is a wonderful resource for the company to have and is available for hire.

We had a big opening event in April which featured a smoking ceremony by Karl Winda Telfer and the Yellaka Dancers and a performance by the Youth Ensemble. We are continuing to work with Karl who has written an Acknowledgement of the Spirit of Place for Restless.

our people

Staff
Nick Hughes
Company Manager and CEO
Michelle Ryan
Artistic Director
Roz Hervey
Artistic Coordinator
Maggie Armstrong
Finance Administrator
Belinda Hellyer
Development Manager

Board
Nick Linke
Chair
Lead partner in legal firm, Fisher Jeffries’ Insurance and Employment Groups, practising in contentious insurance, employment and commercial law.

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

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.

Susannah Sweeney
Creative Producer of the DreamBIG 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.

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.

Caroline Ellison
Deputy Chair
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.

“dancing with such heart and such talent”
Neil Armfield
Adelaide Festival co-director
thank you

Restless wouldn’t exist without the generous backing of all our supporters.

“...energy confidence and sensitivity
The Advertiser”
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 Department of Communications and the Arts through the Catalyst Program. Creative Partnerships Australia and Perpetual Trustees. The South Australian Government through Carclew, and Arts South Australia through Arts Organisations (Disability), the Richard Llewellyn Arts and Disability Program and the Aboriginal and Torres Strait Islander Program, Community Benefit SA and Disability SA.

Community support and thanks
A special thanks to the families and supporters of the dancers for all their help and understanding.
Bent Creek Wines, Community Bridging Services, Copyfax on Gouger, Disability Services SA, Down Syndrome SA.

Restless Donor Circle
Anonymous x 6
Susan Babidge
Beverley Brown OAM
Ian Hardy & Anne Fisher
Christine Henderson
Caroline Manetta – Community Bridging Services
Jean Matthews
Rob & Jan Tanner

Heartfelt thanks to those who have supported the company with donations
Maggie Armstrong, Susan Babidge, Ms Anne-Marie Bailey, Stacey Baldwin, Frances Bedford MP, Judy Birze, John Bishop, Andrea Bodey, Dr Clare Bradley, Val Braendel, Robert Brookman, Jane Carpenter, Naida Chinner, Marty Ciebens, Paul Clark, Sheila Clark, Closer Productions, Ingrid Cother, Michaela Coventry, Jo Coventry, Alison Currie, James Darling & Lesley Forwood, Maryann Doollete, Clare Doube, Heather Dowling, Emily Duhne, Amanda Duthie, Daniel Edwards, Matthew Elson, Jade Erlandsen, Roslyn Evans, Friends of the Australian Ballet SA, Kaye Feetham, Vicki Folland, Sally Francis, Cate Franklin, Jane Geltch, George Georgiou, Robyn L Goldsworthy, A C Gorey, Gabrielle Griffin, Monica Hage, Mark Halls, Ian Hardy, Nick Hardy, Dr Richard Harries, Stephanie Hatton, Christine Henderson, Eileen Hennessy, Pamela Hervey, Gordon Hervey, John High, Louisa Hodyl, Karen and Marty Hoffensetz, Lorcan Hopper, Ann-Louise Hordacre, Greg Hordacre, Piper Horner, Simon Houghton, Nick Hughes, Jacqueline Hunt, Lorraine Irving, Kay Jamieson, Veronica Joyce, Carol Wellman Kelly, Lyndal Kobayashi, Alice Langsford, Jennifer Layther, Sue Leclercq, Harry Lenneth,

And many thanks to the following individuals for their support