

annual report



2015

RESTLESS
DANCE
THEATRE

VISION

PHOTOGRAPHY, THIS PAGE AND COVER: Shane Reid

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

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compa history

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

PHOTOGRAPHY: Shane Reid

annual report 2015





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

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 Festival
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



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

PHOTOGRAPHY: Shane Reid

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

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

company history

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



chair's report

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



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

PHOTOGRAPHY: Ben Searcy

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



... you all
continue to
inspire me
with your
courage,
determination
and passion

PHOTOGRAPHY: Ben Searcy

artistic director's report

annual report 2015





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* premiered 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

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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.

s 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.”

Restless

report



PHOTOGRAPHY: Ben Searcy



company

annual report

015 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.

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



What's a Nice Girl Like You Doing in a Place Like This? PHOTOGRAPHY: Andy Rasheed

“The company's excellent standards of work in art and disability will ensure that the venue remains a great asset for the disability community.”

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.

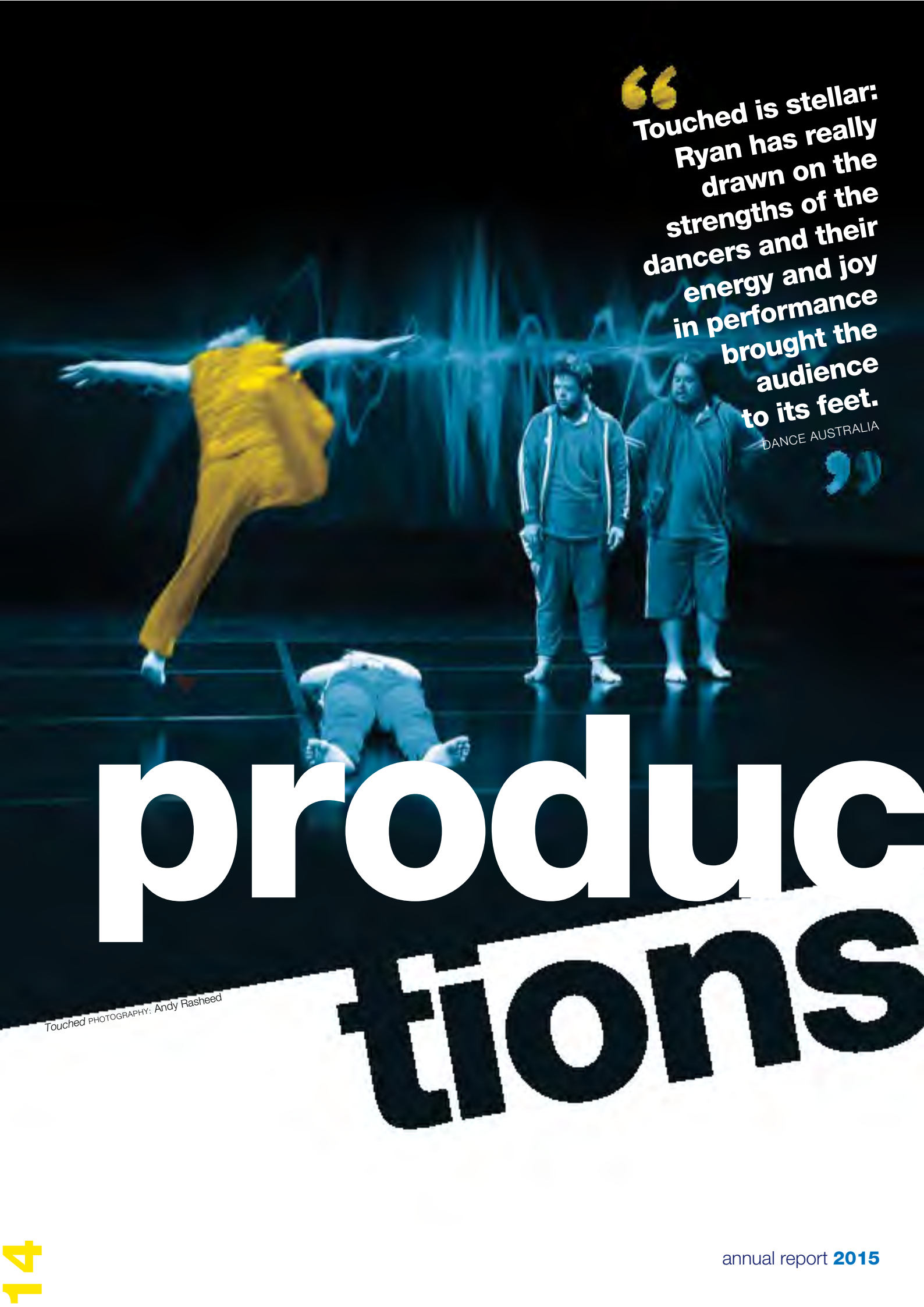
We were greatly assisted in this reaching out for more support by the addition of Belinda Hellyer to the Restless staff as Development Manager. Belinda's role is to expand our income from donations, fundraising and philanthropic sources. We will be launching a major fundraising drive: *Give Me Five*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

productions

Touched PHOTOGRAPHY: Andy Rasheed

Naturally was a double bill of *Touched* and *What's a Nice Girl Like You Doing in a Place Like This?*

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.

Artistic personnel

Direction

Michelle Ryan

Design

Ailsa Paterson

Lighting Design

Chris Petridis

Sound

Liz Martin

Assistant Direction

Josephine Were

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

What's a Nice Girl Like You Doing in a Place Like This?

This was the first production by the Restless Senior Ensemble. Dancers who have graduated from the Youth Ensemble are eligible to be invited to join the Senior Ensemble. The piece was created by the dancers of the Senior Ensemble working with Emma Stokes.

Throughout our lives we feel drawn to others, but how do we navigate the emotions, needs and pressures that arise? To trust our intuition and follow our urges may leave us feeling vulnerable. We look to the colour, flair and sensitivities of animalistic courtship to guide us on our personal journeys. We weave our ideas of romance with our more primal instincts.

Artistic personnel

Direction

Emma Stokes

Design

Ailsa Paterson

Lighting Design

Chris Petridis

Sound Design

Mario Spate

Assistants to the Director

Cinzia Schincariol and India Lennerth

Performers

Natalie Binks-Williams, James Bull, Rachel High, Kym Mackenzie, Dana Nance, Andrew Pandos, Anastasia Retallack, Jesse Rochow, Cinzia Schincariol, Mark Tanner and Dimitrios Vuthoylkas.

Tom Colwell, Caroline Hardy and Stuart Scott were involved in the making of the show.

Production Manager

Nathan D'Agostino

Stage Manager

Alex Hayley

“Emma Stokes takes full advantage of one of the company's most treasured characteristics, being their utter lack of inhibition.”

“66 responses
from the
participants
were
extremely
positive”

Community Work

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 Lenneth. 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.



PHOTOGRAPHY: Rachel Edwards

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 Lenneth 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.

PHOTOGRAPHY: Cath Leo



“Film,
dance and
art collide
”

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.



shared visions

PHOTOGRAPHY: Wendy Hosking

restless was able to continue the 2014 residency at the South Australia School for Vision Impaired in Park Holme. The 2015 residency was again held during Terms 2 and 3. Both years of the residency were funded through the Creative Education Partnerships – Artist in Residence program (CEP-AIR).

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

	2015	2014
	\$	\$
Revenues from Ordinary Activities		
Earned Income	45,894	67,246
Sponsorship Donations	14,432	8,328
Grants and Subsidies	531,536	526,738
Total Revenues	591,862	602,312
Expenses from Ordinary Activities		
Salaries and Fees	383,002	389,038
Production	92,973	83,904
Non Producing Activities	4,202	1,698
Marketing	39,166	48,350
Administration	64,047	75,308
Total Expenses	583,389	598,297
Net Profit	8,472	4,014

Restless Dance Theatre Incorporated

Statement of financial position as at 31 December 2015

	2015 \$	2014 \$
Current Assets		
Cash assets	480,722	432,433
Debtors	30,026	28,006
Prepayments	1,436	0
Total Current Assets	512,185	460,439
Non-Current Assets		
Plant and equipment	7,425	8,007
Total Non-Current Assets	7,425	8,007
Total Assets	519,609	468,445
Current Liabilities		
Payables	42,465	17,863
Grants in advance	274,241	274,193
Provision for employee entitlements	36,770	29,506
Auspice Funds	3,741	30
Project Touring, Marketing and Access Provisions	29,421	26,390
Total Current Liabilities	386,638	347,981
Non-Current Liabilities		
Provision for employee entitlements LSL	16,706	12,671
Total Non-Current Liabilities	16,706	12,671
Total Liabilities	403,344	360,653
Net Assets	116,265	107,793
Equity		
Retained Earnings	107,793	103,778
Current Year Earnings	8,472	4,014
	116,265	107,793

Restless Dance Theatre Incorporated

Statement of cash flows for the year ended 31 December 2015

	2015 Inflows (Outflows) \$	2014 Inflows (Outflows) \$
Cash Flows From Operating Activities		
Cash Outflows		
Salaries and Fees Expenses	(345,805)	(379,464)
Production Marketing and Other	(193,894)	(209,455)
	(539,699)	(588,919)
Cash Inflows		
Earned Income	50,335	67,392
Government and other Grants	531,309	564,037
Interest	8,246	9,645
	589,890	641,074
Net Cash provided by / (used in) Operating	50,191	52,155
Cash Flows From Operating Activities		
Cash Outflows		
Payment for Property, Plant and Equipment	(1,902)	(2,731)
Net Cash provided by/ (used in) Operating Activities	(1,902)	(2,731)
Net Increase (Decrease) In Cash Held	48,289	49,424
Cash at 1 January	432,433	383,009
Cash at 31 December	480,722	432,433

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

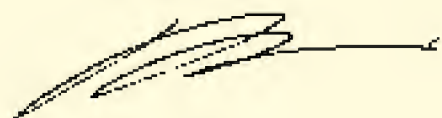
my opinion.

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 *22 March 2016*,
Hackney SA

Restless Dance Theatre Incorporated

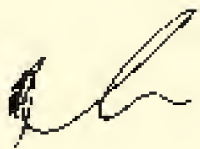
Statement by members of the committee for the year ended 31st December 2015

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:

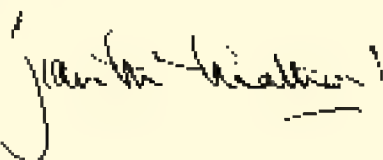
1. Presents fairly the financial position of Restless Dance Theatre Incorporated as at 31 December 2015 and its performance for the year ended on that date.
2. At the date of this statement, there are reasonable grounds to believe that the association will be able to pay its debts as and when they fall 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 24 day of

March 2015.

Restless Dance Theatre Incorporated

Summary of grants received

Grants and Sponsorship

	2015	2014
Sponsorship and other	\$	\$
Sponsorships	0	6,000
Fundraising/Donations	14,432	8,328
Interest received and other	8,248	10,686
Total Sponsorship and other	22,680	25,014
Grants		
Dance Board, Australia Council	130,399	198,045
Community Partnerships section, Australia Council	120,000	115,000
Australia Council Other	0	6,047
Carclew Youth Arts Board	100,000	93,929
Arts SA Arts Organisations (Disability)	30,000	30,750
Arts SA	49,664	0
CEP – Artists In Residence	33,000	23,000
Disability SA	33,228	31,967
Richard Llewellyn Arts and Disability Trust	20,000	20,000
Department Premier and Cabinet	0	8,000
Community Benefit SA	15,245	0
Total Grants	531,536	526,738

our people

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.
(Joined 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.
(Joined 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



Corporate members for 2015:
Bent Creek Vineyard

BENT CREEK

2015-2016

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
Jianna Georgiou
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

Katharine Annear, James Boyd, Freddie Brincat, Paul Bulman, Geoff Cobham, Caroline Ellison, Ralph Hems, Roz Hervey, Sophie Hyde, Julian Jaensch, Skye Jones, India Lennerth, Amelia MacDonald, Brian Mason, Gaelle Mellis, Tuula Roppola, Martin Sawtell, Augusta Soteriou, Emma Stokes, Simon Tothill, Clare Tizard, David Wakefield, Carla Zub.

Graphic design

Katrina Allan Design



thanks

“

The culture of the room became that every creative response was a valid and valued effort, which compounded the importance of acceptance and collaboration

”





RESTLESS

DANCE
THEATRE

Restless Dance Theatre

195 Gilles Street
Adelaide SA 5000

t +61 8 8212 8495
e info@restlessdance.org
w www.restlessdance.org

ABN: 67 255 633 917

annual report **2014**