





# Restless Dance Company Inc. Annual Report 2000

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## Vision Statement

To be a leading Australian Dance Company whose work is inspired by cultures of disability

## Our Mission

is to ensure that:

The direction and development of the Company is informed by a balance of artistic growth and quality community involvement

<b>Restless Dance</b>	is committed to the following principles...
<b>Innovation</b>	through exploration and artistic risk taking
<b>Participation</b>	through accessible and inclusive interactions and experiences
<b>Collaboration</b>	and partnerships which create mutual ownership of achievements

### Company Goals

- 1 To create and present excellent and challenging youth dance theatre
- 2 To provide high quality recreational arts opportunities for people with a disability
- 3 To increase the profile of dance and cultures of disability within the community
- 4 To develop artistic and leadership skills to continue and extend the Company's work
- 5 To operate an efficient and effective Company

### Background

Restless is one of Australia's leading youth dance companies, working with people with and without an intellectual disability to create dance theatre and run workshop programs which are stunning and inspiring.

People with a disability are powerful, expressive and distinctive performers, creating beautiful and dynamic dance theatre.

The dancers' skills are complemented by those of musicians, set, costume and lighting designers, to ensure that the performance is supported by high production values.

New works are planned each year. The company also takes productions on tour in South Australia and interstate.

## Company History

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.

## Major Productions

1993/4	<b>Ikons</b> Norwood Town Hall (Come Out Festival / The Gamewords, Melbourne (Next Wave Festival) "a visual and musical feast " "exhilarating"	<i>The Age</i> <i>The Advertiser</i>
1994	<b>Love Dances</b> Odeon Theatre (Adelaide Fringe) "It's an attitude which makes 'Love Dances' a winner"	<i>The Advertiser</i>
1995	<b>Talking Down</b> Lion Theatre (Come Out Festival) "engaging and enthralling " "beautifully develops themes of trust friendship and honesty "	<i>Rip It Up</i> <i>The Advertiser</i>
1995	<b>Gigibori</b> The Space Theatre (Brave New Works Program; Adelaide Festival Centre) "amazing .. rich. .. inspirational"	<i>The Adelaide Review</i>
1997	<b>Sex Juggling</b> Junction Theatre "touching and humorous" "A triumph for all concerned"	<i>The Advertiser</i> <i>The Messenger</i>
1998	<b>The Flight</b> The Space Theatre (High Beam Festival) "complex and challenging" "effective and brilliant ensemble"	<i>The Advertiser</i> <i>dB Magazine</i>
1999	<b>Precious</b> Cirkidz & the SA Opera Studio "inspiring and humbling" "an extremely high standard of conceptual work, translated into performances"	<i>The Messenger</i> <i>Lowdown</i>
2000	<b>the days allotted to me</b> The Space Theatre (High Beam Festival) "an amazing and liberating experience" "strength, grittiness, a complete absence of sentimentalism, and confident performances"	<i>The Adelaide Review</i> <i>The Australian</i>
2000	<b>Precious</b> The Seymour Centre, Sydney (Paralympic Arts Festival) "...a precious experience to see" "...every moment counts. If only all contemporary companies could say as much."	<i>Sydney Morning Herald</i> <i>The Australian</i>
2000	<b>Perfect Match</b> Odeon Theatre "There is an absence of pretension and excess; there are simplicity and truth. At times it is tough and confronting, but it never seems self indulgent and is never-ever sentimental."	<i>The Adelaide Review</i>

## Major Community Projects

1996 -1997	<b>Out There</b> Dance workshops for young people with a disability in the Southern, Western and Northern metropolitan regions of Adelaide
1997	<b>Kin</b> Dance workshops for young people with a disability in the above regions exploring the theme of the family
1998	<b>Vividha – diversity</b> Community Dance Workshops embracing Indian cultural themes and exploring cultures of disability
2000	<b>Colour My Self</b> Community Dance Workshops in the metropolitan regions of the Intellectual Disability Services Council (IDSC), organised in close partnership with IDSC staff in each region
1993 – 1998	<b>Central Workshop Program</b> Open access Community Dance Classes for people with a disability



## Chairperson's Report

In 2000 Restless Dance continued its trademark artistic style of dancers with a disability driving the creative element of works. This resulted in unprecedented performance success and growth, highlighted by the participation of the Youth Ensemble in the Paralympic Arts Festival held Sydney in October.

The quality of our dance performances, community cultural development programs, workshops and organisational management all contributed to the maturation of the talent of the company. As in previous years, the ongoing struggle for financial security is a significant and ongoing burden for Restless and the Board of Management. Existence continues to involve seemingly endless rounds of funding applications. Despite the challenges presented by the need for financial security, 2000 has brought forth exciting highs and extreme challenges for Restless.

Restless projects in 2000 were funded by a range of organisations deserving recognition and much thanks. These include the South Australian Government through the South Australian Youth Arts Board (SAYAB), Arts SA (Health Promotion), the Dance and Community Cultural Development Funds of the Australia Council, Community Benefit SA, City of Charles Sturt, Intellectual Disability Services Council (IDSC) and Sydney Paralympic Arts Festival. This list reflects the effort that is committed to seeking funds.

*the days allotted to me* directed by Ingrid Voorendt and James Winter was poignant and beautiful expression of living with different abilities and getting on with making the best of what we have.

The tour of *Precious* to Sydney was exciting, exhausting and a roller coaster ride of success and challenges. It was a growth experience for all members of the tour. Artistically it challenged dancers to maintain concentration and energy when there were many other stimuli imposing on their focus. However, the team of supporters: artistic, administrative, technical and caring, were able to gather honest feedback from the dancers and to provide the necessary support to push forward. Any tour is tense and demanding, but Restless rose to the challenge as usual, with professional integrity and sheer grit. The remounting of *Precious* on tour was summed up by Deborah Jones from The Australian as "making every moment count."

Late 2000 saw the beginnings of *Colour My Self*, a community dance workshop program working closely with staff from the IDSC in several areas around Adelaide. These projects and the central workshop group provide important community links and opportunities for Restless to share the experience of dance with others.

*Perfect Match* directed by Sally Chance was the first major work from the Graduate Group. Since leaving the Youth Ensemble this group of five have worked each week to develop professional artistic and dance skills. *Perfect Match* reflected the struggles of growing up, seeking love and romance. However, encouraging bigger audiences is a future goal for Restless. Attempts to market into the wider community can be frustrating and require resources not yet available to Restless.



Sally Chance, Artistic Director has again inspired, supported, guided and nurtured a team of dancers, dance tutors, designers, musicians and production staff. This incredible group of talent continues to develop diverse and complex dance performances that are innovative and artistically excellent, and which emotionally and intellectually take you somewhere else. Sally is an outstanding artist and arts leader herself, with the pure ability to facilitate the artistic and professional growth of others.

Those who assisted Restless and Sally in 2000 were Ingrid Voorendt, James Winter and Julian Jaensch. We thank you. Thank you especially to Ingrid Voorendt whose grace, personal integrity and talent was a cornerstone of the company's success at the Paralympic Arts Festival. Catherine Oates's score for *Precious* was praised by critics and Gaelle Mellis continued to design with her usual flair. Thanks also to Dave Gadsden for his unending patience as Stage Manager and the other members of technical teams associated with performances and the tour.

Nick Hughes as Company Manager has ensured Restless maintains its reputation for outstanding arts management and administration. Nick's incredible skills and expertise were invaluable in facilitating the successful tour to Sydney. Without Nick's massaging the administrative wheels, the artistic outcomes for Restless in 2000 may not have been so striking. Nick on tour was negotiator, administrator, ambassador, chaperone and "Mr Fix It". Nick continues to support the Board and continues to maintain a high standard of record keeping and reporting which facilitates our operations within a workable, yet dynamic, budget. Nick along with Sally make a skilled and talented team.

It is important that the members of the Board are thanked for their ongoing voluntary commitment to Restless Dance. In a small arts community as is South Australia, Restless has strong and experienced representation with Board members from a variety of arts and human service sectors. As Chairperson they are an inspiring bunch.

The Friends of Restless have added a dimension to the company this year which is exciting and supportive. A successful quiz night, Bush Dance and raffle netted additional funds for much needed equipment. Thank you to Sue Coley for again producing organisation and obtaining prizes. Thank you also to Jim Scott for his contribution to the Board of Management. This link and generosity between the Friends of Restless and the Company reflects the kind of supportive relationships Restless is renowned for.

The World Dance Centre in Franklin Street continues to be a place to call home. Nick and Sally have developed an appropriate and welcoming space for both the administrative and artistic sides of the Company.

It is likely that 2001 will be a year of consolidation and reflection for Restless. Clearly we have a mission to be one of Australia's leading youth dance companies. As with any growing organisation a point is reached when current resources both human and financial can only stretch so far. However, Restless has plans to continue to provide quality dance performance and community development projects designed to amaze. Restless will need to remain focused to maintain our momentum. Projects planned for 2001 include *Headlong* a collaboration for *Come Out, Proximal* a youth ensemble performance based on exploring our bodies, continuation of *Colour My Self* a project of community dance workshops and *Lifespan* looking at the collective history of disability. So, if you think 2000 was a good year, come and see what we do in 2001!

Caroline Ellison



## Artistic Director's Report

2000 was a bold and busy year.

Our high profile activity involved two performance ensembles in seasons of new dance works and the youth ensemble in an interstate tour to the Sydney Paralympic Arts Festival.

Our other activities were developmental, investing in the community participation levels achieved by the company, as well as in the professional development of the emerging artists, staff and board members with and without a disability involved in our work.

### Youth Ensemble

The youth ensemble continued to be the company's most visible and ongoing activity.

Seventeen extraordinary young people devised and presented *the days allotted to me*, a new work for the High Beam disability arts festival at the Space Theatre, Adelaide Festival Centre.

One-thousand people attended a total of six performances. The daytime performances were particularly successful, attracting full houses of young people and young adults with a disability who attend special school or day recreation programs.

Ingrid Voorendt and James Winter co-directed the piece, Ingrid's involvement being made possible with a grant from Arts SA's Professional Attachment scheme.

Music was devised for the work by Stuart Day and performed live by Stuart Day and Steve Fleming.

Set and costume design was by Gaelle Mellis, the company's resident designer. The 'look' that Gaelle achieves with her lateral, bold and conceptually refined designs continue to contribute significantly to the company's collaborative processes, image and style.

We aimed to make the most of the Company's eight-year exploration of disability-powered dance theatre by travelling deep into the heart of the culture, creating a benchmark of experience and thematic courage.

Disability culture has at its heart as much sorrow, anger and resignation as it has joy, spontaneity and creativity. There seems to be a paradox about people with an intellectual disability at the level of

public and community understanding. Having a disability is assumed to be gloomy, a misconception that Restless has devoted itself to turning on its head – and yet, the sorrowful side of the culture is also rarely acknowledged.

James and Ingrid tackled this delicate territory in a collaborative process with the dancers, broadening the disability cultural specifics to embrace themes of genetic destiny and the very meaning of existence!

I took on more of a dramaturgical role, working closely with Ingrid and James, rather than with the dancers, except in the last week of intensive rehearsals. I very much enjoyed this role and feel that doing this is a way for the company to sustain its clear vision and style while exposing the dancers to a range of artists and ways of making performance.

Two places within the youth ensemble were taken up by emerging dance artists Philip Channells and Catheryne James, who used the experience to gain professional development in the company's methodologies, ethos and practicalities.

One dancer without a disability – Mario Spate – was new to the ensemble. Every other dancer had performance experience with Restless, which Ingrid and James made the most of in high energy rehearsals, making great demands on the dancers' stamina, devising skills and conceptual abilities.

During rehearsals for *Precious* in late 1999, the company had become aware of the need to pay attention to the dancers' needs in two interest groups of people with a disability and people without a disability, as well as collectively.

Ingrid and James were exceptionally committed to developing the ability of the dancers without a disability to analyse the company's work in terms of the artistic process and in terms of their interactions with their peers with a disability. The outcome of this was a bolder attitude of genuine collaboration, which ultimately supported the dancers with a disability more effectively because of being more demanding of them.

Being on tour together in Sydney in October built on this interpersonal work, which had a strong impact on the artistic development of the dancers and the performance work.

The youth ensemble was invited to perform *Precious* at the Paralympic Arts Festival, performing the show five times for 900 people at the Seymour Theatre Centre, as well as running a master class and a workshop at Holroyd Special School, Parramatta.



The dancers participated in master classes run by other arts practitioners as part of *Microgroove*, a professional development program which paralleled the festival.

The tour was a wonderful experience for the youth ensemble from the point of view of the company members' personal and artistic development.

#### **Emerging Ensemble**

2000 saw the company develop a secondary ensemble of dancers with a disability, who had emerged from the youth ensemble.

Details of this group's first full scale production appear later.

#### **Community Cultural Development**

The company's major community cultural development project during 2000 was *Colour My Self*, a series of community dance workshops in the metropolitan regions of the Intellectual Disability Services Council (IDSC), organised in close partnership with IDSC staff in each region.

The project had the twin aims of providing professional development for Restless staff with and without a disability and providing dance participation to people with an intellectual disability who would not readily access our city-based workshop programs.

Three nine-week programs took place, each organiser responding to the needs of the people in their area.

In the Western area, weekly early evening dance workshops were held for people from a very wide age range at the Woodville Town Hall. Workshops were led by Lauren Smeaton, Sally Chance and Jotham Broad.

Southern Districts organised a September school holiday program for young people aged 12–18. The program included puppet making and visual art and was led by Sally Chance, Vanessa Ellis and Jotham Broad. Heather Frahn provided wonderful live music on the last day, which included a forty-minute show and tell performance for families and friends.

Southern Metro opted for schools-based sessions involving students with a disability from Hamilton College and Ashford Special School. The students were school leavers, which linked with another fourth term schools based community project, *Headlong*, at the Ashford Annexe at Daws Road High School. The Hamilton/Ashford sessions were led by Ingrid Voorendt, Julian Jaensch and James Bull, while James and Sally Chance led the Annexe sessions.

*Colour My Self* is continuing into 2001 and is helping to develop a stronger connection with the IDSC, to broaden the pool of dance workers who can handle the company's community work and to bring us into contact with a range of individuals whose involvement with Restless would not have happened without us meeting them on their 'home turf.'

Other highlights in the company's community cultural development program included our Central group taking part in a nine-week program of Papua New Guinean dance led by Julia Gray and colleagues from Surnameke. Catheryne James and Gemma Coley also worked with Restless Central later in the year.

A range of other people need to be gratefully acknowledged:

The Parents and Friends group chaired by board member Jim Scott organised two major events and generated some seriously useful funds. Thank you, thank you! It's wonderful to have some discretionary funds.

We are developing a technical team of very dependable and skilled people who contribute enormously to the high production values associated with a Restless performance work. I would particularly like to acknowledge Dave Gadsden's involvement with all three performance projects as production manager and/or lighting designer.

The company's Board of Management undertook major work during 2000, supporting Nick and I with some difficult decision making as well as some in depth business planning.

The board members attend meetings in a voluntary capacity and I totally appreciate their willingness to advise, ask hard questions and champion the company's work. I thank each board member for their time and particularly acknowledge the input of Emily Sharp and Anna Hickey, which concluded during 2000.

During the year we decided to continue to have a Chairperson from the disability sector, because as an art making organisation our dialogue with the arts sector tends to be a daily aspect of the staff's work. I was delighted that Caroline Ellison formalised her role as Chair and supported Nick and myself with clear advice, strategic ideas and strong leadership. She was able to extend her advisory role on tour with the youth ensemble, where her support and that of Philip Ellison and Julian Jaensch, was a significant contributor to the success of the Sydney tour.

The year came to an end with the youth ensemble's re-enactment in the World Dance Centre studio of the opening of the Sydney Paralympic Games – which we had attended at the Olympic Stadium in October – complete with a torch relay and a performance by Rachel 'Kylie-Minogue' High.

*Sally Chance*





## Dancers' Report

The major productions Restless was involved in for 2000 were *the days allotted to me* and the *Precious* tour of the Sydney Paralympic Arts Festival. Nadia Ferencz and Anna Hickey-Moody were the dancers' reps for these shows.

### *the days allotted to me*

The directorial team of James Winter and Ingrid Voorendt was great fun. Nadia especially enjoyed being directed by a team rather than one person, and she enjoyed the regular rehearsals, especially once the rehearsals became daily and very "strong". Having James and Ingrid as a directorial team ensured the dancers were encouraged to work as hard as possible. We were fit and focused by the end of the show.

Nadia especially liked the beginning of *the days*, where she slammed shut a book symbolising her life in a gesture of taking control with strong power and energy. *the days* was a dark and brooding sort of show. Nadia describes the duets of desperate couples hugging as a quick and focused journey into needy, aggressive desire. Discussing the performance of *the days*, Nadia's primary point of reference is *The Flight* – a Restless production that was staged in 1998. Nadia compares the women's pregnant dance of self-loathing in *The Flight* with the aggressive hug – duets of *the days*, and Natalie's frustrated scream on the swing in *The Flight* with the

moments of commanding totalitarian order in *the days* – such as dancers ordering each other around in almost military style.

The flip-side of the theme of control in *the days* was found in images of dissolution and passive acceptance; such as sand pouring through the dancer's fingers; Mark's patient planting and the role of the dancer's who had to resign themselves to being 'ordered' around by others. From what Nadia and I can gather, the dancers were really happy with the outcome of the performance season of *the days*. The season felt really successful and it geared the dancers up for our full-on Sydney tour.

### *Precious* Tour 2000

For Nadia and myself the highlight of our tour was participating in the Paralympic Arts Festival workshops. We loved meeting new people and working with new people. Our favourite workshop was Kat Worth's very funky and high energy session.

Nadia's favourite part of the *Precious* season in Sydney was the addition of James Bull's drag-style rendition of *I love you baby* to the performance. James's comic qualities made the audience laugh in performances and made the dancers laugh in rehearsals. Nadia says "the way James dances makes me want to laugh."

Nadia said that our group outing to the opening of the Paralympics was "really great" – and was definitely a huge feat of organization. Spending time in Sydney gave the ensemble a chance to get to know each other and socialise together. Our flight back to Adelaide was an excellent end to a tour that was hard work, but also stimulating and exciting. The dancers had no complaints that we know of! Thanks very much to everyone who worked so hard to provide us with the brilliant opportunities the year 2000 offered the Restless Dancers.

*Anna Hickey-Moody, Nadia Ferencz*

## Members, Board of Management

Caroline Ellison	Chair	Developmental Educator, Minda Inc. and PhD Candidate, Flinders University
Helen Bock	Board Member	Education Officer with The Adelaide Festival Centre Trust
Sally Chance	Board Member	Director and Dance Worker
Gail Fairlamb	Board Member	Arts management
Nadia Ferencz	Dancers' Representative	Employee of Norman Waterhouse & Associates
Pamela Hansen	Board Member	Job Coordinator, Personnel Employment, Barkuma Inc
Anna Hickey	Dancers' Representative	Student
Kellie Jones	Board Member	Project Officer, International Graduate School of Management, Uni SA
Jim Scott	Parents' Representative	Senior Ajudicator, Police Firearms Department
Emily Sharp	Dancers' Representative	Environmental Health Practitioner

## Staff

Sally Chance	Artistic Director
Nick Hughes	Company Manager

# Balance Sheet

	2000	1999
<b>Members Funds</b>		
Balance at Beginning of Year	18,678	13,476
Add Surplus (Deficit) for the Year	3,096	5,202
<b>Accumulated Funds</b>	<b>21,774</b>	<b>18,678</b>
<b>Current Assets</b>		
Petty Cash	100	100
Cash at Bank	48,022	10,063
RDC Donations Fund Account	2,050	0
Diners Club Credit Cards	(1,290)	
Term Deposits	75,000	90,000
Sundry Debtors	0	282
Prepayments	0	465
<b>Total Current Assets</b>	<b>123,882</b>	<b>100,910</b>
<b>Current Liabilities</b>		
Sundry Creditors	0	0
Superannuation & Tax Liabilities	13,620	0
Provisions	19,500	15,433
Other Liabilities	8,155	0
Grants in Advance	61,279	66,307
<b>Total Current Liabilities</b>	<b>102,554</b>	<b>81,740</b>
<b>Working Capital</b>	<b>21,328</b>	<b>19,170</b>
<b>Non Current Assets</b>		
Plant & Equipment at Cost	6,417	3,799
Less Accumulated depreciation	5,971	4,291
<b>Total Non Current Assets</b>	<b>446</b>	<b>(492)</b>
<b>Net Assets</b>	<b>21,774</b>	<b>18,678</b>



# Independent **Audit Report**

to Members of Restless Dance Company Inc.

## **Scope**

I have audited the financial statements of the Restless Dance Company Incorporated for the year ended 31 December, 2000. The Board of the Restless Dance Company Incorporated is responsible for the preparation and presentation of the financial statements and the information they contain. I have conducted an independent audit of these financial statements in order to express an opinion on them to the members of the Restless Dance Company Incorporated

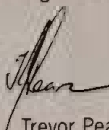
The audit has been conducted to provide reasonable assurance as to whether the financial statements are free of material misstatement. Procedures included examination. On a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies. These procedures have been undertaken to form an opinion whether, in material respects, the financial statements are presented fairly, so as to present a view which is consistent with my understanding of Restless Dance Company Incorporated's financial position.

The audit opinion expressed in this report has been formed on the above basis.

## **Audit Opinion**

In my opinion the financial statements present fairly the results of Restless Dance Company Incorporated's operations for the year ended 31 December, 2000.

Signed 6th day of April, 2001



Trevor Pearce

Associate, Australian Society of Certified Practicing Accountants



2000



*Restless*  
**Restless**  
DANCE COMPANY



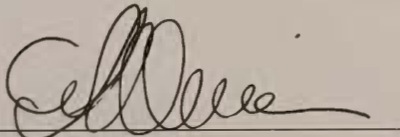
## Committee Report

Your Committee submits the attached accounts of the Association for the financial year ended 31<sup>st</sup> December 2000.

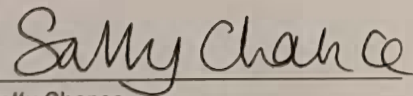
1) No Committee member or officer of the Association has received or become entitled to receive during the financial year a benefit as a result of a contract made by the Association with a Committee member or officer of the Association, a firm of which a Committee member is a member or an entity in which a board member has a substantial financial interest.

2) No Committee member has received pecuniary benefits from the Association during the financial period other than that received as a salary as an employee of the Association

Signed in accordance with a resolution of the Committee:



Caroline Ellison



Sally Chance

Dated this 14<sup>th</sup> Day of May 2001

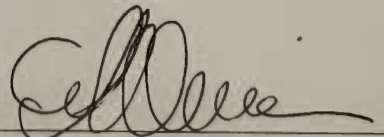
## Statement by Committee

In the opinion of the Committee:

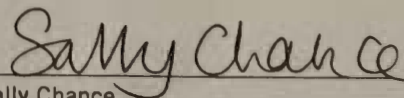
1) the attached accounts present fairly the results of the operations of the Association for the financial year ended 31<sup>st</sup> December, 2000 and the state of affairs of the Association as at the end of that year; and

2) the Committee has 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:



Caroline Ellison



Sally Chance

Dated this 14<sup>th</sup> Day of May 2001

# Statement of Income & Expenditure

INCOME	2000	1999
<b>Performance</b>		
Performance Fees	850	445
Box Office	6,869	7,290
<b>Subtotal Performance</b>	<b>7,719</b>	<b>7,745</b>
<b>General</b>		
Sales - Merchandise etc.	331	15
Interest	5,826	2,145
Fund Raising	6,567	2,697
Donations	925	0
Other	35	160
<b>Sub Total General</b>	<b>13,684</b>	<b>5,017</b>
<b>Sponsorship</b>		
Health Promotion	15,000	4,500
IDSC	10,000	5,000
Community Benefit Sa	4,000	6,300
Sydney Paralympic Arts Festival	57,346	0
SPARC Disability Foundation	0	5,000
Other	0	2,360
<b>Sub Total Sponsorship</b>	<b>86,346</b>	<b>23,160</b>
<b>Participation Fees</b>		
Membership	420	450
Workshop Fees	1,998	3,782
<b>Sub Total Participation Fees</b>	<b>2,418</b>	<b>4,232</b>
<b>Grants</b>		
Dance Fund (Australia Council)	50,600	50,600
CCDF (Aust Council)	12,344	0
SAYAB	45,000	40,250
Arts Sa	35,000	19,000
Local Government	1,200	9,000
Commissioners Of Charitable Funds	0	7,000
Other	0	3,200
<b>Sub Total Grants</b>	<b>144,144</b>	<b>129,050</b>
<b>Misc Income</b>		
Sundry Income	3,238	2,148
Speakers/Tutors Fees	587	3,940
<b>Sub Total Misc Income</b>	<b>3,825</b>	<b>6,088</b>
<b>Total Income</b>	<b>258,135</b>	<b>175,292</b>

## EXPENDITURE

<b>Salaries &amp; Fees</b>		
<b>Creative Personnel</b>		
Artistic Director	31,722	26,169
Designers	16,100	9,000
Tutors	6,910	5,905
Co tutors	1,160	535
Directors	13,485	6,100
Royalties	56	63
<b>Sub Total Creative Personnel</b>	<b>69,433</b>	<b>47,773</b>
<b>Performance Staff</b>		
Dancers	11,800	7,403
Musicians	13,370	5,450
Support People	1,695	831
<b>Sub Total Performance Staff</b>	<b>26,865</b>	<b>13,684</b>
<b>Production /Tech Staff</b>		
Stage/Production Managers	10,000	3,530
Casual Production Staff	3,936	4,213
<b>Sub Total Production /Tech Staff</b>	<b>13,936</b>	<b>7,743</b>

<b>Management / Admin Staff</b>		
Company Manager	29,398	19,800
LSL, Annual Leave, Sick Leave	2,000	15,409
<b>Sub Total Management / Admin Staff</b>	<b>31,398</b>	<b>35,209</b>
<b>Marketing</b>		
Graphic Designers	0	470
<b>Sub Total Marketing</b>	<b>0</b>	<b>470</b>
<b>LAHA / Accommodation</b>		
Accommodation	10,540	1,812
Living Away Allowances	4,745	1,471
<b>Sub Total LAHA / Accom</b>	<b>15,285</b>	<b>3,283</b>
<b>On Costs</b>		
Work Cover	1,486	1,143
Superannuation	9,214	5,995
<b>Subtotal On Costs</b>	<b>10,700</b>	<b>7,138</b>
<b>Sundry Staff Costs</b>		
Staff Training	284	0
Conference Attendance Costs	295	650
Salaries Sundry	5,423	65
<b>Subtotal Sundry Staff Costs</b>	<b>6,002</b>	<b>715</b>
<b>Total Salaries &amp; Fees</b>	<b>173,619</b>	<b>116,015</b>
<b>Production</b>		
Sets, Props & Costumes	9,241	4,912
Lights & Sound	2,690	3,802
Venue Hire	7,008	4,500
Travel & Freight	14,872	1,660
Sundry Production Costs	2,753	544
Equipment Hire	50	767
Evaluation & Planning Costs	545	0
<b>Sub Total Production</b>	<b>37,160</b>	<b>16,185</b>
<b>Marketing</b>		
Advertising	2,282	1,159
Printing & Materials	4,018	2,418
Hospitality/Promotion	1,885	1,525
Publication/Documentation	5,335	3,570
Graphics & Design	1,442	480
Sponsorship Expense	1,045	0
<b>Sub Total Marketing</b>	<b>16,007</b>	<b>9,152</b>
<b>Administration</b>		
Office Rent	5,680	5,220
Utilities - ETSA etc.	574	239
Office Equipment	211	7,499
Motor Vehicle/Petrol	39	7
Insurance	2,147	2,072
Audit & Accounting	500	1,850
Postage & Courier	1,673	1,369
Telephone/Fax	3,695	2,281
Printing & Stationery	2,385	1,600
Bank Fees	896	775
Sundry Admin Expenses	6,456	1,516
Subscriptions & Memberships	411	518
Depreciation	1,680	1,679
Meeting Expenses	328	430
Computer Software & Supplies	824	859
Storage Rental	252	244
Board Of Management Expenses	502	580
<b>Sub Total Administration</b>	<b>28,253</b>	<b>28,738</b>
<b>Total Expenditure</b>	<b>255,039</b>	<b>170,090</b>
<b>Net Profit / (Loss)</b>	<b>3,096</b>	<b>5,202</b>



#### **The Dancers**

James **Bull**  
 Philip **Channells**  
 Gemma **Coley**  
 Kynan **Coley**  
 Nadia **Ferencz**  
 Anna **Hickey**  
 Rachel **High**  
 Catheryne **James**  
 Sophie **Janzon**  
 Sulmaz **Khazeie**  
 Elka **Kovalenko**  
 Ziggy **Kuster**  
 Stuart **Scott**  
 Emily **Sharp**  
 Lauren **Smeaton**  
 Mark **Tanner**  
 Mario **Spate**

## **the days allotted to me**

#### **Directors' Notes**

*the days allotted to me*, like all Restless projects, is the creative extension of previous work, with the journeys taken by the performers informing the creation of new work. It has been developed through a task-based process, where all the performers are asked to investigate, through the physical, complex themes of purpose and existence. Our process has been one of personalising the bigger picture, to reflect on our own journeys through life.

Originally titled 'Sorrow's Children', the work was a response to the phrase "Sorrow's Child grieves not what is past, but the past that is yet to come" and an attempt to touch upon the big issue of sorrow within disability culture. It looks at the idea that we are a product of past generations, how we deal with who we were born as and whether we choose to rebel against this, deny it or celebrate our individuality.

The work looks at acknowledging the bigger picture in order to find significance in our own individual existence. Taking Psalm 139 as the framework, *the days allotted to me* questions the notion of pre-determined destiny and places the focus on choice.

*Ingrid Voorendt & James Winter*

#### **Co-Directors**

Set and Costume Design  
 Lighting Design  
 Composer and Musician  
 Musician  
 Photography  
 Production Manager  
 Stage Manager  
 Assistant Stage Manager  
 Wardrobe Supervisor  
 Hair by  
 Asst. -Set Construction

Ingrid **Voorendt**  
 James **Winter**  
 Gaelle **Mellis**  
 David **Gadsden**  
 Stuart **Day**  
 Steve **Fleming**  
 Lauren **Smeaton**  
 David **Gadsden**  
 Morag **Skinner**  
 Tony **Mellis**  
 Phyllis **Williams**  
 Tony **Mellis**  
 Peter **Giuliani**

#### **Restless Dance Company Staff:**

Artistic Director  
 Company Manager

Sally **Chance**  
 Nick **Hughes**



# Precious

## Directors' Notes

*Precious* is two edged, beautiful, special things, people and experiences we hold close to our hearts, and those that hurt, cut too deeply and cling too tightly. The dancers and I have been on a journey through the two sides of preciousness, and into the most precious places of all – the worlds we carry around inside us, the way we see this world, and life itself. These are places which are hard to talk about with words. We can all talk about living in the moment, but few of us really do. The Restless dancers are absolute legends in this kind of territory! I cannot thank them enough for their honest, creative, powerful and personal contributions and responses to this work, and for the glimpses they have offered me of their own private worlds. It has been an incredible journey for me and a very steep learning curve! This experience has taught me huge amounts, not only about the work we do, but about myself and living. I would also like to thank the team behind *Precious*, especially Sally Chance for being such a generous and continual source of inspiration and support.

I hope you are taken on a journey with these extraordinary performers, and that you too catch a moment where somebody's soul is revealed.

Ingrid Voorendt

**The Dancers**  
 Elisa Benthin  
 James Bull  
 Philip Channelle  
 Gemma Coley  
 Kynan Coley  
 Emily Collins  
 Nadia Ferencz  
 Anna Hickey  
 Rachel High  
 Sophie Janzon  
 Sulmaz Khazeie  
 Elka Kovalenko  
 Ziggy Kuster  
 Stuart Scott  
 Lauren Smeaton  
 Mark Tanner  
 James Winter

Director  
 Set and Costume Design  
 Lighting Design  
 Composer and Musician  
 Production Manager  
 Stage Manager  
 Costumiere  
 Production Crew

Ingrid Voorendt  
 Gaelle Mellis  
 Mark Pennington  
 Catherine Oates  
 Mark Pennington  
 Anna Steel  
 Phyllis Williams  
 Nathan Evers,  
 Tony Mellis,  
 Jason & Ben

## Restless Dance Company Staff:

Artistic Director  
 Company Manager

Sally Chance  
 Nick Hughes





## Perfect Match

### Directors' Notes

Nearly two years ago six long term members of Restless emerged from our youth ensemble to form the company's newest ensemble – a group of performers with an intellectual disability, aspiring to develop professionally as dance artists.

For the development of this exciting new phase in the history of Restless we looked to the skills, experience and professionalism of Back To Back Theatre. The Back To Back team came to Adelaide early last year for a week of creative experimentation and sharing ideas. We decided to keep in touch. A season of new works by Back To Back was in the pipeline and so the Restless dancers decided to track the progress of one of the works, *Sally and Bunce*, which had the irresistible theme of the myths and realities of love and marriage.

*Perfect Match* is the Restless dancers' response to the whole love and marriage thing.

It's the morning of Natalie's wedding. As she sits in her own private space summoning fantasy men, thinking about love, enjoying her own freedom and fending off people who think they know better, Natalie becomes pretty sure that the man with whom she is about to tie the knot is not her perfect match.

This season is also a perfect match between Restless and Back To Back. The actors who performed *Sally and Bunce* were not able to travel to Adelaide but we are delighted to be joined by Mark Deans, whose one man show *Cow* appeared in the same season.

*Sally Chance*

Performed by  
Natalie  
The Charming One  
The Italian  
The Silent One  
The Gorgeous One  
The Steady One  
The Voice

Musician

Natalie **Binks-Williams**  
Jotham **Broad**  
Raffs **Esposito**  
Sean **McCormack**  
Stephen **Noonan**  
Richard **Norman**  
Astrid **Pill**

Zoe **Barry**

Directed by  
Designed by  
Composer  
Lighting Design  
Production/Stage Manager:  
Lighting board operator:  
Production technicians:

Set dressing:

Hair

Sally **Chance**  
Gaelle **Mellis**  
Jason **Sweeney**  
Susan **Grey-Gardner**  
David **Gadsden**  
Susan **Grey-Gardner**  
Rob **Henderson**  
Peter **Giuliani**  
Ros **Hervey**  
Silvana **Angelakis**  
Tony **Mellis**

Restless Dance Company Staff:  
Artistic Director  
Company Manager

Sally **Chance**  
Nick **Hughes**

## The Days Allotted To Me

RESTLESS DANCE COMPANY  
CO-DIRECTORS INGRID VOORENDT,  
JAMES WINTER

THE SPACE 3 - 6 MAY

Darkly intelligent, emotionally gripping and incredibly honest, Restless Dance Company's 'The Days Allotted to Me', is an intensely gripping expression of the emotional reality of a life time spent successfully living with a disability

which is nonetheless pitted with a daily dose of hidden anger, subservience, shame guilt and battle.

The production's program notes state 'The Days Allotted to Me' is a direct evolution from the company's previous production 'Precious'. That it certainly is: the tack from which 'Precious' morphs into 'The Days Allotted to Me' are those moments of almost violent, protective possessiveness which 'Precious' explored.

THE Restless Dance Company performed at the Space for the High Beam Festival. The work, *The Days Allotted to Me*, was directed by Ingrid Voorendt and James Winter.

The performers included people with and without disabilities.

It was an amazing and liberating experience. After seeing rather a lot of shallow contemporary dance recently, I felt that I had come home again to dance which dared to express what other art forms cannot. Its rough, sculptural beauty, the repeated challenging question of whether fate is written in the hand and the daring confrontation with suffering and disability, were an affirmation of the power of dance to get to the heart of the matter.

The symbolism was simple, but convincing; the 17 dancers were at the centre of their own drama which was at times electrifying.

The live music (Stuart Day and Steve Fleming), the different elements of design and the lighting all contributed to the integrity of a memorable work.

It is good to hear that Kat Worth, who worked and studied with Sally Chance, the director of the Restless Dance Company, has won this year's Helpmann Scholarship. Worth was inspired to form her own integrated dance company, Company Chaos, in Lismore as her result of her contact with dance involving people with disabilities in Adelaide.

Shirley Stott-Despoja

THE ADELAIDE REVIEW • JUNE 2000

Directors James Winter and Ingrid Voorendt have created what could be considered a 'day in the life...' scenario that's actually a day in 50 minutes, with the accent very much on exploring an inner psychological reality to experience. Winter's stripped back scenario – a journey through life from getting here, being here and leaving here – is as bleak and yet engaging as Stuart Day's rich bass laden, seductively nihilistic punk/grunge soundtrack (every influence from Nine Inch Nails to the poetic edge of Nick Cave and The Bad Seeds is presented). Ingrid Voorendt's extremely focussed bullshit free choreography is unfailingly a product of crisp, clear movements stemming from a sharp understanding of emotion rather than any attempt to add flourishes of technique to a 'great concept'.

Movement engenders beautiful yet explicitly clear meaning in this work, starting with the 'birth' moment in which the ensemble come onto the space up through a floor trapdoor right through to one of the most evocative images, a dancer whirls by as if flailing while another, in desperate attempts to help, misses or bumps the disabled person, constantly apologising with the word 'sorry'. It is probably the simplest, sharpest and truest expression of the frustrating embarrassment and unchanging reality that disability can be. A central motif to Voorendt's choreography is the disabled person constantly at the 'mercy' of needing assistance, physical or otherwise to get through life, as if life is a constant training ground of hoops to leap through

to pass a king of right to live test. A dancer is invited to take on and off his glasses, another is aggressively instructed in a number of exercises/choreographic moves, a group of dancers lead a dancer along, helping them bow down and up as if leading someone blind, another is instructed to move here and there by a dancer holding a book of 'instructions'. Building up to a crescendo of frustration, the ensemble itself is put through the hell of a playground PE drill which stresses the hard work needed just to survive and measure up to the instructor's expectations.

It's not a depressing or heartlessly bleak work. While at times it seems as if the work revels in a spirit of dark abandonment, humanity at its best shines in Voorendt and Winter's ability to imbue the work with a great deal of compassion, as dancers hug each other and often, in the heat of survival, are constantly linked to each other adding strength in numbers in terms of morale.

Designer Gaelle Mellin's rows of photographs featuring people of all ages hanging extreme upstage encapsulates lifelines and memory, and stand as a kind of memorial to those who have survived the days allotted to them.

Lighting Designer David Gadsden complements Mellin's design with subtle yet almost epic use of washes, large square spots, and delicate backlighting to enhance and emphasise the proximity of the experience this work communicates as much as the psychological dimensions of it.

DAVID O'BRIEN

dB Magazine



# Fine days of subtle beauty

**High Beam Festival  
The Days Allotted To Me  
Space Theatre  
Until tomorrow**

ONCE again, Restless Dance Company presents a stylish and very beautiful production, this time under the careful direction of Ingrid Voorendt and James Cameron.

The 17 dancers explore individuality within the bigger context of life journeys - symbolically represented in various ways, beginning with their entrance through a trapdoor and ending with earth pouring from their hands.

Trademark Restless themes are revisited with movement sequences that range from gentle embraces and nurturing co-operation, to the rough pain of rejection and alienation. Cross-textured patterns fill the stage, individuals encircled by spotlights also framed by a stiff line or two of dancers. Relationships of power, strength and control fly back and forth, through the calling out of names or the manipulation of bodies.

This work continues the personal journeys begun with *Precious* early last year, in many ways it is more successful than the last version of that work, with a clearer, simpler aesthetic tying it together both in terms of dance and design.

Gaelle Mellis again proves herself a sympathetic designer of immense talent. Quality and imagination both mark the barely-there set of pegged-

**The Advertiser**



**EVOCATIVE:** Restless Dance Company in *The Days Allotted To Me*.

up photographs overhanging heaped earth, and comfortable-looking costumes in muted earthy colors and textures.

Stuart Day's original music is equally simple and evocative, played on stage by himself and Steve Fleming.

**Celia Brissenden**

**Friday, May 5, 2000**

## Restless bodies in motion

### Dance

**The Days Allotted To Me**  
Restless Dance Company.  
Choreographers and co-directors:  
Ingrid Voorendt and James Winter.  
Space Theatre, Adelaide.

UNIQUE in Australia, Adelaide's High Beam Festival celebrates the talents of people with disabilities, and Restless Dance Company makes a significant contribution.

The group developed from workshops held in 1991 by English community dance worker Sally Chance, now the artistic director, and has since created eight full-length dance pieces for people with and without disabilities.

This latest grew from the cast working on whether we choose to rebel against, deny or affirm who we were born as - big issues, dealt with in a series of expressive episodes with a strong theme of authority. A girl shouts orders to a boy in a spotlight, but he ends up doing things his own way; another has more success when she silently lines up the rest of the cast of 17, then suddenly barks, "Down!", and they crash to the floor, terrified. Male bullying leads to brutality but, in contrast, supporting love warms the stage as the dancers call out their partners' names and run repeatedly into each others' arms.

One man quietly plants seedling trees along the base of the back wall, an image beautifully taken up at the end, when four dancers on the floor curl around the feet of their partners, who bend, sway and reach upward. If some sequences are over-long, and the live music occasionally too loud, *The Days Allotted To Me* has strength, grittiness, a complete absence of sentimentalism, and confident performances.

ALAN BRISSENDEN

THE AUSTRALIAN  
Monday May 8 2000

# Where every moment counts

## Dance

### Precious

Restless Dance Company  
Seymour Centre, Sydney  
Ends tomorrow



Closer-than-usual connection: Adelaide's Restless Dance Company perform *Precious*

AFTER the premiere of Bangarra's *Skin* at the Olympic Arts Festival, someone from the company rather anxiously asked me whether I thought there was enough dance in it. I said I didn't think that was the right question. The issue was whether it was any good or not, and *Skin* was, for me, one of a handful of shining moments in the dance year.

That conversation came back to me as I watched Adelaide based Restless Dance Company's *Precious*, a small work with large resonances that linger. Do most of the Restless dancers have the kinds of bodies usually associated with dance? No, they don't. Do most of the performers look different? Yes, they do (although to me, Elle Macpherson looks different too - it's just that some sorts of difference are more desirable in our society than others).

Are these issues to get hung up on? No, they are not. *Precious* is another of those shining works that,

like the best dance, confirms the power of movement to stir the imagination and the emotions. Dance is now a very broad church and those who get stuck in the arid arena of categories and strict definitions are missing a great deal.

*Precious* works through a series of oppositions, both physically and thematically. Inside Gaelle Mellis's glittering set of fire and ice, the performers act as a consoling group or individuals in conflict with each other and the world. The theme might be nothing new in dance, but for these 17 young performers, almost all of whom have an intellectual

disability, it goes to the core of their being.

Much of the movement has an improvisational character, giving it a sense of freedom and fluidity. Yet there are also moments of quiet intensity, particularly expressed in a deeply affecting sequence for Rachel High, whose hands speak a universal language of tenderness, longing and aspiration.

As for the closing image it would be a powerful one in any company's work, but here it is a sobering reflection on what is surely the experience of the performer himself. The closer-than-usual connection between the

content of the work and the lives of the artists makes *Precious* particularly absorbing.

Director Ingrid Voorendt has a disparate group to work with, and has harnessed and shaped their gifts skilfully. Their work is memorably supported by Mark Pennington's soft lighting and Catherine Oates's strong score.

*Precious* is brief - scarcely more than 45 minutes - but every moment counts. If only all contemporary companies could say as much.

Deborah Jones



# Unlikely performers deliver body blows to precious thoughts

**PRECIOUS**  
Reviewed by Jill Sykes

October 16  
Seymour Theatre Centre

*Precious* is an apt title for the dance work that Adelaide's Restless Dance Company has brought to the Paralympic Arts Festival. As well as meanings of the word that the dance explores, it is a precious experience to see it. Here are 17 young people of unlikely shapes and sizes for dance, all but two of them intellectually disabled, performing in a style developed by sophisticated New York postmodernists - and revealing the truth at its core. Contact improvisation goes back to the natural basis of movement in its organically rounded and rolling actions that flow from body to body in shifts of balance which link two or more dancers

at unusual contact points - unusual for older styles of dance, that is. And it is perfect as a stylistic basis for these performers who have no formal dance background but adapt to its naturalness as a means of expressing thoughts, emotions and ideas as well as providing a kaleidoscope of individual shapes and ensemble structures for the stage. There are varying degrees of achievement amongst the cast, but the production's director, Ingrid Voorendt - who is also associate to the artistic director Sally Chance co-founder of the company in 1991 - has very cleverly guided her performers to work as a unit, balancing their different abilities. The two trained dancers are skilfully integrated to help drive the action and ensure the featured members of the youth ensemble make the most



of their moment in the spotlight. And they do, with touching honesty in their performances. A program note talks about the double-edged inferences of the word "precious" - something beautiful and special that might become hurtful if we cling too tightly to it. Members of the youth ensemble devised their danced responses, reaching into their own experiences and making a short stage work that shares these with an audience.

There is nothing specially inventive about the choreography, which moves between its contact improvisation base and simple action routines via universal dance elements such as a group hoisting and carrying one of their number high over their heads. But as a communicative medium, it works well. Composer Catherine Oates has put together a score of recorded and live music that partners the movement - for

instance, the mingling of a pop song with jangling like percussion which sparks contrasting dance responses of well-being and agitation, ending in a peaceful conclusion while set designer Gaelle Mellis and lighting designer Mark Pennington make the stage a pleasure to look at with dozens of flickering candles clumped on giant slabs of ice that I thought must be theatrical props until stagehands came out to mop up the melting

scenery. The softness of the light and the reflections look beautiful, adding an extra dimension to the precious memory of this show.

*Precious* continues until Saturday with day and evening performances. The Paralympic Arts Festival also has free dance events at Sydney Olympic Park.

# ARTS

## Perfect method of expression

By SEAN FEWSTER

RESTLESS Dance Company has been showcasing the talents of performers with a disability for the past nine years - now the group is embarking on its the most challenging piece.

*Perfect Match* - which opens at Norwood's Odeon Theatre tomorrow - explores one woman's emotional journey towards love and passion through movement, set to live music.

The piece tackles themes of flirtation, ambivalence, romance and rejection, and marks the company's first work with Victoria's Back-to-Back Theatre.

Back-to-Back is a company of professional actors with disabilities, based in Geelong.

Restless artistic director Sally Chance says the collaboration with Back-to-Back has been fantastic.

"They've been going for many years, and all their actors are professional - we're still aiming for that," Chance says.

As part of Restless's move towards professional productions, five members of the company have formed a 'core ensemble'. The core members have all been with the company for a number of years, first working with its renowned youth ensemble. Searching for a company to provide the core group with professional development, Chance contacted Back-to-Back Theatre, which was thrilled with the idea.

"We set to work in the studio, creating ideas, generating images and trying their methods while they tried ours," Chance says. "The synergies have been just thrilling" *Perfect Match* draws on themes



SHOWCASE: Richard Norman and Natalie Binks-Smith rehearse *Perfect Match* with cellist Zoe Barry.

first explored in Back-to-Back's *Sally and Bunce*, which was performed in Melbourne earlier this year.

"When it came time to cook up our group's inaugural season we didn't have time for a full collaboration," Chance says.

"So we tracked the progress of their piece by keeping in touch and seeing how it evolved."

"We may have similar themes, but our piece is extremely different, because it comes from a non-verbal place.

"Our dancers express themselves through movement, not through script."

Chance says the movements in *Perfect Match* came from the imaginations of the dancers.

"The material is built on the dancers' response to the

movement," she says. "It builds from improvisation and a mutual journey in relation to the theme."

"The work is drawn from their personal reserves - it's not based on any one person's story or private life, but they all have a stake in the piece in an emotional sense."

*Perfect Match* is but one of Restless's successes for the year - the company's youth ensemble has just returned from the Paralympic Arts Festival in Sydney. "Balancing the excitement of being in Sydney as part of the festival, watching the opening ceremony and the events, was just fabulous," Chance says.

*Perfect Match* plays at the Odeon Theatre, Norwood, from tomorrow until Sunday.

The Advertiser 21/11/00



# Our Supporters

Restless Dance Company thanks the following organisations for their assistance:

## Major Supporters

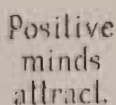
The Dance Fund and the Community Cultural Development Fund of the Australia Council, the Commonwealth Government's arts funding and advisory body

The South Australian Government through the South Australian Youth Arts Board, Arts SA (Health Promotion) and Community Benefit SA

The Intellectual Disability Services Council

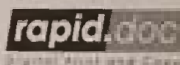
The Sydney Paralympic Arts Festival

The City of Charles Sturt



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Without the generous support of these organisations none of this would be possible.



2000





Annual Report 2000

Restless Dance Company Incorporated

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South Australia

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