



# ANNUAL **REPORT** 2002

## VISION STATEMENT

To be a leading Australian Youth 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

**Restless Dance** is committed to the following guiding principles:

- Innovation: through exploration and artistic risk taking
- Participation: through accessible and inclusive creative experiences
- Collaboration: which creates mutual ownership of achievements

### Company Goals

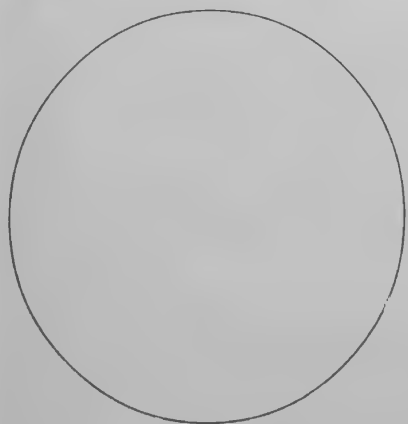
1. Create and present excellent and challenging dance theatre
2. Develop artistic leadership skills to extend the Company's work
3. Improve communication between the Company and its Stakeholders
4. Provide opportunities for quality community involvement in the company's work
5. Operate an efficient and 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 Cardew Youth Arts Centre. The company was incorporated in 1996.

## MAJOR PRODUCTIONS

|              |                                |  |
|--------------|--------------------------------|--|
| 1993<br>1994 | <b>Ikons</b>                   | Norwood Town Hall<br>(Come Out Festival / The Gasworks, Melbourne (Next Wave Festival))<br>"a visual and musical feast" The Age<br>"exhilarating" The Advertiser   |
| 1994         | <b>Love Dances</b>             | Odeon Theatre (Adelaide Fringe)<br>"It's an attitude which makes 'Love Dances' a winner" The Advertiser  |
| 1995         | <b>Talking Down</b>            | Lion Theatre (Come Out Festival)<br>"engaging and enthralling" - Rip It Up<br>"beautifully develops themes of trust, friendship and honesty" The Advertiser  |
| 1995         | <b>Gigibori</b>                | The Space Theatre (Brave New Works Program; Adelaide Festival Centre)<br>"amazing .. rich. .. inspirational" The Adelaide Review   |
| 1997         | <b>Sex Juggling</b>            | Junction Theatre<br>"touching and humorous" The Advertiser<br>"A triumph for all concerned" The Messenger  |
| 1998         | <b>The Flight</b>              | The Space Theatre (High Beam Festival)<br>"complex and challenging" The Advertiser<br>"effective and brilliant ensemble" dB Magazine   |
| 1999         | <b>Precious</b>                | Cirkidz & the SA Opera Studio<br>"inspiring and humbling" The Messenger<br>"an extremely high standard of conceptual work" Lowdown   |
| 2000         | <b>the days allotted to me</b> | The Space Theatre (High Beam Festival)<br>"an amazing and liberating experience" The Adelaide Review<br>"strength, grittiness, a complete absence of sentimentalism, and confident performances" The Australian              |
| 2000         | <b>Precious</b>                | The Seymour Centre, Sydney (Paralympic Arts Festival)<br>"...a precious experience to see" Sydney Morning Herald<br>"...every moment counts. If only all contemporary companies could say as much." The Australian           |
| 2000         | <b>Perfect Match</b>           | Odeon Theatre<br>"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.." The Adelaide Review |
| 2001         | <b>Headlong</b>                | The Queen's Theatre<br>"a physical theatre work of power and impressive discipline" - The Advertiser<br>"dance theatre that engages by its simplicity and moves by its emotional intensity" The Australian                   |
| 2001         | <b>Proximal</b>                | SA Opera Studio<br>"undoubtedly one of the most moving and stirring Restless Dance productions since 'Precious'" dB Magazine   |
| 2002         | <b>in the blood</b>            | The Queen's Theatre<br>"an honest, deeply felt work that beautifully captures the painful, often ambivalent relationship between parents and their disabled children"<br>The Advertiser                                      |
| 2002         | <b>Headlong (rework)</b>       | Odeon Theatre<br>"the actions of the dancers are imbued with such heart and personality" - dB Magazine   |





# MAJOR **COMMUNITY** PROJECTS

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**1996 - 1997**

**Out There**

Dance workshops for young people with a disability in the Southern, Western and Northern metropolitan regions of Adelaide

**1997**

**Kin**

Dance workshops for young people with a disability in the above regions exploring the theme of the family

**1998**

**Vividha - diversity**

Community Dance Workshops embracing Indian cultural themes and exploring cultures of disability

**2000**

**Colour My Self**

Community Dance Workshops in the metropolitan regions of the Intellectual Disability Services Council (IDSC), organised in close partnership with IDSC staff in each region

**2001**

**Lifespan**

Three Community Dance Workshops for a range of ages and incorporating a visual artist, a photographer and a video artist

**2002**

**Headlong - Presentation & Promotion**

Workshops in schools and with Youth Groups involving sessions both before and after visits to see the performance

**1993 - 1998**

**Central Workshop Program**

Open access Community Dance Workshops for people with a disability



## CHAIRPERSON'S REPORT 2002

Restless' work as a company that both creates dance performance and facilitates self expression through dance workshops – by and for young people with and without a disability – is a unique symbiosis underpinned by the guiding principles of Innovation, Participation and Collaboration. A symbiotic relationship implies that one cannot be without the other – and this past year has brought to a head the importance of the workshop program in sustaining the base of Restless.

2002 was the first year with Kat Worth at the helm as Artistic Director, charged with implementing a program put together by Sally Chance. Kat was able to find her feet well and set about establishing a strong rapport with company members immediately. Changing artistic directors in any company is difficult enough, let alone in a small, unique dance company where the incumbent follows in the footsteps of the company's founder. Sally's shoes are difficult to fill, but Kat has come with her own pair, stepping into the role with a calm and dedicated professionalism and Restless has enjoyed a seamless transition period – artistically and financially. I look forward to experiencing a program bearing Kat's imprimatur in the coming year.

The performance year began with *in the blood*, a piece devised and directed by Ingrid Voorendt in her final role as associate director, at the Queen's Theatre. Part of the increasingly successful biennial High Beam Festival, *In the Blood* involved two assistant directors, Philip Channells and Anna Hickey-Moody and a cast of: James Bull, Gemma Coley, Kynan Coley, Clare Coulter, Cris del Campo, Lisa Engelaar, Rachel High, Sophie Janzon, Sally Miller, Andrew Nixon, Ana Retallick, Stuart Scott, Lauren Smeaton, Mario Spate and Mark Tanner.

*Headlong*, the remount of the 2001 Come Out version directed by Sally Chance and Ingrid Voorendt, held a successful season at the Odeon Theatre in October, with Ingrid directing. The cast of James Bull, Gemma Coley, Cris del Campo, Lisa Engelaar, Anna Hickey-Moody, Andrew Nixon, Ana Retallick and Stuart Scott, also included three members who had just joined Restless, Daniel Daw, Finegan Kruckemeyer and Dimitrios Vuthoulkas, and the show was critically acclaimed as a mature, slick piece.

Thanks to all the creative and production teams who worked with Restless on these productions, Gaelle Mellis, Heather Frahn, David Gadsden, Geoff Cobham, Paul Cowley and Elizabeth Mansutti.

The attendances at these productions reflected the work the Company did with Fiacre Baker, together with Arts in Action, on an audience development strategy. Marketing action plans and provision for a publicist in budgets have begun to pay off. The Company also invested in revamped promotional materials in 2002, producing a

new brochure, a newsletter, document shells and set of fabulous postcards. Nick Hughes is working on a script for a video presentation of the company's work.

The three part promotional package – the *Headlong Presentation and Promotion* project – which wrapped around the remount of *Headlong* has proven to be a wonderful way to sell the company's work. Aimed at high school students without a disability it continued throughout 2002 and into 2003 and has been extremely successful, with invitations from teachers and students for future workshop programs and projects.

Workshop leaders and tutors on this project included Kat Worth, Anna Hickey-Moody; Lisa Engelaar, Philip Channells, Lauren Smeaton, Kynan Coley, Rachel High, Gemma Coley, Jotham Board and Ana Retallick.

It is somewhat disappointing to see again no increase in funding that would enable the Company to expand its program. As the Australia Council's Dance Board ponders its own future, we are led to reflect on just where the money will come from to support youth dance.

The community cultural development aspect of the Company's work continued to play an important role in building a name for the Company. Restless' workshop programs play a valuable role in enhancing social inclusion in the metropolitan areas. Yet this program, which the company has run since its inception, has never been fully funded, surviving only on project grants. The Company's 2002 Strategic Review has made it a priority to seek funding to make this a viable and sustainable part of the company's work.

*Colour My Self*, the series of community dance workshops organised in close partnership with Intellectual Disabilities Services Council (IDSC) continued into early 2002 with a school holiday program in Salisbury. All in all 604 people attended the whole program, 96% of whom had a disability, and the geographic range covered all the IDSC metropolitan regions. Not only did this program assist participants in many ways, it provided professional development opportunities for Restless members, it introduced potential members to the company and made a stronger connection with IDSC.

*Friendly Fitness*, held in July at the World Dance Centre, was ten week series of workshops for young people with an intellectual disability proved to be successful as a bridging activity and was supported by, Community Benefit SA.

Restless continues to develop strategic partnerships and 2002 saw successful intensive training sessions for tutors in association with Urban Myth Theatre of Youth, as well as dance workshops at Leigh Warren and Dancers with Michael Whaites.

Coming to Restless from a long and varied background in

the performing and visual arts, I am struck by the high level of professionalism in financial management and governance that underpins the artistic side of the company's work.

Many thanks to Nick Hughes, whose deft management hand has steered the Company through the transition to a new artistic director, protracted rental negotiations, funding setbacks and irritating technological glitches that would try the patience of many. All credit to Nick for balancing the books and finishing the year with a small surplus.

Thanks to all members of the 2002 Restless Board who are a dedicated and professional team: Helen Bock, Nick Corbett, Lee-Anne Donnelly, Caroline Ellison, Pamela Hansen, Kellie Jones and Jim Scott, and dancer's representatives, James Bull, Kynan Coley and Lisa Engelaar.

Taking over as Chair in May 2002, after less than a year on the Board, I still felt very green. It was clear to me when I joined Restless that the Board, all volunteers, were not only committed to the Restless ethic, but part of a bigger Restless family.

Outgoing Chair, Caroline Ellison, who resigned after 2 years in the role, contributed greatly to that feeling. She has been a valuable link with the disability sector and we are most grateful that she is able to continue on the Board.

Special thanks to Kellie Jones, who resigned in August after 5 years with the Company, contributing a great deal to policy development and liaison with the dancers. We welcomed Lee-Anne Donnelly who joined in August, bringing with her a wealth of dance company administration experience. Lee-Anne stepped in as deputy chair in November.

During 2002 the Board continued its review of staffing policy and began preparation for accreditation as a disability service provider. In September the Board joined staff and facilitator, Diedre Williams, for a three year Strategic Planning review. There was a strong endorsement of the company's existing mission and a stamp of approval to the company's work and direction, with the key new aim for the next three years to achieve better funding outcomes for the workshop program.

Our thanks also go to the Friends of Restless and to all the parents and friends who volunteered to help out with Front of House duties for both productions.

Restless entered its eleventh year with an excellent reputation, a dedicated staff and Board and a new artistic director who will deliver her first full program. In 2003 we look forward to *Home*, a collaboration with State Opera, and *Starry Eyed*, a work that will launch the company onto the international stage.

**JANE RUSSELL**



# 2002ARTISTICREPORT

The twelve months of 2002 were indeed full ones.

My first week was spent absorbing the 10 years of Sally and Restless history in an information packed, 3 days. One of those days included preparing for Restless' 10<sup>th</sup> birthday party, doing those usual artistic director jobs of ironing costumes, driving back and forth between the office and Carclew, during which I continued to ask Sally all the major important and minor detail Restless stuff I could possibly think of!

My first year was filled with meeting ensemble members in one-to-one sessions. These sessions helped me to see the vision of the company held by its members, they also helped me match names to faces of family members and support people.

The 2003-2006 strategic plan has launched Restless into the next four years of operations. The plan includes partnerships with local dance and theatre companies and the creation of productions for alternative performance venues. Thank-you to the effort of board members and Diedre Williams for working the plan up with staff. The 2003-2006 plan drives the artistic programming and reflects the vision, mission and purpose of the company over the next four years.

Thank-you to Nick Hughes, the Board of Management and especially past and present youth ensemble members who have supported me greatly during my first year as artistic director.

## YOUTH ENSEMBLE

### Induction

*Open November* initiated an induction package for young people with a disability. *Open November* invited young people and their families to attend an information session and to participate in four youth ensemble workshops on a Thursday evening.

A trial induction kit has been formalised for people without a disability.

The induction kit involves a practical

meeting plan, taking a step-by-step induction structure to meeting and joining the youth ensemble.

Discussions begin with practical issues of workshop times, fees and project-to-project involvement. Included also are discussions on the philosophy of Restless' practice and disability culture.

The next step is for newcomers to meet with the ensemble members with and without a disability and hear about the company from them, how it was when they joined, how it is now, what it is like working with people with disabilities and so on. This process seems very user-friendly and feels like a good way to meet new people and for new people to meet us.

During 2002 Restless welcomed six new ensemble members, Sally Miller, Clare Coulter, Daniel Daw, Dimitrios Vuthoulkas, Finegan Kruckemeyer and Emma Cooper.

At the other end of the journey, graduation ceremonies were held for Mark Tanner and Kynan Coley. Thank-you to you both for your years of membership and contributions to the company.

Thank-you to youth ensemble board members who served this year, James Bull, Kynan Coley and Lisa Engelaar.

The Youth Ensemble sub-committee was formed this year. The sub-committee of the Board of Management is a forum for ensemble members to meet to discuss ensemble issues, problem solve, evaluate projects and learn about the structures of running a meeting. Thank-you to Kellie Jones for chairing these meetings and Caroline Ellison and Helen Bock for their work in assisting with the formation of the sub-committee.

## PRODUCTIONS

### in the blood

*in the blood* was Restless' major work for 2002. It was a mature, complex and intelligent work, devised by Ingrid Voorendt in her final role as associate director. Produced for High Beam

Festival May 7<sup>th</sup>-11<sup>th</sup>, the new work was assisted by Anna Hickley in emerging artist roles. Gaelle Mellis designed wonderfully aged-looking costumes and set, enhanced by Geoff Cobham's dramatically elegant lighting design. Bergerac composed and performed a deliciously textural soundtrack to accompany the work. The Artistic Peer Group Helen Omand, Roz Hervey and Stephen Sheehan worked with Ingrid and myself supporting the process of making the work and feeding back their responses to the final outcome. Oral Historian, Elizabeth Mansutti interviewed the parents and siblings of youth ensemble members with a disability to provide historical and anecdotal resource for Ingrid to use in the process of developing *in the blood*.

*in the blood* looked at the concept of embodied histories within the context of family, and the most important of personal celebratory events: the birthday.

The work drew on the memories and life experiences of the performers, their family histories and birthday stories. It also drew on the stories of the parents of the performers with a disability: their bittersweet memories surrounding the birth and childhood of their family member.

Ingrid produced a 50 minute work that was coherent and sensorial, demonstrating her progression from an emerging to a professional dance maker. I was completely inspired watching the company perform and once again honoured and excited by the thoughts of our creative future together.

Thank-you to the families involved in the interviews who contributed to the richness of *in the blood*.

Thank-you to Dave Gadsden, our production manager extraordinaire.

### Headlong remount

*Headlong* revisited was a fabulous opportunity for Ingrid to develop the piece beyond the original 2001 production. Heather Frahn performed a combination of *Headlong*

one and two compositions making the sound richer and more earthy. Director, Ingrid Voorendt worked with the youth ensemble in the creation of new material as well as recreating material from *Headlong* one. Ingrid said "The process has involved the dancers learning material from the original *Headlong* and also creating their own, bringing fresh perspective's and ideas but retaining the essence of the 2001 version" *Headlong*, performed October 15<sup>th</sup>- 19<sup>th</sup> at the Odeon Theatre, revisited the 2001 ComeOut version of the work directed by Sally Chance and Ingrid Voorendt. The piece re-worked repertoire directly from the video of the original piece and redeveloped new material with the seven new cast members. Original duets and a new ending were part of the second *Headlong*, alongside some musical and design changes. The work developed the original themes behind leaving school and extended them into moving on, waiting, escaping, conforming, making choices and being flung into unknown. Relevant and generic themes for the cast and its audience.

Gaelle Mellis maintained the sterile chairs and uniformed costumes originally designed for the Queens Theatre, which fit the Odeon Theatre suitably and created some warmth within the piece. Lighting Design by David Gadsden enhanced the institutionalised feel whilst supporting the work through atmospheric layering.

The Artistic Peer Group for *Headlong* remount Tuula Ruppola and Stephen Sheehan formed a support network for Ingrid and offered advice and feedback throughout the rehearsal and performance period. The Peer Groups are a sounding board for the director and a space to question, resolve or introduce specific directing challenges. The Artistic Peer Group also involves an educational process of sharing the work of the company with outside professional dance and theatre artists.

## COMMUNITY CULTURAL DEVELOPMENT

### Headlong Presentation and Promotion

*Headlong* Presentation and Promotion was an advocacy project that promoted the process and guiding principles of the dance

theatre of Restless Dance Company to a target audience of young people 15-18 without a disability. *Headlong* presentation and promotion was part of a three-part package that was marketed to youth centres and schools, and included attendance at a performance of the *Headlong* re-work season and accompanying teachers notes. The provision of teachers notes was a new initiative for Restless Dance Company. The project was driven by presentation and workshop leaders, tutors and co tutors -Anna Hickey-Moody, Lisa Engelaar, Philip Channells, Lauren Smeaton, Kynan Coley, Rachel High, Gemma Coley, Jotham Broad, Anastasia Retallick and Daniel Daw.

**Presentations:** Teams of three people without a disability from Restless visited young people in youth centres, schools and community groups delivering a brief presentation about the work of Restless Dance Company, backed up with printed material, visuals and video. The video highlighted the performance skills of company members with a disability in collaboration with peers without a disability.

**Workshops:** Teams of four people with and without a disability from Restless returned to the groups after the *Headlong* remount season and led a dance workshop, incorporating *Headlong* repertoire, and an evaluation with young people and students. The workshop teams of tutors with and without a disability received intelligent, informative and productive feedback from the students about the *Headlong* performance and workshops.

### COLOUR MYSELF

School holiday community workshop program. January 14<sup>th</sup> -19<sup>th</sup> 2002

*Colour My Self* was the final of the IDSC (Intellectual Disability Services Council) partnership workshop programs that first began in 1998.

Tutors Lauren Smeaton, Gemma Coley and myself wop<sup>ed</sup> with Emma and Juniper from Kneehigh Puppeteers for the Northern Districts IDSC in Salisbury.

The 6 workshops were offered as a school holiday program and 10 participants registered between the ages of 12-16.

The workshops involved dance and theatre games, creative exploration and skills development, plus mask and puppet construction and decoration. Kneehigh also brought in their giant puppets which the participants were able to experiment with.

The sessions had a really positive response with requests for "MORE" next school holidays!

### THE FLATO CENTRE

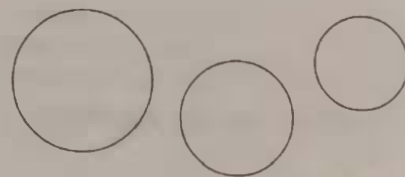
Anna Hickey-Moody and myself led a term of movement workshops with two groups of High School students attending the Flato Centre at Hamilton Secondary School. The classes were challenging and extremely rewarding. Staff provided Restless with constructive and positive feedback on these sessions.

**Fun and Friendly Fitness** was a workshop program led by Elisa Benthin, assisted by Kynan Coley and Gemma Coley. The workshop program ran May 17<sup>th</sup> - July 19<sup>th</sup> at the World Dance Centre. The workshops provided people with a disability, access to a relaxed gymnasium environment with aims to improve cardiovascular stamina, muscular strength and flexibility. *Fun and Friendly Fitness* has also offered the company access to potential new ensemble members.

### KENSINGTON CENTRE

Lauren Smeaton and myself led a term of workshops with 15 students at the Kensington Centre.

### KAT WORTH





# DANCERS' REPORT



## HEADLONG

### The themes of Headlong:

There were several interlocking themes that went to make up *Headlong*:

- what will the future bring? - Once you have achieved the goals you had in school, how do you go beyond them?
- the idea of being stuck in limbo - trying to break free from the monotony; the annoyance and frustrations of feeling stuck
- the role of friendship
- the creation of barriers and how we overcome them.

### Director to dancer relationships:

Ingrid Voorendt was great and she directed *Headlong* well. She manages to see the bigger picture and incorporates our own ideas into the show. The dancers can then use these ideas and concepts as a sturdy basis to add new dimensions. Ingrid was supportive of the dancers taking risks and she brought new ideas to the ensemble to challenge each individual dancer. The cast had plenty of energy with positive attitudes, which sometimes waned on their not so good days, but a quick, stern word from Ingrid soon put the cast back on the rails. The dancers did find that the surface of the performance space was too slippery for their liking, which increased the level of difficulty of their movements.

**DANIEL DAW & JAMES BULL**

## INTHEBLOOD

Little tea cakes, birthday candles, family, light bulbs, party games, beautiful music, sand sprinkled lightly on the floor, suits and old lace dresses - make a good "recipe" for Restless dance company's performance of *in the blood*.

Both James and myself agree that *in the blood* was one of the most beautiful and interesting shows that we have performed in during our time with the company so far!

Under Ingrid Voorendt's direction the dancers looked at themes of family/history (where we come from) and birthday parties. Moments of celebration can be ruined by acts of "violent fun", moments as tragic as this can turn into real emotion (used through movement).

One of our favourite moments of the show was that of brother/sister duo Kynan and Gemma Coley, where Kynan was thrown to the ground after a game of "catch and throw" and you could almost say 'rescued' but supported by his big sister Gemma, this part and like the rest of the show was complimented by the musicians; Bergerac - a 4 piece band.

James found it exciting that Restless were using a band rather than just a solo musician; he felt that the musicians were able to explore more of their musical techniques with ensemble members. James says "I really enjoy it when the musicians come and sit in on our rehearsals, and are able to develop music through what we have explored/experienced as dancers. Its nice to know at the end of the day we have come up with something to share with audience members". James's other favourite part of production was when we got our costumes. He says "I especially like it when we get our costumes, although mine don't always fit me properly, Gaelle always tells me I look good, but I'm not sure. I also like it when we get into the theatre".

### The challenges

The challenges we had were: a pre set that involved the girls standing upright against the wall (sometimes for up to 30 mins); dancing around and between light bulbs; and working on a dance floor covered in sand. James says "working on sand was hard because I like to throw myself around a bit". But James and myself agree it was something we (as an ensemble) had to overcome. And in the words of Gaelle Mellis and Ingrid Voorendt "you can do it" and you know what, we did!

**LAUREN SMEATON AND JAMES BULL**



# MEMBERSBOARD OF MANAGEMENT

|                          |   |  |
|--------------------------|---|--|
| <b>Jane Russell</b>      | <b>Chair</b>  | Executive Officer of the Dunstan Foundation Wide arts administration <u>experience</u> .   |
| <b>Kellie Jones</b>      | <b>Deputy Chair (Part Year)</b>                     | Grad Dip in Management (Arts), former Program Manager, International Graduate School of Management, Board member of Cirkidz  |
| <b>Lee-Anne Donnelly</b> | <b>Deputy Chair (Part Year)</b>                     | Wide arts management experience especially with Australian Dance Theatre, Fringe and Come Out Festivals and the Australian National Playwrights Centre.            |
| <b>Nick Corbett</b>      | <b>Treasurer</b>                                    | Qualified accountant with Hattam McCarthy Reeves   |
| <b>Caroline Ellison</b>  | <b>Board Member</b>                                 | BA App Sc (Disability Studies) Developmental Educator, MINDA Inc & Flinders University. Highly respected advocate of disability rights                             |
| <b>Kat Worth</b>         | <b>Board Member</b>                                 | Artistic expertise: Artistic Director of Restless Dance Company  |
| <b>Helen Bock</b>        | <b>Board Member</b>                                 | Youth/arts expertise: Education Officer, Adelaide Festival Centre, Founding member Feast Festival. Board member of Australian Festival For Young People (Come Out) |
| <b>Pamela Hansen</b>     | <b>Board Member</b>                                 | Disability sector expertise: Job Co-ordinator, Personnel Employment, Barkuma Inc.  |
| <b>James Bull</b>        | <b>Dancers Rep with a disability</b>                | Dancer with Restless Dance Company Youth Ensemble  |
| <b>Lisa Engelaar</b>     | <b>Dancers Rep without a disability (Part year)</b> | Dancer with Restless Dance Company Youth Ensemble  |
| <b>Kynan Coley</b>       | <b>Dancers Rep without a disability (Part year)</b> | Dancer with Restless Dance Company Youth Ensemble  |
| <b>Jim Scott</b>         | <b>Parents Rep</b>                                  | General management expertise   |

## STAFF

|                    |                   |
|--------------------|-------------------|
| <b>Kat Worth</b>   | Artistic Director |
| <b>Nick Hughes</b> | Company Manager   |



*Van*  
**Restless**  
DANCE COMPANY



# 2002



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ANNUAL REPORT 2002



RESTLESS DANCE COMPANY INCORPORATED

# GRANTS **AND** SPONSORSHIP

|   | 2002<br>\$     | 2001<br>\$     |
|---|----------------|----------------|
| <b>SPONSORSHIP</b>                                      |                |                |
| Arts SA -Health Promotion (01/02) & (00/01)             | 20 000         | 15,000         |
| Arts SA -Health Promotion (02/03)                       | 20 000         |                |
| Community Benefit SA                                    | 5 000          |                |
| Perpetual Foundation                                    | 5 000          | 5,000          |
| Foundation for Young Australians                        |                | 3 636          |
| Intellectual Disability Services Council                |                | 5 000          |
| <b>TOTAL SPONSORSHIP</b>                                | <b>50 000</b>  | <b>28 636</b>  |
| <b>GRANTS</b>   |                |                |
| Dance Board, Australia Council                          | 65 000         | 50 600         |
| Community Cultural Development Board, Australia Council | 38 942         | 34 343         |
| South Australian Youth Arts Board                       | 52 100         | 50 000         |
| Arts SA   | 22 224         |                |
| Ausdance  | 660            |                |
| Australian Festival for Young People                    |                | 33 750         |
| <b>TOTAL GRANTS</b>                                     | <b>178 926</b> | <b>168 693</b> |

# FINANCIAL STATEMENTS

## Statement of Financial Performance for the year ended 31 December 2002

|   | 2002         | 2001         |
|---|--------------|--------------|
|   | \$           | \$           |
| <b>REVENUES FROM ORDINARY ACTIVITIES</b>  |              |              |
| Performance                               | 10 617       | 5 063        |
| Sponsorship                               | 50 000       | 28 636       |
| Participation Fees                        | 5 802        | 3 850        |
| Grants                                    | 178 926      | 168 693      |
| Other Revenue                             | 22 523       | 18 408       |
| Total Revenues                            | 267 868      | 224 650      |
| <b>EXPENSES FROM ORDINARY ACTIVITIES:</b> |              |              |
| Salaries and Fees                         | 177 850      | 148 161      |
| Production                                | 29 780       | 21 777       |
| Marketing                                 | 22 214       | 17 513       |
| Administration                            | 35 871       | 29 924       |
| Total Expenses                            | 265 715      | 217 375      |
| <b>NET PROFIT</b>                         | <b>2 153</b> | <b>7 275</b> |

## Statement of Cash Flows for the year ended 31 December 2002

2002  
Inflows (Outflows)  
\$

### CASH FLOWS FROM OPERATING ACTIVITIES:

#### PAYMENTS:

|                                 |           |
|---------------------------------|-----------|
| Salaries and Fees Expenses      | (183 895) |
| Production, Marketing and Other | (116 254) |
|                                 | (300 149) |

#### RECEIPTS:

|  |         |
|--|---------|
| Government and other Grants                              | 282 604 |
| Other revenue  | 31 000  |
| Interest   | 4 253   |
|  | 317 857 |
| Net Cash provided by /<br>(used in) Operating Activities | 17 708  |

**NET INCREASE (DECREASE) IN CASH HELD 17 708**

**CASH AT 1 JANUARY 105 460**

**CASH AT 31 DECEMBER 123 168**

## Statement of Financial Position as at 31 December 2002

|                                     | 2002          | 2001          |
|-------------------------------------|---------------|---------------|
|                                     | \$            | \$            |
| <b>CURRENT ASSETS:</b>              |               |               |
| Cash assets                         | 123 168       | 105 460       |
| Receivables                         | 695           | 8 158         |
| Prepayments                         | 4 625         | 271           |
| Total Current Assets                | 128 488       | 113 889       |
| <b>NON-CURRENT ASSETS:</b>          |               |               |
| Plant and equipment                 | 4 840         | 3 773         |
| Total Non-Current Assets            | 4 840         | 3 773         |
| Total Assets                        | 133 328       | 117 662       |
| <b>CURRENT LIABILITIES:</b>         |               |               |
| Payables                            | 9 003         | 12 703        |
| Grants in advance                   | 82 258        | 59 000        |
| Equipment Provision                 | 3 000         | 3 000         |
| Provision for employee entitlements | 4 000         | 4 000         |
| Total Current Liabilities           | 98 261        | 78 703        |
| <b>NON-CURRENT LIABILITIES:</b>     |               |               |
| Provision for employee entitlements | 2 015         | 8 060         |
| Total Non-Current Liabilities       | 2 015         | 8 060         |
| Total Liabilities                   | 100 276       | 86 763        |
| <b>NET ASSETS</b>                   | <b>33 052</b> | <b>30 899</b> |
| <b>EQUITY:</b>                      |               |               |
| Retained Earnings                   | 30 899        | 23 624        |
| Current Year Earnings               | 2 153         | 7 275         |
| <b>TOTAL EQUITY</b>                 | <b>33 052</b> | <b>30 899</b> |

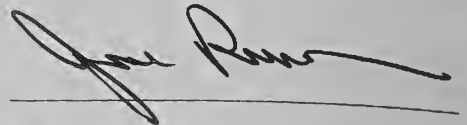
A full copy of the Audited Financial Statements of Restless Dance Company Incorporated is available through the Company Manager - tel: 08 8212 8495



RESTLESS DANCE COMPANY INCORPORATED

# STATEMENT BY COMMITTEE

In our opinion, the attached Financial Statements of the Restless Dance Company Incorporated, being the Statement of Financial Performance, Statement of Financial Position and Statement of Cash Flows for the year ended 31 December 2002 and notes thereto, present fairly, in accordance with the Associations Incorporations Act (1985), Statements of Accounting Concepts, applicable Australian Accounting Standards and applicable Urgent Issues Group Consensus Views. In addition, internal controls over financial reporting have been effective throughout the reporting period.



Jane Russell

CHAIR

RESTLESS DANCE COMPANY INCORPORATED



Lee-Anne Donnelly

DEPUTY CHAIR

RESTLESS DANCE COMPANY INCORPORATED



# BARRY J BIGGS

PUBLIC ACCOUNTANT

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## INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE RESTLESS DANCE COMPANY INCORPORATED

### Scope

I have audited the financial statements of the Restless Dance Company Incorporated for the year ended 31<sup>st</sup> December 2002, consisting of the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows and the accompanying notes. The Board of the Restless Dance Company Incorporated is responsible for the preparation and presentation of the financial statements and the information contained therein, and has determined that the accounting policies used are appropriate to the needs of the members. I have conducted an independent audit of the financial statements in order to express an opinion on it to the members. No opinion is expressed as to whether the accounting policies used, and described in Note 1, are appropriate to the needs of the members.

I disclaim any assumption of responsibility for any reliance on this report or on the financial statements to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

The audit has been conducted in accordance with the Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. The procedures in respect of the audit 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 as to whether, in all material respects, the financial statements are presented fairly in accordance with Australian Accounting Concepts and Standards and statutory requirements.

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 financial position of the Restless Dance Company Incorporated as at 31<sup>st</sup> December 2002 and the results of its operations for the year then ended, in accordance with applicable Statements of Accounting Concepts, applicable Accounting Standards, the Association Incorporation Act (SA) and accounting policies described in Note 1 to the financial statements.

  
BARRY J BIGGS

DATED THIS 21<sup>st</sup> DAY OF FEBRUARY 2003



# HEADLONG

Headlong was a rare opportunity to revisit an existing work and was a challenge and a joy. Headlong this time around was in many ways a brand new work, due to the seven new cast members whose individual personalities and contributions made a significant impact.

The process involved the dancers learning material from the original Headlong and also creating their own, bringing fresh perspectives and ideas but retaining the essence of the 2001 version.

The original cast are still very much a presence! Lots of love and thanks to the dancers for being the wild and amazing people and performers they are, for their open minds, generosity and hard work, and for lots of laughter.

## INGRID VOORENDT

The re-work of *Headlong* was performed at the Odeon Theatre in Norwood, Adelaide in October 2002

## THE DANCERS

James Bull  
Gemma Coley  
Daniel Daw  
Cris del Campo  
Lisa Engelaar  
Anna Hickey-Moody  
Finegan Kruckemeyer  
Andrew Nixon  
Ana Retallick  
Stuart Scott  
Dimitrios Vuthoulkas

### Direction

Ingrid Voorendt

### Design

Gaelle Mellis

### Lighting Design

David Gadsden

### Music Composed and performed by

Heather Frahn

### Hair by

Jana Davies

### Headlong Artistic Peer Group:

Tuula Roppola & Stephen Sheehan





# INTHEBLOOD

*in the blood* looked at the concept of embodied histories within the context of family, and the most important of personal celebratory events: the birthday.

The work drew on the memories and life experiences of the performers, their family histories and birthday stories. It also drew on the the stories of the parents of the performers with a disability: their bittersweet memories surrounding the birth and childhood of their family member.

Birthdays, like many family celebrations, are times of joy and tension, rebellion and intimacy ... old wounds flare up, painful memories surface.

## INGRID VOORENDT

*in the blood* was performed at the Queen's Theatre, Adelaide in May 2002 as part of the High Beam Festival of Disability and the Arts.

### Direction

Ingrid Voorendt

### Design

Gaelle Mellis

### Lighting Design

Geoff Cobham

### Sound Design/Operation

Paul Cowley

### Oral Historian

Elizabeth Mansutti

### Music Composed & Performed by:

Bergerac: Zoë Barry, Zac Coligan, Steve Griffiths & Jed Palmer

### Assistant Directors

Anna Hickey-Moody & Philip Channells

## THE DANCERS

James Bull

Gemma Coley

Kynan Coley

Clare Coulter

Cris del Campo

Lisa Engelaar

Rachel High

Sophie Janzon

Sally Miller

Andrew Nixon

Ana Retallick

Stuart Scott

Lauren Smeaton

Mario Spate

Mark Tanner

# REVIEWS



## Headlong

RESTLESS DANCE COMPANY  
DIRECTOR: INGRID VOORRENDT  
ODEON THEATRE UNTIL OCTOBER 28

Gaelle Mellis' set was plain but shiny black with shaded lightbulbs dangling from long wires in several rows, providing an institutional feel for the stripped bare and large acting space at the Odeon Theatre. On the floor was a dictionary excerpt of the word "limbo" lit by laser light. Heather Frahn struck a forlorn sound by caressing a guitar with a violin bow making the dimly lit place with empty metal chairs a little eerie.

Then the dancers arrived, one by one, bewildered by the expanse of space they ran onto - one tried to get away, always to be brought back from the perimeter by a catcher in the rye.

The youthful cast were dressed in the semblance of high school uniforms - the girls with plaid skirts, thick socks, the men

in black white shirts and ties all looking suitably adolescently dishevelled.

The dance... right in its tempo and then... rangement. I believe... our youth come with their problem... headlong into limbo. Boredom while sitting in a line led to playful touch... later normal... ratching and fidgeting... developed into frantic idiosyncratic behaviour. The repetitive and strange actions were delivered with a sense of familiarity. It is only a small quantum that separates the capable who are suffering inside and the incapable who are similarly afflicted. At another time, the path of a young man in a wheelchair is blocked by his able-bodied peers, who later seem to repent and accept him. He also does a sort of dance on the floor, without much use of his legs. Indeed, you will not find complicated movement here, no prancing or extreme body work, but the actions of the dancers are imbued with such heart and personality that when all eleven were involved in complicated multi focus movements, my eyes scanned about to take in what everyone was doing, because I had developed relationships with individuals.

Heather Frahn caressed her guitar and double bass accompanied by live sampling of her pre-recorded rhythm in an innovative blend of techno-beats and strings. The dancers clearly were selected for their ability to silently communicate in movement than for dance sensu-stricto - all were very watchable but I do want to make note of Lisa Engelaar and Finegan Kruckemeyer. Voorendt's accomplished direction had the dancers flowing easily from one movement to the next with youthful exuberance, but Frahn's moody music, Mellis' foreboding set and David Gadsden's daunting and dark lighting design showed us that limbo after school or the limbo of alienation from the mainstream can be a distressing experience.

DAVID GRYBOWSKI

dB Magazine 23 October 2002

SUNDAY MAIL, www.news.com.au October 6, 2002



Daniel Daw and Andrew Nixon rehearse for the Restless Dance Company's performance

## A matter of choices

By Anna Merola

DON'T expect to see elaborate costumes and over-the-top stage backdrops at Restless Dance Company's latest performance *Headlong*.

In fact, you won't even see the 11 performers taking to the stage in character, director Ingrid Voorendt said.

"The thing about Restless is that with our performers, what you see is what you get," she

said during rehearsal for the upcoming performance.

That's because the dance company is focused on showcasing the talents of young dancers, with and without a disability.

"We recognise that having a disability in Restless is a positive thing and is what makes the company's work so interesting," recently appointed artistic director Kat Worth said.

The dancers themselves have inspired much of the material for the performance about the chal-

lenges faced by young people leaving school.

Cast member Anna Hickey-Moody said: "We all draw on our own personal experiences."

The newest recruit to the Youth Ensemble performance group is Daniel Daw, 18, from Whyalla's De-Faces of Youth Arts group, who describes his involvement with Restless as "inspiring".

*Headlong* will be held at the Odeon Theatre, Norwood, from October 16 to 19.

# Dancing with time's arrow

Anne Thompson

*Restless Dance* is the final performance this company's devoted to personal biography. The flow of memories seems around the individual body and the image of the birthday celebration, as when the dancers balance on tables and move in attention to laughter. The celebration of the person is a profoundly love, the preparation for the birthday and in group games.

A young man sits quietly on a chair. The other performers interact around him as if he is not there. Later he methodically moves along a row of cupboards placed across the front of the playing area in a ritual of washing—lighting the candle on the cake and blowing it out. Behind him daily tortures like the hair brushing ritual or the 'stand in the corner' injunction are played out. Bodies struggle against each other in pleasure and discomfort. Times of physical achievement emerge—throwing, balancing on one's hands. The piece moves effortlessly between group sequences, partnering and solos. The performers seem deeply engaged in the pleasure and process of moving.

Memory is constructed as decaying, both in the choice of the old Queens Theatre as venue and in the discoloured, frayed costumes—versions of Sunday best that also pass as retro-chic. The floor of the space is covered with fine sand and the replaying of memory leaves traces on this surface. In the distance, framed by a huge doorway, 4 musicians create swells that circle and resound in the space and then fade. At one stage one of the musicians plays *Happy Birthday* on water-filled glasses. The sound is slightly off-key yet crystal clear and melancholic.

The past is a strange country, so why and how do we revisit it? There is something in this work about reclaiming the desire to be playful and special. There is something also about pleasure and defiance in the struggle against interference and control by others.

Works in progress from Ausdance's SA

Choreographer presented this piece at the Queens Theatre as part of the Adelaide Festival Centre programming initiative. In space.

Helen Oswald's *Up Front and Naked* comprised a sequence of images of states of loss—loss of comfort, loss of perspective, loss of purpose, loss of belief, loss of restraint, loss of self, loss of mind. The unifying element in this associative flow between language, dance, light and video image was the sense that in each event the 'performer' was 'out of place'. The piece drew attention to the fact that the experience of 'nakedness' is perhaps the experience of a mismatch between behaviour and context.

Katrina Lazaroff's *Finding the Funk* was a solo about dancing. A series of sequences were structured around the contemplation of movement, moving into and out of a tap dance, contemporary, jazz or 'club' routine. It was intriguing to wonder what it was Lazaroff was wrestling with, in trying to find the funk. Was it a quest for some sort of integration of disparate dance experiences or a more subjective discernment of when her dancing was 'in the groove'?

Amanda Phillips' *When There's Only* (cinematographer Mark Lapwood) is a delicate and evocative film portrait of intergenerational and intra-generational relationship and dance. It shifts between a contemporary solo by a young woman and a group of older couples ballroom dancing in what appears to be a railway tunnel. The camera moves between couples and we notice nuances of touch and facial expression that suggest a far more subtle dance of desire and rejection as these bodies sweep across the floor. Is this the past travelling to meet the present or moving away from it?

Later we see the elderly men sitting on seats, waiting to be chosen to partner somebody. Their nonchalance and/or discomfort is captured in shifts of limbs and weight. One by one they are lead away until one man is left. He walks through the tunnel, then the young woman appears and they dance. Is he

her father or grandfather? Is she his mother or of his time? The older dancers are interviewed on camera. We hear the stories of life partnerships formed or never found on the dance floor. The film poignantly captures the exquisite interplay between love, death, memory and dance and how the past and the present dance towards each other.

*Waiting, choreographed and performed by Ingrid Steinhorner and Felecia Hick, and filmed by them with Monte Engler.* Closed the gap between dance and video image through a seamless transference of action from live to video image. The performance built from the video image of a young woman waiting at a train station. This simple game between virtual and live body was so well played it felt like magic. The spatial shifts worked to bring the filmed and live bodies into such a direct relationship that it seemed as if the game was taking place in real time.

Sol Ullrich's *tender fury* began with an intricate sequence of gestures, a conversation between 2 women and a man that becomes barbed. Eventually the 3 break into a fight that travels through space and onto and off screen before transforming into a series of duets. This piece seemed influenced by the possibilities of film—the close-up and the location shot.

Sarah Neville's *Artifacts* explored performance as archaeology. The jangling of bone on bone accompanied Neville's journey across the space. Bones unloaded with a thud, she danced. Drawn from Butoh and contemporary dance, her movement appeared deliberately fossilised, subject to a past logic.



Once Bitten, performed by Ingrid Steinhorner and Felecia Hick

*Once Bitten*, performed by Ingrid Steinhorner and Felecia Hick, and directed by Ingrid Voorendt. It was a study on love. It teetered between vaudeville slapstick, physical theatre—tragic comedy. Chinner enters in high heels, arms laden with tomatoes. She stumbles and the tomatoes spill across the floor creating a terrain of bleeding hearts. She sings of love, performs a puppet show with the tomatoes and dances the spills of love, the falling down and picking yourself up again with the occasional high kick. Some hearts get squashed. Chinner's sweetness and bravado had us rooting for her in this sticky game.

For a version of this article with a review of the State Opera of South Australia & Leigh Warren & Dancers' *Alkibiades: An Opera in Three Acts* by Philip Glass go to [www.realtimearts.net](http://www.realtimearts.net).

*Restless Dance Company*, in the blood, direction Ingrid Voorendt, The Queens Theatre, May 8-11; SA Choreo Lab, The Space, Ausdance & Adelaide Festival Centre, May 9-11; Ausdance [SA], Australian Dance Week 2002, May 11-19

## Arts

# Unhappy returns of the day

## Dance

*In The Blood*

Restless Dance Company, Queen's Theatre, Adelaide

FAMILY celebrations often give rise to tensions, memories sweet and sour, anger and bitterness as well as joy, intimacy and laughter. How much more extreme the emotions may be in families that include a disabled person is sometimes hinted at—and sometimes laid savagely bare—in *Restless Dance Company's* new work, *In the Blood*.

The company's hour-long contribution to this year's High Beam Festival of Art and Disability, held in Adelaide last week, revolves around a birthday party, but it explores much more than the day. Directed

by Ingrid Voorendt firmly avoids sentimentality and mawkishness. The piece begins sombrely with eight girls facing the right-hand wall, giving way to the fun of six boys, one in a wheelchair, throwing the birthday boy into the air—a throw for each of his 30 years. As the mood cools, a girl grabs the wheelchair while the occupant is out of it. He rolls over and over, trying to regain it as she spitefully pushes herself around until she tires of the game, and he manages to crawl back into it.

Even more shocking, the most physical of the boys later taunts him, turning cartwheels before tipping him out of his chair.

More quietly, the girls advance from the back of the stage, nipping and flapping their hands, weaving attractive patterns with their arms until a boy approaches, sensually feeling his face and body with his hands, seeking a partner. All reject

him, the last most poignantly, looking back as she walks away.

He later puts on the boys' discarded jackets, and in a bolsterous game they are removed by four others who push him, whirling, from one to the next, finally taking his shirt, leaving him a pale, slim image of vulnerability.

The birthday boy, meanwhile, has been carefully lighting a row of candles along the stage front and just as carefully blowing each one out, ignored by the others. To end, a girl ignites two sparklers, giving him one to hold as the rest of the cast settle on the floor in pairs behind them—a quiet ending to an often turbulently emotional evening.

The final sequences needs pruning, but *In the Blood* has a cumulatively powerful effect, greatly aided by Geoff Cobham's sophisticated lighting and inventive music by the group Bergers.

Alan Brissenden



Cumulatively powerful *In the Blood*

[www.theaustralian.com.au](http://www.theaustralian.com.au)



# MAJORSUPPORTERS

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

The South Australian Government through the South Australian Youth Arts Board and Arts SA (Health Promotion Through the Arts)

The Perpetual Foundation

Community Benefit SA



Positive  
minds  
attract

## COMMUNITYSUPPORT

Vas Dolman, John Tann and all the staff and students at the Ashford Annexe, and Alison Lang at Daws Road High School, AFCT Sound Hires - Frank Castell, AiT Arts, Australian Dance Theatre, Bluebottle Events, Community Bridging Services and Freddie Brincat, Cirkidz, Haymes Paint, Junction Theatre Company, North Adelaide Community Centre, The Royal SA Deaf Society Inc, Scout Recycling Centre, State Opera of SA, Urban Myth Theatre of Youth, Vitalstatistix Theatre Company and the World Dance Centre.

And many thanks to the following individuals for their support:

Fiacre Baker, Sally Chance, Sue and Andrew Coley, Rachel Fisher, Matt Fraser, Roz Hervey, Ben Matson, Tao Millar, Travis Moon, Astrid Pill, Bronwyn Purvis, Jim and Judith Scott, Leigh Warren and Phyllis Williams.

Design and Layout



Printing



2002



## **Annual Report 2002**

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