

**RESTLESS DANCE
THEATRE**

ANNUAL REPORT 2008



PURPOSE

To collaboratively create professional calibre dance theatre with young people who predominantly have an intellectual disability

VISION

To present unexpectedly real dance theatre works by youth and professional ensembles to local and national audiences

MISSION

To stretch artistically and develop wider markets for our work

GUIDING PRINCIPLES

Exploration:

through artistic risk taking

Collaboration:

creating mutual ownership of achievements

Calibre:

ensuring our work and governance is of the highest standard

CONTENTS

Company history	2
Chair's report	4
Artistic director's report	5
Dancer's report	6
Company patrons and staff	6
Company manager's report	7
Financial statements	8
Statement by committee	9
Grants and sponsorship	9
Independent audit report	10
Major work: The Heart of Another is a Dark Forest	12
Major work: Safe from Harm	14
Other projects	15
Reviews	16
Workshops	18
Other performances	18
Major supporters	20
Community support	20

The company was co-founded by Sally Chance and Tania Rose in 1991 following the MOC Connections project, organised through Carclew Youth Arts Centre. The company was incorporated in 1996.

COMPANY HISTORY

1993-1994 IRONS Come Out Festival Adelaide Season Adelaide Fringe Ment Wave Festival The Can Works Adelaide "A visual and musical feast" <i>The Advertiser</i> "enthralling" <i>The Advertiser</i>	1994 LOWE DANCES Adelaide Fringe Adelaide Season "A fun attitude which makes Low Dances' a winner" <i>The Advertiser</i>	1995 TALKING DOWN Come Out Festival Adelaide Season "Engaging and enthralling" <i>The Advertiser</i> "Beautifully develops themes of trust, friendship and honesty for adolescents"	1995 GIGIBORI Brave New Works Program The Space Theatre Adelaide "amazing...rich...inspirational" <i>The Advertiser</i>	1997 SEX JUGGLING Theatre SA's Dancesome Seasons Adelaide Season National Youth Dance Festival Adelaide Season "touching and humorous" <i>The Advertiser</i> "A triumph for all concerned" <i>The Advertiser</i>	1998 THE FLIGHT High Beam Festival The Space Theatre Adelaide "complex and challenging" <i>The Advertiser</i> "effective and brilliant ensemble" <i>The Advertiser</i>
2001 PROXIMAL Adelaide Season The Space Theatre Adelaide "an honest, direct text work that beautifully captures the painful, often unspoken relationship between parents and their disabled children" <i>The Advertiser</i>	2002 HEADLONG High Beam Festival Adelaide Season "the actions of the dancers are imbued with such heart and personality" <i>The Advertiser</i>	2003 THE SINGING OF ANGELS Come Out Festival St Francis Cathedral Adelaide "It was enough to start even the most hardened cynic with a believer" <i>The Advertiser</i>	2003 STARRY EYED Adelaide Season Adelaide Season "Restless finds its place as one of the state's most inspiring performance companies" <i>The Advertiser</i>	2004 LANDMARK High Beam Festival Adelaide Season "...a further affirmation of this renowned company's achievement over 12 years" <i>The Advertiser</i>	2005 SUSTENANCE Come Out Festival Adelaide Season "Restless Dance Company is without question a leader in the field of youth dance and working with young people with and without a disability" <i>The Advertiser</i>

MAJOR PRODUCTIONS

1993 - 1994 OUT THERE Dance workshops for young people with a disability in the Southern, Midland and Northern metropolitan regions of Adelaide	1997 KUN Dance workshops for young people with a disability in the above regions exploring participants' thoughts about their families	1998 VIVIDHA - DIVERSITY Community Dance Workshops embracing Indian cultural themes and exploring cultural of disability	2000 - 2001 COLOUR MY SELF Dance workshops for people with a disability. Conducted in the Adelaide Metropolitan regional area of the Intellectual Disability Services Council	2001 LIFESPAN Three Community Dance Workshops for a range of ages and incorporating a visual artist, a photographer and a visual artist	2002 - 2003 HEADLONG Presentation & Promotion Workshops in schools and youth Groups involving families both before and after visits to see the performance	2003 HOME A/T work shop project in collaboration with the Dance Open Company of SA on the theme of accommodation for people with a disability	2003 SWIVEL Open access Community Dance Classes for people with and without a disability	2004 TILT Open access Community Dance Classes for people with and without a disability	2005 DOT TO DOT Tutor training program for people interested in the Restless way of working
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MAJOR COMMUNITY PROJECTS

2005
SWERVE
 Open access Community Grant Scheme for people with and without a disability

2005 - 2008
GROWTH SPURT
 Music and movement project for 2 - 15 year olds with a disability in the Salisbury region

2005
CROSS ROADS
 Training program for people with disabilities in the business sector of working

2006
SPRING
 Open access Community Grant Scheme for people with and without a disability

2006 - 2008
RESTLESS CENTRAL
 Extended working program for day options clients in Adelaide

2007
FOR CRYING OUT LOUD
 Workplace development project with young people with a disability in Golden Gate

2008
SOUTH EAST WORKSHOPS
 Community Work Project in Adelaide and Mount Gambier

2008
BACK TO BACK THEATRE RESIDENCY
 Back To Back workshops with members of Nations, Turn Ensemble and No Strings Attached

2008
DEBUT - THE DANCERS DIRECT
 School Dance works identifying youth Ensemble members working with mentors

2005
VOCABULARY
 Collaboration with ADOT South Theatre, Adelaide
 "... expressive powers of poet quality, reminiscent of the transmuting power of the earth," the reviewers

2006
CONTINUAL UNFOLDING OF NOW
 High Beam Festival, Golden Theatre, Adelaide
 "... by and by, delight, through the use

2007
REBEL REBEL
 Adelaide Season, Golden Theatre, Adelaide
 "... few far from becoming artists for the future" *Adelaide Advertiser*

2008
SAFE FROM HARM
 Adelaide Season, Golden Theatre, Adelaide
 "... impressive and satisfying" *The Advertiser*

2008
THE HEART OF ANOTHER IS A DARK FOREST
 Melbourne Fringe Festival, Melbourne, Australia
 "... production with elegant, tightly choreographed movement
 "... a highly witty and poignant work that provokes the look at the world" *Solo Adelaide*

1998 - 2000
PRECIOUS
 Come Out Festival, Group Art, Adelaide
 Adelaide Season, St Johns Square, Adelaide
 Sydney Paralympic Arts Festival, City Theatre, Sydney, Current, Sydney
 "... inspiring and moving" *The Advertiser*
 "... amongst of most stirring works that, like the best dance, confers the pleasure of movement to its the imagination and the emotions" *The Advertiser*

1999
DRIFT
 First West 99
 Golden coming performance commissioned by Adelaide City Council, Adelaide

2000
THE DAYS ALLOTTED TO ME
 High Beam Festival, St Johns Theatre, Adelaide
 "... an amazing and liberating experience" *The Advertiser*
 "... early on, bright, emotionally gripping and incredibly honest" *The Advertiser*

2000
PERFECT MATCH
 Adelaide Season, Golden Theatre, Adelaide
 "... powerful and beautiful" *The Advertiser*
 "... best and best" *The Advertiser*

2001
HEADLONG
 Come Out Festival, Golden Theatre, Adelaide
 "... art happens at Festival performance" *The Advertiser*
 "... a physical theatre work of power and impressive design" *The Advertiser*

CHAIR'S REPORT

Restless Dance Theatre began the 2008 year with a significant to-do list. In essence it was to be a pivotal year. During 2008, while Restless continued to create high quality dance theatre, a new business plan for 2009 – 2011 and new Purpose, Vision and Mission Statements were developed. This was consolidated with success in increasing our Dance Board Funding.

This most positive outcome provides Restless with the foundation to continue to strive towards new initiatives to ensure the organisation provides increasing opportunities for individuals with a disability to explore all elements of dance theatre, including areas beyond performance, such as responding to the need for increasing professional opportunities for young disabled artists as future directors.

THE ACHIEVEMENTS OUTLINED IN THIS REPORT REFLECT AN ACTIVE AND VIBRANT ORGANISATION THAT CONTINUES TO GROW AND DEVELOP AND IS NOT SATISFIED TO REST, HAVING ALREADY ACHIEVED HIGH STANDARDS OF ARTISTIC EXCELLENCE AND SOUND ORGANISATIONAL GOVERNANCE.

This can be attributed to the strong professional foundation of support from Nick Hughes as Company Manager and Kirsty Marlinson as Administrator. Nick continues to securely guide the administration of the company while Kirsty's arrival has brought new energy and stability into the coordination of workshop and other community projects as well as the ever increasing day to day operations of the company.

2009 will see Restless welcome a new Artistic Director and the anticipation is palpable; another journey is beginning and this renewal is a time of high excitement and a commitment to working to create new and effective relationships and art. However, while welcoming a new Artistic Director, it is important to recognise and celebrate the significant contribution made by Ingrid Voorendt in her period of tenure guiding the artistic direction of our company. Ingrid's courageous and rigorous artistic vision and skill saw Restless move forward artistically in leaps and bounds in a short time. I congratulate Ingrid on her contribution to Restless; the collaborations and the opportunities she facilitated for young artists and we look forward to an ongoing relationship involving direction of a new work in 2009 – 2010.

As is the cycle of any organisation, the end of a year is also a chance to express appreciation for and reflect on the work of Board members who, in moving onto new challenges, leave their indelible mark on the company and to welcome those beginning with Restless. A sincere thanks to Jim Scott for seven years of commitment to the governance of Restless as Parent Representative on the Board and to Leer Anne Donnelly for her efforts. Welcome to David Gadsden, Sandra Hopper and Kyla Herzfeld.

I wish to congratulate Bronwyn Sugars for her leadership as Chairperson in recent years and thank the members of the Board who each contributed significant time and expertise.

Caroline Ellison

2008 was a HUGE year here at Restless in many exciting and significant ways. We got a new name (Restless Dance Theatre) and a new logo to go with it, launched the company's new professional ensemble, collaborated on a triptych of short films and took the youth ensemble on tour to Melbourne, amongst other activities.

We submitted a successful triennial application, won an award and launched our first 'dancers direct' season. Restless' aim for 2008 was to stretch artistically, with a continued commitment to our guiding principles of exploration, collaboration and calibre.

It was a big year!

ARTISTIC DIRECTOR'S REPORT

The first project for the year was *Safe from Harm*, launching the new Restless professional ensemble. Performers Zoe Barry, James Bull, Lorcan Hopper, Stephen Noonan, Anastasia Retallack and Mario Spato collaboratively devised and performed this new work, in collaboration with myself, Gaelle Mallis, Gavin Ruben, Catherine Oates and Roz Hervey.

ACCORDING TO THE ADVERTISER WE 'SIGNIFICANTLY UPPED THE ANTE BOTH IN THE MOVEMENT VOCABULARY AND IN THE DEGREE OF DIFFICULTY, WITH IMPRESSIVE AND SATISFYING RESULTS':

The youth ensemble's major project for the year was the production of *The Heart of Another is a Dark Forest*, a collaboration with Melbourne based theatre company Rawcut, co-directed by myself and Kate Sulan. Two new dancers, Jay Kintler and Donnie Williams, performed with Restless for the very first time. With a cast of 24, the project was an enormous and very rewarding undertaking. The production was very well received, with rave reviews and a Melbourne Fringe Award for Best Performance.

Several members of the youth ensemble were selected to be involved in Restless' first venture into the world of film. *Necessary Games*, an exciting collaboration with *Glezer Productions* (Sophie Hyde and Bryan Mason) is a triptych of short dance films made with guest dance artists Tula Roppola, Kai Worth and Paul Zivkovich. *Necessary Games* premiered at the 2009 Adelaide Film Festival. Developing movement for film and the thrill of being on set made the process both a challenging and enjoyable experience for Andrew, Dana, Jarina, Kyra, Lachlan, Lorcan and Stuart.

In November, we hosted a residency by outstanding Australian theatre company Back to Back Theatre. Back to Back makes locally devised, globally relevant and significant theatre and is Australia's only theatre company with a full-time ensemble of actors considered to have an intellectual disability. Back to Back's philosophy and process places artists with disabilities at the creative core of the company. The major strand of the residency was a three day intensive performance making workshop for 11 artists from Restless, No Strings and Tutti, resulting in a showing which was a great success. This was a fantastic opportunity for artists from the three Adelaide companies to meet and work with each other.

In December Restless debuted a program of short works directed by five members of the youth ensemble, in collaboration with guest artists who mentored them through the making process. *Debut* was a significant opportunity for James Bull, Lorcan Hopper, Dana Nance, Anastasia Retallack and Stuart Scott, all dancers with an intellectual disability. Thanks to the mentors Alison Currie, Sam Haren, Katrina Lazareff, Steve Mayhew and Jo Stone for guiding the directors through a process inclusive of and responsive to their skills, interests, and needs. I was delighted and proud to program *Debut* as my final project as Artistic Director and thoroughly enjoyed the inspired, surprising and often hilarious directing debut of Stuart, Dana, Lorcan, Ana and James.

Restless ran two successful terms of *Growth Spurt*, our music and movement workshops for 2 - 4 year olds with a developmental delay. The workshop teams were Sally Chance, Astrid Pili, Kyra Kimpton, James Bull, Alice Kearvell, Heather Frahn and Ian Moorhead. We also ran three terms of the popular 'Restless Central', a weekly community dance workshop for young people aged 16 - 26 disabled and non disabled. Thank you to workshop leader Gabrielle Griffin for her skill, energy and enthusiasm, and to her team of support tutors Kyra Kimpton, Donnie Williams and Ana Retallack.

Earlier this year I made the decision not to renew my contract at the end of 2008, in order to return to Melbourne and focus on directing. However, Restless has been an important part of my artistic life since I first worked with the company in 1997, and I'm sure it will continue to be.

IT HAS BEEN A JOY AND AN HONOUR TO WORK WITH RESTLESS AS ARTISTIC DIRECTOR OVER THE LAST TWO YEARS, AND I TRUST YOU ARE DESTINED FOR TRULY ASTOUNDING PLACES IN THE FUTURE.

I would like to acknowledge the incredible people who made this year possible. Thank you to the youth ensemble dancers, who have been on quite a ride with me since we began collaborating on *Rebel Rebel* at the end of 2006. They have taught me an enormous amount, contributed so much to the work we have made together and continued to surprise me, make me think and make me laugh. They are a truly unique group of people who have really worked their way towards being a cohesive, solid and inspiring ensemble. Thank you to graphic designer Amy Milinch for her superb work on our new logo and look, which truly reflects the energy and individuality of this new generation of Restless. A resounding thank you to the dancers' families and supporters, the artists, associates, tutors and crew, board members, and everyone else who was part of Restless in 2008. I also want to acknowledge and thank the wonderful Nick Hughes, Kirsty Martinsen and Gaelle Mallis for all their support this year (and for being so excellent to work with), along with Ladykillers, Leon Koonen, Kyra Kimpton, Steve Noonan and Kate Sulan. Love and thanks to you all.

Ingrid Voorendt

DANCER'S REPORT

The other day I sat down to reflect upon the past year of Restless Dance Theatre... was it this year that the company toured to Melbourne, launched a professional ensemble, had dancers direct five short dynamic works; hosted a Back to Back residency and collaborated to create the films, *Necessary Games* that won all those SASA awards?

SURELY NOT ALL OF THE ABOVE IN ONE SHORT SWEET YEAR? BUT YES. EVEN HAVING BEEN INVOLVED IT'S HARD TO BELIEVE.

This year was Ingrid's baby; her energy and vision fuelled us all. There was an extraordinary output from the youth ensemble and undoubtedly our most innovative work yet, fast to mention a new company image, name and professional ensemble. What an incredible experience it's been for every one of us to work with such a motivated and driven woman.

The collaboration with Melbourne's Rawkus Theatre involved so many exciting aspects. I don't think we could pick just one favourite, so here's a few of the highlights. There were the actual performances at Dance House, which sold out and won a Melbourne Fringe best performance award. Working with a dynamic bunch of new collaborators; Kate Sulan and all the Rawkus crew - new friends.

Flatting together as a company and having a blast with the fabulous Steve, Gabrielle and Jo. Being in Melbourne! Over all just wow!

The highlight of the year however was Ingrid's introduction of the *Debut* program. Five dancers, Anna, Stuart, Dana, James and Jordan, each mentored by a professional artist, directed a short work. Other youth ensemble members then performed these works in the lushly decked out Big Space, red carpets and all.

THE AUDIENCE WAIT WITH ANTICIPATION. SUDDENLY A ROLLER DOOR AT THE BACK OF THE STAGE IS FLUNG OPEN. THE DANCERS ARE REVEALED ROCK'N OUT, MUSIC PUMPING IN THERE SWISH RIDE 'ICE ICE BABY' AND SO IT ALL BEGINS.

Giant scorpions filled the room, shoot outs and sports teams, tender and humorous first experiences shared. I've never jumped higher or harder than when working under Lincara's direction. The quality and diversity of the work presented is a tribute to Ingrid and all past artistic directors. The character of the company and those within could not more rightly have been represented.

So thank you Ingrid for this and much much more. You leave us in an incredible place of strength. We wave good bye, but hope its not for too long.

Kyra Kimpton

COMPANY PATRONS AND STAFF

PATRON

Jane Lomax-Smith

STAFF

Ingrid Voorendt
Artistic Director

Nick Hughes
Company Manager

Kirsty Martinsen
Administrator

Gaelle Mellis
Resident Designer

COMPANY MANAGER'S REPORT

Restless has for many years operated off a two part model consisting of: the Youth Ensemble and the workshop program with both parts supporting each other. We rely on the workshop program to source new young dancers for the Youth Ensemble and we rely on the Youth Ensemble to source tutors for the workshop program.

It has been a workable model but it has suffered from two major drawbacks.

Firstly, in most years the members of the Youth Ensemble only get to do one major performance and that performance has a large cast which makes it difficult to tour. We have addressed this drawback by adding a third part to the model: the new professional ensemble which produced its inaugural production *Safe from Harm* this year. This and subsequent professional ensemble works will not only give Restless a body of work with which to enter the touring market but will also provide real career opportunities for young disabled dancers. The professional ensemble was given a boost this year by the company receiving a one off extra allocation from the Dance Board of \$64,000.

The second major drawback of the model has been the stop start nature of the workshop program. Restless has been adept over the years at approaching a range of philanthropic and arts funding bodies to support a term's worth of open access workshops for disabled and non disabled young people. The list of supporting bodies is long, but not as long

as the list of bodies which have refused support. In some years Restless was only able to garner enough support for one term out of four.

But this has now changed.

RESTLESS ACHIEVED SOLID FUNDING RESULTS FOR 2008 WHICH PUT THE COMPANY'S OPERATIONS ON A MUCH MORE SECURE FOOTING, AND THIS IS PARTICULARLY TRUE FOR THE WORKSHOP PROGRAM.

The decision by the Community Partnerships section of the Australia Council to grant the company \$80,000 for its annual program in 2008 has transformed the workshop program. Not only were we able to run three terms worth of open access workshops and two terms of Growth Spurt, we were able to adopt a proactive policy of reaching out to other

organisations to begin designing projects with them. In 2008 we began discussions with: the Down Syndrome Society of SA, the Autism Association and Siblings Australia. This new stability in the workshop program has also been greatly assisted by the Office for Disability and Client Services (ODACS) who made their annual funding contribution of \$20,000 recurrent. This ODACS funding supports: the open access workshops, Growth Spurt and workshops with Day Options clients.

The workshop program has always been the unseen part of the Company's operations; the submerged part of the iceberg that supports the visible tip of the public performances. With this newly achieved stability all the parts of the company can operate healthily and the new work and the workshops that Restless is able to produce will be of the highest calibre.

Nick Hughes

MEMBERS, BOARD OF MANAGEMENT

BRONWYN SUGARS **Chair**
(Part year - left Board at AGM)
Education Officer in charge of all outreach education officers in SA.

CAROLINE ELLISON **Deputy Chair**
(Deputy Chair assumed Chair at AGM)
SA App Sc (Disability Studies) Developmental Educator, MINDA Inc. and Flinders University
Highly respected advocate of disability rights.

JAYNE BOASE **Treasurer**
Program Manager, Governor's Leadership Foundation, Leaders Institute of SA.

INGRID VOORENDT **Board Member**
Artistic Director of Restless Dance Company.

CAROL WELLMAN **Board Member**
Ex Assistant Director, Australian Dance Theatre.

PAMELA HANSEN **Board Member**
(Part year) Arts Coordinator, Personnel Employment, Barabara Inc. Youth Ensemble advocate.

STEVE MAYHEW **Board Member**
Artworker in theatre and youth arts.

KYRA HERZFELD **Board Member**
(Joined Board on 18/8/08)
Marketing Manager of Australian Dance Theatre.

DAVID GADSDEN **Board Member**
(Joined Board on 18/8/08)
Props Manager with State Theatre Co. of SA.

JAMES BULL **Dancers' Representative**
Dancer, Restless Dance Theatre.

KYRA KRIMPTON **Dancers' Representative**
Dancer, Restless Dance Theatre.

JIM SCOTT **Parents' Representative**
(Until AGM)
General management experience.

SANDRA HOPPER **Parents' Representative**
(After AGM)
General management experience.

FINANCIAL STATEMENTS

Statement of Financial Performance
for the year ended 31 December 2008

Revenues from ordinary activities	2008	2007
Earned Income	29 663	26 397
Sponsorship	26 100	31 145
Grants & Subsidies	425 950	255 168
Other Revenue		
Total Revenues	\$481 713	\$312 710
Expenses from ordinary activities		
Salaries and Fees	311 412	212 123
Production	75 618	26 714
Marketing	46 057	30 700
Administration	37 556	32 858
Total Expenses	\$470 643	\$304 395
NET PROFIT	\$14 070	\$8 315

Statement of Financial Position
as at 31 December 2008

Current Assets	2008	2007
Cash assets	316 363	321 428
Prepayments	1 872	460
Total Current Assets	\$320 235	\$321 888
Non-Current Assets		
Plant and equipment	7 269	6 452
Total Non-Current Assets	\$7 269	\$6 452
TOTAL ASSETS	\$327 504	\$328 340
Current Liabilities		
Payables	15 308	25 659
Grants in advance	181 317	201 489
Provision for employee entitlements	52 637	40 300
Total Current Liabilities	\$249 262	\$267 448
Non-Current Liabilities		
Provision for employee entitlements	12 865	11 515
Total Non-Current Liabilities	\$12 865	\$11 515
TOTAL LIABILITIES	\$262 127	\$278 963
NET ASSETS	\$65 477	\$51 407
Equity		
Retained Earnings	51 407	43 093
Current Year Earnings	14 070	8 315
TOTAL EQUITY	\$65 477	\$51 407

Statement of Cash Flows for the year ended 31 December 2008

CASH FLOWS FROM OPERATING ACTIVITIES		
Cash Outflows	2008	2007
Salaries and Fees Expenses	(304 426)	(212 123)
Production, Marketing and Other	(153 880)	(92 271)
	\$458 306	(\$304 394)
Cash Inflows		
Government and other Grants	434 377	172 953
Interest	20 864	14 248
	\$455 241	\$187 199
NET CASH PROVIDED BY / (USED IN) OPERATING ACTIVITIES	\$(3 065)	\$117 201
NET INCREASE (DECREASE) IN CASH HELD	(3 065)	117 201
CASH AT 1 JANUARY	321 428	204 227
CASH AT 31 DECEMBER	\$318 363	\$321 428

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 2007 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.



Caroline Elliston
Chair
Restless Dance Theatre Incorporated



Jayne Boase
Treasurer
Restless Dance Theatre Incorporated

GRANTS AND SPONSORSHIP

Sponsorship and other	2008	2007	Grants	2008	2007
Sunshine Foundation		5 000	Dance Board, Australia Council	155 000	75 000
Investra	6 000	4 000	Community Partnerships section, Australia Council	80 000	
Morialta Trust		5 000	Community Cultural Development Board, Australia Council		34 465
Interlecutal Disability Services Council		556	South Australian Youth Arts Board	84 157	82 104
Community Benefit SA		15 000	Arts SA	32 192	750
Sydney Myer Fund	15 000		Country Arts SA	5 000	
Bedford Industries	1 000		Arts SA Health Promotion (07/08)	30 000	30 000
Fundraising/Donations	1 620	1 580	Intellectual Disability Services Council		
Interest received and other	26 344	26 357	Office For Disability and Client Services	21 250	6 250
Total Sponsorship and Other	\$49 964	\$52 542	Office For Youth	630	
			Richard Llewellyn Arts and Disability Trust	16 400	20 000
			Other	1 321	6 599
			Total Grants	\$425 950	\$255 168

INDEPENDENT AUDIT REPORT

To the members of Restless Dance Theatre Inc

SCOPE

I have audited the attached special purpose financial report comprising the Income and Expenditure Statement of Restless Dance Theatre Inc for the year ended 31 December 2008 consisting of the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows and accompanying notes. On the preceding pages 8 and 9 is an abridged version of this Special Purpose Financial Report. The full report is available on application. The Board of the Association is responsible for the financial report and has determined that the accounting policies used are consistent with the financial reporting requirements of the Association's constitution and are appropriate to meet the needs of the members. I have conducted an independent audit of financial report in order to express an opinion on it to the members of the Association. No opinion is expressed as to whether the accounting policies used and described in Note 1, are appropriate to the needs of the members.

The financial report has been prepared for distribution to members for the purpose of fulfilling the Executive's financial reporting requirements under the Association's constitution. I disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

My audit has been conducted in accordance with the Australian Auditing Standards. My procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report and the evaluation of significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with the requirements of the Associations Incorporations Act.

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

AUDIT OPINION

In my opinion:

A The financial report presents fairly in accordance with the accounting policies described in Note 1, to the financial statements and the financial position of the Restless Dance Theatre Inc as at 31 December 2008 and the results of its operations for the year then ended.

B I have obtained all the information and explanations required from the Association.



Gerald P Cobale

05.03.2009

Date



MAJOR WORK YOUTH ENSEMBLE

THE HEART OF ANOTHER IS A DARK FOREST

Winner of
the 'best
performance'
award at the
Melbourne
Fringe

DIRECTORS' NOTE

**When you stand in front of me and look at me,
what do you know of the griefs that are in me and
what do I know of yours? FRANZ KAFKA**

Can we ever really know another person fully?

Can we ever really know ourselves?

These questions were the starting point for an interstate collaboration between twelve Rawcus performers and twelve Restless performers. The work plays with strangeness and familiarity, looking and being looked at, hiding and revealing, mysteries, secrets and questions. Sometimes the more you know about a person the more you realise you don't know. As Paul, one of the Rawcus performers, said in response to hearing the Kafka quote above, "Everyone's life is a secret..."

The two companies began the collaborative process by sending each other questions (How long does it take you to go to sleep at night? What part of your body do you like best?) and responding anonymously to them (It takes me ages because of Rusty the dog barking; the freckle on my right foot). People found out specific and often intimate details about each other without having met. We then spent a creative development week together in late April and witnessing the two companies meet each other within an improvised performance was a spine tingling experience. We hope the production retains some of the energy of that afternoon of mystery, discovery and playfulness.

Kate Sulan and Ingrid Voorendt

**Kate Sulan
Ingrid Voorendt**
Directors

Emily Barrie
Set Designer

Eather Hayes
Costume Designer

Richard Vabro
Lighting Designer

**Zob Barry
Jethro Woodward**
Composition/Sound Designer

Naomi Adams
Production Manager

Chloe Gattler
Assistant Stage Manager

Jaquie Robinson
Rawcus Company Manager

Nick Hughes
Restless Company Manager

Kathryn Ross-Ballyhoo
Publicity

**Eather Hayes
Emily Barrie**
Skirt Designer

Durran Reid
Skirt Constructionist

Above photographer: Brett Breen
Below photographer: Paul Dunn



RAWCUS ENSEMBLE

Steven Aizerberg
Clement Baade
Ray Drew
Rachel Edward
Nilgun Guven
Valerie Hawkes
Paul Matey
Mike McEvoy
Korryn Pike
Louise Risk
John Tonso

RESTLESS ENSEMBLE

James Butt
Janna Georgiou
Lorian Hopper
Alice Kearvall
Jay Kimber
Kyra Kimpton
Dana Nance
Andrew Pankos
Anastasia Petalack
Stuart Scott
Lachlan Telford-Stuart
Bonnie Williams



MAJOR WORK PROFESSIONAL ENSEMBLE

SAFE FROM HARM

PERFORMANCE

Zoe Barry
James Bull
Lorian Hopper
Steve Noonan
Anastasia Retallack
Marco Spate

Introduction and General Method

Safe from Harm launched the company's new professional and touring ensemble and was different from the other works that Ingrid Voorendt has directed for Restless, which were all made with the Youth Ensemble with casts of at least 12 people.



The work was made collaboratively through a dance theatre process, with the performers making material in response to tasks and questions, and through improvisations and games.

THE INITIAL STARTING POINT WAS THE CONCEPT OF DIGNITY OF RISK VERSUS DUTY OF CARE: THE TENSION BETWEEN OUR NEED TO TAKE RISKS AND OUR NEED TO BE SAFE.

Safe from Harm moves back and forth between real and imagined dangers.



Ingrid Vooren
Groningen

Gaelle Mellis
Set and Costume
Designer

Clavin Rubin
Lighting Designer

Catherine Oates
Zoe Barry
Sound Components

Ed Barry
Sergeant, Philadelphia

Bob Harvey
Associate Director

David Gadsden
Production Manager

Deanna Moldrum
Tutor, Advanced

Damon Jones
Lifting Operator

Craig Greening
Sound System Design

Tia King

**ARTISTIC
PEER
ADVISORY
GROUP**
Sally Chance
Sam Haren
Steve Mayhew

Necessary Games won 4 awards at the South Australian Screen Awards in February 2009: Best short film, Best non narrative film, Best editing, Best production design

photographer: Nick Hughes

OTHER PROJECTS

NECESSARY GAMES

Necessary Games was a partnership with Closer Productions (Sophie Hyde and Bryan Mason) which produced three new dance works made specifically for film featuring members of the Restless Youth Ensemble. Each of the three films was a collaboration between Closer Productions and choreographers Paul Zwickovich, Kai Worth, and Tania Roggala, production designer Gabe Wells and sound designer DJ TRIP.

THE FILMS MADE WERE THREE UNIQUE AND COMPELLING DUETS IN THREE DISTINCT SPACES; THREE DIFFERENT TAKES ON DISTANCE, INTIMACY, ISOLATION AND CONNECTION.

Restless Dance Theatre brought its acclaimed brand of honest, idiosyncratic movement to the big screen in a triptych investigating our human need to connect. Closer Productions have been filming and editing Restless performances for the past four years, and have an extraordinary ability to capture the style, pace and unique movement quality of the Restless dancers.

Restless develops performances through a collaborative process in which the disabled and non disabled young dancers contribute creatively through tasks, improvisations and devising methods, and are supported by the highest standard of production values. This same process was used to develop this triptych of dance films.

Necessary Games was supported by the Adelaide Film Festival, the South Australian Film Corporation and the Dance Board of the Australia Council.

DEBUT THE DANCER'S DIRECTS



Debut was a program of short works directed by five members of the Restless Youth Ensemble in collaboration with guest artists, who mentored them through the making process. *Debut* was a significant opportunity for particular Restless dancers to try their hand at directing. The project was a response to strong enthusiasm and interest from members of the Youth Ensemble, and modeled on Australian Dance Theatre's *Ignition* program.

DEBUT WAS SPECIFICALLY DESIGNED TO ENCOURAGE AND SUPPORT MEMBERS OF THE COMPANY WITH AN INTELLECTUAL DISABILITY.

The artistic director led the process, providing structure and parameters. The outcomes were supported by minimal production values and design consultation, and presented in a context that supported and encouraged these first time directors.

The two performances of *Debut* were a huge hit with the audiences that crammed into the Big Space to see them.

Debut was supported by the Richard Llewellyn Arts and Disability Trust.

BACK TO BACK THEATRE RESIDENCY

This was a nine day residency in Adelaide by outstanding Australian theatre company Back to Back Theatre, co-hosted by Restless Dance Theatre, No Strings Attached and Tutti Arts. The residency took place in November at the Big Space. The residency consisted of an intensive three day workshop in performance making, an open masterclass and a showing and talk about Back to Back's work. Back to Back makes locally devised, globally relevant and significant theatre. Based in Geelong, Back to Back is Australia's only theatre company with a full-time ensemble of actors considered to have an intellectual disability. Back to Back's philosophy and process places artists with disabilities at the creative core of the company. Their work is idiosyncratically driven from the performers' perception of the modern world. This was an extremely valuable opportunity for Adelaide to host a pioneering theatre company whose work is internationally recognised, and for disability arts to impact profoundly on the wider arts community.

The major strand of the residency was a three day intensive performance making workshop for 11 artists from Restless, No Strings Attached and Tutti. Each company nominated three or four outstanding individuals who were ready for such a significant professional development opportunity. These individuals were supported in the workshop by the respective artistic director of each company. This ensured support was available, that the artistic directors were aware of and connected to each artist's professional development, and that they too were given a significant professional development/mentoring opportunity, particularly through contact with Back to Back's director, Bruce Gladwin.

The visiting Back to Back Theatre artists were: Bruce Gladwin (artistic director), Marcus Ferguson (artistic associate), Scott Price (actor) and Brian Tiley (actor).

The project was supported by Arts SA.

REVIEWS



Playing it safe

Safe from Harm
DANCE

By **Rebecca Smith**
DANCE critic for **THE ADVERTISER**
Reviewed by **Rebecca Smith**

It's a sad fact that the world has a long way to go when it comes to the treatment of people with disabilities.

For a long time, people with disabilities have been excluded from the arts, and it's only in recent years that they have begun to be included.

But now, thanks to the efforts of people like Ingrid Voorendt, who has founded the company, it's possible to see people with disabilities on stage.

And in the latest show, *The Heart of Another*, Voorendt has taken the next step: she has created a show that is not just about people with disabilities, but about the world they live in.

the heart of another is a 70-minute show that is a celebration of the lives of people with disabilities. It's a show that is not just about people with disabilities, but about the world they live in.

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UTTERLY ABSORBING

The Heart of Another is a Dark Forest
Where: **DarwinForum, North Canton, today and tomorrow, 10pm**
Reviewed by **Chris Boyd**
★★★★

It has a cast of 30 or there (after the first dance and play start pieces), yet it is full - and measured, it leaves room for your thoughts and feelings to overflow. The show is a collaboration between companies who have blind and disabled performers. It's utterly absorbing.

... dignity of risk... the phrase recalls the dignity of risking the excesses of collaborative encounters.

REALTIME 85

This ensemble will give significant career opportunities to dancers with a disability.

THE ADVERTISER
April 16, 2008

... director Ingrid Voorendt has significantly upped the ante both in the movement vocabulary and in the degree of difficulty, with impressive and satisfying results.

THE ADVERTISER
April 23, 2008

Not theatre or dance in any conventional sense, *The Heart of Another* is a mighty work of art that will change the way you look at the world.

HERALD SUN
September 26, 2008



There are some beautifully accomplished dance sequences: one especially in which partners provide arms for each other in a scene of massed duets that produces a wonderful sense of bodily communication.

REALTIME 87



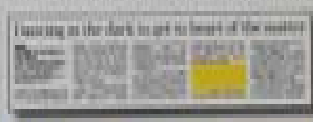
... 'Have you seen a rainbow?' Exploring the mind of another is a human need that transcends all boundaries.

THE AUSTRALIAN
September 19, 2008



Watching Rawcus and Restless productions is an intensely emotional experience, and some audiences find watching performers with disabilities, challenging bordering on voyeuristic.

THE SUNDAY AGE
September 21, 2008



The episodic fragments become ever more personal, including an intimate moment between a blind, wheelchair-bound man and a young woman as they gently explore each other's faces...

THE AGE
September 26, 2008

WORKSHOPS AND OTHER PERFORMANCES

WORKSHOPS

ODACS WORKSHOPS

Part of the funding received from ODACS supports both the Restless Central and the Growth Spurt workshops. However, ODACS also supports one term a year of weekly workshops for people in the Day Options program. This year we worked with people from the South Link program based at the Strathmore Centre.

Workshop Tutors:

Gabrielle Griffin and Kyra Kington

ONE OFF WORKSHOPS

Restless in the South East

The company received support from Country Arts SA and Bedford Industries to introduce Restless Dance Theatre to the South East. The project ran during September in Millicent and Mount Gambier with local people from schools and disability service organisations.

Workshop Tutors:

Dany Brown and Mario Spate

ANFE WORKSHOPS

The Associazione Nazionale Famiglie Degli Emigrati Incorporated or ANFE contracted Restless to provide eight workshops split between two of their groups. The sessions ran in August and September in the Big Space at Restless. The groups ranged in age from 02 – 60.

Workshop Tutors:

Gabrielle Griffin and Sasha Zhara

RESTLESS CENTRAL

Restless Central is the company's regular open access workshop program for disabled and non disabled people aged 15 – 26. The workshops took place on Tuesday evenings. Restless Central workshops are the most usual way for new young people to find their way into the company's performing group (the Youth Ensemble). Restless finds that auditions are not usually appropriate for young people who have an intellectual disability and therefore uses the Restless Central program to scout for potential new dancers to invite to join the Youth Ensemble. The funding received from the Community Partnerships Section of the Australia Council and from the Office for Disability and Client Services (ODACS) meant that this program could run all year.

Workshop Tutors:

Gabrielle Griffin, Kyra Kington, Anastasia Retallack, Bonnie Williams, Sally Chance, Lachlan Tobow-Stuart, Jo Stone, Rachel High and Margot Poole

GROWTH SPURT



Growth Spurt is the company's very popular music and movement workshop for young people (aged 2 – 4) who have (or may have) some form of developmental delay.

THESE YOUNG PEOPLE ATTEND WITH THEIR PARENT/CARER AND EXPERIENCE THE DELIGHT OF DANCING TO LIVE MUSIC.

These workshops grew out of an approach to the company by therapists from Disability SA who were impressed by the developmental strides made by young people when they were given the opportunity of weekly music and movement sessions.

Two Growth Spurt workshops were held in terms 1 and 4, in the city and in the Holden Hill regions.

Workshop Tutors:

Astrid Phil, Kat Worth, Sally Chance, Kyra Kington, Alice Kearvell, Anastasia Retallack, James Bull, Heather Frahn and Ian Moorhead

Growth Spurt is the company's very popular music and movement for very young people aged from 2 - 4.

Photographer: Rick Hughes



MAJOR SUPPORTERS

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, Arts SA (Richard Llewellyn Arts and Disability Trust and the Community Arts Development Fund), Country Arts SA and The Sidney Myer Fund.

Adelaide Centre for the Arts, Adam Internet, Bedford Industries, Community Benefit SA, Grote Business Precinct and The Office for Disability and Client Services.



COMMUNITY SUPPORT

Adelaide City Council, Aspen Group, Boulderstone, Bunnings Mile End, Cooter Consulting for Adelaide West End Association, Community Bridging Services, Delta Television, Disability Services SA, ForestrySA, Kambitais Group, Ladykillers, Lemac, Medina Grand Treasury Adelaide, National Camera Cranes, Oasis Point, The Royal SA Deaf Society Inc, The State Theatre Company of SA and U-Park.

AND MANY THANKS TO THE FOLLOWING INDIVIDUALS FOR THEIR SUPPORT:

Julie Belwood, Michelle Bertossa, Prue Dickerton & Brett Williams, Bob Boorman, Freddie Brincat, Daisy Brown, Tullula Brown, James Bull, Sally Chance, Naida Chinner, Geoff Cobham, Dai Cookes, Robbi Cooter-Tins, Sasha Dalton, Chris Drummond, Caroline Ellison, Catherine Fitzgerald, Gabrielle Griffin, Noel and Dianne Guerin, Sam Haren, Geoff Hodge, Felix Hoppe, Sophie Hyde and Audrey Mason-Hyde, Christine James, Alice Kearvell, Kyra Kington, Donna Laudgala, Tanja Liedtke, Pat Rix, P J Ross, Fiona Malcolm, Bryan Mason, Steve Mayhew, Gaele Mellis, Hannah Moores, Ian Moorehead, Stephen Noonan, Richard Pak Poy, Mike Phillips, Astrid Pil, Anastasia Retallick, Tuula Roppola, Alla & Raimo Roppola, Katrina Sedgewick, Mario Spate, Amanda Street, Kate Sulan, Rebecca Summerton, Nicola Tate and Tracks Adelaide, Lachlan Tellow-Stuart, Solon Ulbrich, Isaac Walges, Bonnie Williams, Carol Wellman, Kat Worth, Sasha Zahra, Jo Zealand and Paul Zirkovich.

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