

RESTLESS DANCE THEATRE inc

2012

annual report

RESTLESS
DANCE
THEATRE

purpose

Restless Dance Theatre collaboratively
creates professional calibre dance
theatre with young people with and
without disability.

Our Vision is to present unexpectedly
real dance theatre works in multiple
mediums to diverse audiences around
the world.

Our Mission in this period is to stretch
artistically and develop wider markets
for our work.





High Voltage Photo: Sophia Calado

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company history

The Company was founded by Sally Chance in 1991 following the MOC Connections project organised through Carclew Youth Arts Centre. The Company was incorporated in 1996.

Major productions

2012

Howling Like a Wolf

Queen's Theatre, Adelaide

"...simply knocks your socks off."

THE ADVERTISER

2011

Take Me There

Come Out Festival

Adelaide Festival Centre

"...calm, elegant movement...

excellent, innovative use of technology..." THE ADVERTISER

2010

Next of Kin

SA Opera Studio

"...touches everyone and deserves to be seen by the widest possible audience." RADIO ADELAIDE

Beauty

Space Theatre

"The sense of mischief, deft discipline and ensemble feel of this production should see it go a long way." SUNDAY MAIL

2009

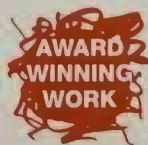
Bedroom Dancing

Come Out Festival

Queen's Theatre,
Adelaide

"*Bedroom Dancing* is perhaps the best [work] to date."

THE ADVERTISER



Necessary Games

Triptych of Dance Films

Adelaide International

Film Festival

Co Production with

Closer Productions



2008

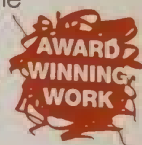
The Heart of Another is a Dark Forest

DanceHouse, Melbourne

Award winning

co-production with

Rawcus Theatre



"...a mighty work of art that will change the way you look at the world." SUN HERALD

Safe from Harm

X Space Theatre, Adelaide

"...impressive and satisfying..."

THE ADVERTISER

2007

Rebel Rebel

Odeon Theatre

"I saw dancers becoming artists for the future." REALTIME

2006

Continual Unfolding of Now

Space Theatre

"...a joy and a delight."

RADIO ADELAIDE

2005

Vocabulary

Coproduction with ADT

Space Theatre

"...Expressive powers of this quality remind us of the transcending power of the arts."

THE ADVERTISER



Howling Like a Wolf Photo: Thane Plaid

Sustenance

Come Out Festival
SA Opera Studio

"...Restless Dance Company is without question a leader in the field of youth dance and working with young people with and without a disability."

LOWDOWN MAGAZINE

2004

Landmark

High Beam Festival
Odeon Theatre

"...a further affirmation of this remarkable company's achievement over 13 years."

THE ADVERTISER

2003

Starry Eyed

X Space Theatre
Adelaide College of the Arts

"Restless holds its place as one of the state's most inspiring performance companies."

THE ADVERTISER

The Singing of Angels

Come Out Festival
St Peter's Cathedral

"It was enough to turn even the most hardened cynic into a believer." THE ADVERTISER

2002

Headlong (rework)

High Beam Festival
Odeon Theatre

"the actions of the dancers are imbued with such heart and personality." DB MAGAZINE

in the blood

Queen's Theatre

"an honest, deeply felt work that beautifully captures the painful, often ambivalent relationship between parents and their disabled children." THE ADVERTISER

2001

Proximal

SA Opera Studio

"undoubtedly one of the most moving and stirring Restless Dance productions since *Precious*." DB MAGAZINE

“

Restless holds its place as one of the state's most inspiring performance companies

2001 CONTINUED

Headlong

Come Out Festival

Queen's Theatre

"art happens at Restless performances" THE ADELAIDE REVIEW

"a physical theatre work of power and impressive discipline"
THE ADVERTISER

2000

Perfect Match

Adelaide Season

Odeon Theatre

"powerful and elemental"
THE ADELAIDE REVIEW

the days allotted to me

High Beam Festival

The Space Theatre

"an amazing and liberating experience" THE ADELAIDE REVIEW

"darkly intelligent, emotionally gripping and incredibly honest"
DB MAGAZINE

"bold and confronting"
THE ADVERTISER

1999

Drift

Fest West 99

Outdoor roving performance
commissioned by Adelaide City
Council

1999/2000

Precious

Come Out Festival

Orkidz Hall

+

Adelaide Season

SA Opera Studio

+

Sydney Paralympic Arts Festival

York Theatre, Seymour Centre

"inspiring and humbling"
THE MESSENGER

"another of those shining works
that, like the best dance, confirms
the power of movement to stir the
imagination and the emotions"
THE AUSTRALIAN

1998

The Flight

High Beam Festival

The Space Theatre

"complex and challenging"
THE ADVERTISER

"effective and brilliant ensemble"
DB MAGAZINE

1997

Sex Juggling

Theatre SA's Threesome Season

Junction Theatre

+

National Youth Dance Festival

Darwin Entertainment Centre

"touching and humorous"
THE ADVERTISER

"A triumph for all concerned"
THE MESSENGER

1995

Gigibori

Brave New Works Program

Adelaide Festival Centre

Space Theatre

"amazing ... rich ... inspirational"
THE ADELAIDE REVIEW

Talking Down

Come Out Festival

Lion Theatre

"engaging and enthralling" RIP IT UP

"beautifully develops themes of
trust, friendship and honesty"
THE ADVERTISER

1994

Love Dances

Adelaide Fringe

Odeon Theatre

"It's an attitude which makes Love
Dances a winner" THE ADVERTISER

1993/4

Ikons

Come Out Festival

Norwood Town Hall

+

Next Wave Festival

Melbourne Gasworks

"a visual and musical feast"
THE AGE

"exhilarating" THE ADVERTISER

**Major community
projects**

Ongoing/Repeated Projects

2006 - 12

Restless Central

The core open access workshop
program open to all young people
with and without disability
in Adelaide.

Runs during school terms.

2005 - 12

Growth Spurt

9 Music and movement projects
for 2 - 4 year olds with disability in
six Adelaide regions.

2011 - 12

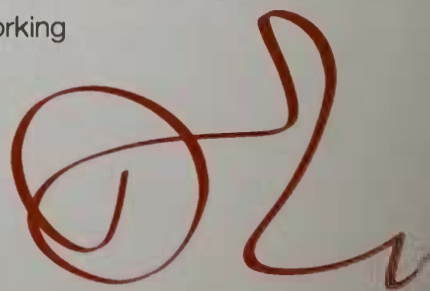
Leaps and Bounds

Workshops with young people on
the Autism Spectrum
Collaboration with Autism SA

2005/06/11

Dot To Dot

Tutor training program for people
interested in the Restless ways of
working



2008/09/11

Debut – The Dancers Direct

New short dance works directed by Youth Ensemble members working with mentors. 5 works in 2008, 4 in 2009 and 3 in 2011. 2009 featured a collaboration with visual artists from Tutti Arts. 2009 and 2011 featured collaborations with first year dance students from Adelaide Centre for the Arts

Individual workshop series

2012

From The Ground Up

Second extended residency at Riverland Special School in Berri

2011

Ranters Residency

Residency with Ranters Theatre from Melbourne

Spastic Centres of SA

Workshops with SCOSA clients

Second Story

Workshops with young people with mental health issues

2010

Rawcus Residency

Residency project with Rawcus Theatre based at Restless

Christies Beach Residency

Extended residency at Christies Beach High School Unit

2009/10

Restless in the Riverland

Extended residency at Riverland Special School in Berri

Bridging Project

Extended workshop project partnering Community Lifestyles Inc at Murray Bridge

2009

Siblings Project

Workshops with siblings of disabled people – in partnership with Siblings Australia

2008

Back To Back Theatre

Residency

Back To Back workshops with members of Restless, Tutti Ensemble and No Strings Attached

South East Workshops

Community Workshops in Millicent and Mount Gambier

2007

For Crying Out Loud

Workshop / performance project with young people with disability in Golden Grove

2003/04/05/06

Swivel / Tilt / Swerve / Spring

Open access community dance classes for people with and without disability.

2003

HOME

A 17-week workshop project in collaboration with the State Opera Company of SA on the theme of accommodation for people with disability

2002 - 2003

Headlong

Presentation and Promotion

Workshops in schools and with youth groups involving sessions both before and after visits to see the performance

2001

Lifespan

Three community dance workshops for a range of ages and incorporating a photographer and a visual artist

2000 - 2001

Colour My Self

Dance workshops for people with disability. Conducted in the Adelaide Metropolitan regional areas of the Intellectual Disability Services Council

1998

Vividha – diversity

Community dance workshops embracing Indian cultural themes and exploring cultures of disability

1997

Kin

Dance workshops for young people with disability exploring participants' thoughts about their families

1996 - 1997

Out There

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

“

...Restless Dance Company is without question a leader in the field of youth dance and working with young people with and without disability.

2012 saw a year of changes at Restless Dance Theatre. The biggest change was that our Artistic Director Philip Channells decided to resign in June after three successful years at the helm of the Company. The Board of Restless wish to thank Philip for his contribution to the Company's work and to the Restless community generally over the past 3 years.

2012 Restless Dance Theatre Annual Report

Following Philip's resignation the Board decided to take stock for a while and engage in an exhaustive search for a new Artistic Director. Roz Hervey was appointed Interim Artistic Manager to provide artistic guidance to the Company during this recruitment process. The Board also wish to thank Roz for the sensitive and thoughtful energy she brought to the role during the second half of the year.

The high quality of applicants who were attracted to the position of Artistic Director is a testament to the excellent reputation and the exceptional level of integrity of the Company's work. We were delighted to be able to appoint Michelle Ryan to the position. Michelle has a long history of innovative dance work in Australia and overseas and we look forward to a long association with her.

Despite these changes in leadership the work of the Company continued to develop and diversify.

Restless travelled to Papua New Guinea in March to take up an invitation to be part of Australia Week in Port Moresby, an annual showcase of Australian culture. Restless was invited by the Australian High Commission to

celebrate the sorts of opportunities for people with disability supported by the Australian Government. We were very proud to be able to respond by taking *High Voltage*, a short new work of dance theatre directed by a person with disability (Lorcan Hopper), performed by an integrated cast. Philip also conducted two excellent workshops in Port Moresby with participants at two charity organisations working with young people with disability: Cheshire disAbility Services and Red Cross Special Education. We would like to thank the staff at the Australia High Commission for their kindness and assistance, especially Second Secretary Ms Lisa Clutterham.

March was a busy month because it also saw a second creative development of *Second Nature* a new work for the Restless Touring Company directed by Dean Walsh. This was conducted partly at Marion Bay on Yorke Peninsula and partly in the Restless Studio. Two showings of the work in progress were held for invited guests including delegates from the Australian Performing Arts Market.

The major Youth Ensemble performance for the year was *Howling Like a Wolf* performed at the Queen's Theatre in Adelaide in August. *Howling Like a Wolf* was directed by Zoë Barry and was a resounding success

***Howling Like a Wolf...*
simply knocks your socks off**

THE ADVERTISER



Howling Like a Wolf Photo Shane Reid

***Howling Like a Wolf* is a marvellous and, dare I say it, magical piece of physical theatre.** MARGINALIA

***Howling Like a Wolf*, is invariably interesting and by turns strange, funny, inscrutable, touching and powerful.**

THE AUSTRALIAN

Zoë Barry was supported by a brilliant creative team: design by Geoff Cobham, music composed and performed by Jed Palmer and costumes designed by Mariot Kerr. The cast was a combination of the Restless Youth Ensemble with guest performers from Tutti, No Strings Attached and Company@. They blended into a powerful and disciplined ensemble that amply demonstrated the maturity of the Company as it reaches beyond its youth oriented origins. The Queen's Theatre however, was extremely cold and

the Company has resolved not to use it again in mid winter or mid summer.

The community workshop program also diversified and matured during this year. Restless has a very experienced and capable team of workshop leaders and tutors whose skills, energy and enthusiasm enable us to present a wide range of excellent workshops. We are indeed fortunate to have workshop leaders of the calibre of Sally Chance (*Growth Spurt* and *Leaps and Bounds*), Emma Stokes (*Restless Central* and *From The Ground Up*) and Jo Stone (Youth Ensemble and *Howling Like a Wolf*). These exceptionally capable tutors were assisted this year by senior workshop tutors who are equally proficient: Alison Currie, India Lenneth and Julian Jaensch. Restless always has at least one

person with disability as part of the tutor team at its workshops drawn from past and present members of the Youth Ensemble. These people are not only exceptional dancers but also amazingly talented tutors whose contributions to the community workshop program are critical to its success. This year these tutors were: Lorcan Hopper, Matt Shilcock, Zoe Messenger, Jesse Rochow, Andrew Pandos, James Bull, Jianna Georgiou, Felicity Doolette and Alice Kearvell.

Jayne Boase

CHAIR

“***Howling Like a Wolf*, is invariably interesting and by turns strange, funny, inscrutable, touching and powerful.**

THE AUSTRALIAN

In 2012 Restless Dance Theatre exhibited qualities of maturity and resilience that enabled the Company to present a diverse and exciting program of performances and workshops. This was despite the resignation of the Artistic Director halfway through the year.

Company's managers

A test of the resilience of an organisation is its ability to respond to unexpected challenges and to maintain its overall shape and direction while reacting to unforeseen developments.

During Term 4, while Restless was engaged in a recruitment process, the Company saw an extraordinary level of activity with five workshop programs running concurrently. This is a reflection of the maturity and stability of the Company's operations as well as a tribute to the energy and care that Roz Hervey brought to the role of Interim Artistic Manager.

2012 saw the Company's work continue to grow and strengthen in both the performance and the community workshop aspects of the program. This was enabled by our continued success in obtaining funding from the Australia Council

(from the Dance Board and the Community Partnerships Section) and from the South Australian Government (through Carclew Youth Arts Board, Arts SA, Disability SA and Country Arts SA). All of this support helps us to keep running excellent and appropriate integrated disability arts programs. The recent growth in our community partnerships funding has underpinned the diversity of the community workshop program and has facilitated our ability to reach out with programs for different groups of young disabled people. In 2012 we worked with people with learning disabilities, physical disabilities, vision and hearing impairments as well as people with mental health issues.

The undertaking of an overseas tour to Papua New Guinea also marked another step along the path to the growth foreseen in our 2012-2014 business plan.

The Company has achieved all of this while managing to steadily grow its reserves to near the recommended 20% of turnover.

The Company is well positioned for future growth and development.

Nick Hughes

COMPANY MANAGER AND CEO

REPORT



[Handwritten signature in orange ink]

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**The Company is
well positioned
for future growth
and development.**

Howling Like a Wolf

A new work directed by Zoë Barry and presented at the Queen's Theatre, Adelaide

This was Zoë's directorial debut and she more than repaid the confidence that Restless had that she would be able to realise a stunning production

The work explored facial expressions, our body language and the way our brains process complex and subtle information. The performers shared their experiences of connection and isolation, the joy and confusion of human interactions, and how we all prepare ourselves for "this terribly significant business of 'other people'".

Much of the inspiration for the work came from the examination of French neurologist Guiliame Duchenne's revolutionary 19th century research into analysing and classifying facial expressions. He placed electrodes on patients' facial muscles, animating their expressions and created a classification system by which human expressions could be measured. The deconstruction and analysis necessary to give meaning to emotional connections between people resonated with the performers, and they were brave and generous in sharing their experiences and observations of the world.

To form the cast, the Youth Ensemble dancers were joined by guest performers from the other three disability performing arts companies in Adelaide: Tutti, No Strings Attached Theatre of Disability and Company @.

“

Howling Like a Wolf... simply knocks your socks off THE ADVERTISER

The dancers

Eleni Androutsis
Felicity Doolette
Kathryn Evans
Jianna Georgiou
Caroline Hardy
Joel Hartgen
Rachel High
Lorcan Hopper
Alice Kearnell
Kym Mackenzie
Nigel Major Henderson
Zoe Messenger
Dana Nance
Andrew Pandos
Jesse Rochow
Amanda Schipper
Matthew Shilcock
Tara Stewart

The creative team

Director
Zoë Barry
Lighting/ Set Designer
Geoff Cobham
Dramaturg
Kate Sulan
Musician / Composer
Jed Palmer
Costume Designer
Mariot Kerr
Project Manager /
Rehearsal Director
Jo Stone
Production Manager
Nathan D'Agostino
timeMonsters
Adam Synnott



High Voltage Photo: Sophia Calado

High Voltage

An invitation from the PNG Australian High Commission to perform in Port Moresby as part of the annual Australia Week arrived in late 2011. Restless was invited to celebrate and demonstrate the sort of work that the Australian government supports for people with disability.

Restless is very proud that it was able to respond to the invitation by presenting a short work devised and directed by a person with disability and performed by an integrated cast. *High Voltage* directed by Lorcan Hopper was created as part of the Debut 3 program at the end of 2011. Lorcan worked closely with Mentor Larissa McGowan to develop a vigorous and entertaining look at power.

Lorcan Hopper accompanied the cast and spoke eloquently about the development of the piece after both performances. The cast included Youth Ensemble members and 2 dance students from the Adelaide Centre for the Arts which was a positive expression of the developing partnership between the Company and the College.

The two performances took place at the Moresby Arts Theatre Wednesday 7th March 2012 and were combined with screenings of the *Necessary Games* films and it was excellent that Lorcan could be present because of his leading role in the first of the films.

The following day Philip Channells assisted by members of the cast, led dance workshops with the Cheshire disAbility Services and the Red Cross Special Education Resource Centre.

“Howling Like a Wolf is a marvellous and, dare I say it, magical piece of physical theatre. MARGINALIA
Howling Like a Wolf, is invariably interesting and by turns strange, funny, inscrutable, touching and powerful. THE AUSTRALIAN

These charities provide services for young disabled people in PNG and do excellent work with very limited resources. The staff and the students were delighted with the workshops.

The heat and humidity in Port Moresby meant that the energetic dance theatre performance that was originally prepared in Adelaide in November, was very draining on the cast in a non air conditioned theatre in the tropics.

The dancers

Caroline Hardy
Alice Kearvell
Alice Langsford
Chris Mifsud
Jesse Rochow
Kendal Winton

The touring team

Director

Lorcan Hopper

Tour Manager

Nick Hughes

Lighting Operator /

Workshop Leader

Philip Channells

Production Manager

Andrea O'Shea

Support Workers

Sean Campbell

Lisa Heaven

Prudence Kearvell

"Lorcan Hopper's High Voltage offers up some terrific plays on how electric power and technology works and passes on, and through, all. The very nature of power as a connecting force absolutely ensures choreography making use of physical and other means of connecting dancers and objects is central, something

Hopper achieves without over hyped clichés. It's huge fun in a 'pass the parcel' way as Hopper's dancers explore magnetism, electric currents and wind power with some hilarious results. Most effective was the playful way a paper airplane and a torch managed to symbolise so much industry and power. The pace of the piece is fast and furious with a terrific Keystone Cops comic edge to it." DB MAGAZINE 2011

Second Nature

Creative development of Touring Company work for 2013

The first part of this 2nd stage development took place in Marion Bay with the team returning to finish the development in the Restless Studio. *Second Nature* investigated the notions of adaptation, mutation and the inhabitation of our natural environment. Inspired by the dancers' continual need to adapt to their external environment, their physical mutations and their constantly enquiring minds, this new work intended for the Touring Company tapped into a gold mine of diverse and instinctual choices made within the performers unique physical ability. *Second Nature* looked into what we too eagerly deem as foreign without investigating the possibility that perhaps it is ourselves who are foreign, different, other, odd or strange. Studio showings of this work in progress for APAM delegates took place in March.

The dancers

Gianna Georgiou
Dana Nance
Andrew Pandos
Elizabeth Ryan
Matt Shilcock
Miranda Wheen





“Hopper’s dancers explore magnetism, electric currents and wind power with some hilarious results” DB MAGAZINE

Workshop series

Workshop series on a term by term basis.

Restless Central

The open access workshop program for new participants.

The Company was again able to run the *Restless Central* program during all four school terms. The Tutor team was very ably led by Emma Stokes. The very popular *Dance Styles From Around The World* was once again presented during Term 3 with a different tutor each week presenting a different dance style. The featured styles were: Flamenco, Salsa, Capoeira, Bollywood, Samba, African Drumming and Dance, Tango, Aboriginal, Hip Hop and Indonesian. All the visiting tutors were supported by experienced regular Restless tutors with and without disability.

The increased numbers attending *Central* in 2011 were maintained during 2012 with several Youth Ensemble members choosing to attend some sessions.

Workshop leaders and tutors in 2012

~~James Bull~~
~~Sally Chance~~
~~Alison Currie~~
~~Felicity Doolette~~
~~Heather Frahn~~
~~Jianna Georgiou~~
~~Rachel High~~
~~Lorcan Hopper~~
~~Julian Jaensch~~
~~Alice Kearvell~~
~~India Lenneth~~
~~Zoe Messenger~~
~~Andrew Pandos~~
~~Jesse Rochow~~
~~Matthew Shilcock~~
~~Emma Stokes~~
~~Jo Stone~~

Growth Spurt

Music and Movement sessions for very young people with disability

A short course was held in Victor Harbor and a taster session was held at Down Syndrome SA (DSSA).

Growth Spurt has well developed workshop material and structure. The program is at a very strong and settled point.

It was good to be able to respond to a request for a series of music and movement workshops for 2-4 year olds from the Victor Harbor branch of Disability SA. And it was excellent that Sally Chance was able to deliver these for the Company. Sally was also able to provide the staff there with a highly valued professional development workshop.

Restless has had ongoing discussions this year with Michael Elwood, CEO of DSSA, about how to engender a closer partnership between his organisation and the Company. It was therefore a highlight that Sally Chance's interest in early intervention work chimed with a request for a *Growth Spurt* taster session for some very young children with Down Syndrome. This session was held and will lead to a full term's work for the group in 2013.

The availability of Sally Chance and Heather Frahn continues to be the major factor limiting the number of *Growth Spurts* that we are able to present in a year. Demand always outstrips our ability to supply.



Workshop Photo: Chris Herzfeld

Leaps and Bounds

One term of workshops working with participants on the Autism Spectrum.

This was led by Sally Chance for children with Autism Spectrum Disorder and Aspergers Syndrome. The strong points were: the story telling and making; the visual arts component mixed with the movement and theatre games; the building of the participants confidence. The fact that the participants had worked with Sally Chance as part of the 2011 program of *Leaps and Bounds* was beneficial for both the tutors and the participants. The main challenge is finding the resources to keep developing this program as the core of an ongoing partnership with Autism SA. Restless ran this project to keep this program ticking over in the

Company's program. In the longer term it is hoped to raise additional funds to make this an ongoing program.

Living Arts Project

Designed as one term of workshops with young people with mental health issues.

The project was originally meant to be a series of follow up workshops with participants from the Second Story Organisation but funding cuts to their program meant that they were unable to sustain staffing support for the project and had to withdraw. We immediately entered into negotiations with Life Without Barriers to continue with the project with some of their participants. In the event the participants had great difficulty in attending regularly.

“
...a further
affirmation of
this remarkable
company's
achievement
over 13 years
THE ADVERTISER

Restless Dance Theatre IncorporatedStatement of financial performance
for the year ended 31 December 2012

	2012	2011
	\$	\$
Revenues from Ordinary Activities		
Earned Income	58,402	74,455
Sponsorship Donations	7,920	1,364
Grants and Subsidies	450,255	411,248
Total Revenues	516,577	487,067

Expenses from Ordinary Activities		
Salaries and Fees	357,598	337,750
Production	62,144	65,008
Non Producing Activities	11,635	2,000
Marketing	38,080	27,701
Administration	41,208	42,296
Total Expenses	510,666	474,756
Net Profit	5,911	12,311

Restless Dance Theatre Incorporated

Statement of financial position as at 31 December 2012

	2012	2011
	\$	\$
Current Assets		
Cash assets	397,898	393,144
Debtors	34,100	7,326
Prepayments	0	1,262
Total Current Assets	431,998	401,731
Non-Current Assets		
Plant and equipment	9,296	7,632
Total Non-Current Assets	9,296	7,632
Total Assets	441,294	409,363
Current Liabilities		
Payables	22,503	47,783
Grants in advance	227,117	189,488
Provision for employee entitlements	26,474	21,310
Auspice Funds	3,340	2,921
Project Touring, Marketing and Access Provisions	49,292	39,806
Total Current Liabilities	328,726	301,307
Non-Current Liabilities		
Provision for employee entitlements LSL	11,514	12,913
Total Non-Current Liabilities	11,514	12,913
Total Liabilities	340,240	314,220
Net Assets	101,054	95,143
Equity		
Retained Earnings	95,143	82,832
Current Year Earnings	5,911	12,311
	101,054	95,143

“...a mighty
work of art that
will change the
way you look at
the world.”

QUIN HERALD

Restless Dance Theatre Incorporated

Statement of cash flows for the year ended 31 December 2012

	2012 Inflows (Outflows) \$	2011 Inflow (Outflows) \$
Cash Flows From Operating Activities		
Cash Outflows		
Salaries and Fees Expenses	-353,834	-333,045
Production Marketing and Other	-164,078	-117,251
	-517,912	-450,296
Cash Inflows		
Earned Income	49,579	68,939
Government and other Grants	461,110	493,527
Interest	16,743	16,881
	527,432	579,347
Net Cash provided by / (used in) Operating	9,520	129,051
Cash Flows From Investing Activities		
Cash Outflows		
Payment for Property, Plant and Equipment	-4,766	-2,313
Net Cash provided by/used in) Investing Activities	-4,766	-2,313
Net Increase (Decrease) In Cash Held	4,754	126,738
Cash at 1 January	393,144	266,406
Cash at 31 December	397,898	393,144

an honest,
deeply felt work
that beautifully
captures the
painful, often
ambivalent
relationship
between parents
and their
disabled children

THE ADVERTISER

Auditor's letter

Restless Dance Theatre Incorporated

Independent Audit Report to the
Members of Restless Dance
Theatre Incorporated

I have audited the financial report, being a special purpose financial report, of Restless Dance Theatre Incorporated which comprises the statement of financial position as at 31st December 2012, the statement of financial performance and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the committee.

Committee's Responsibility for the Financial Report

The committee of Restless Dance Theatre Incorporated is responsible for the preparation of the financial report and has determined that the basis of preparation described in Note 2 is appropriate to meet the requirements of the Associations Incorporation Act (SA) and is appropriate to meet the needs of the members. The committee's responsibility also includes such internal control as the committee determines necessary to enable the preparation of a financial report that is free from material misstatement whether due to fraud or error.

Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on my audit. I have conducted my audit in accordance with Australian Auditing Standards. Those standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments the auditor considers internal control relevant to the association's preparation of the financial report that gives a true and fair view, in order to design audit procedures

that are appropriate in the circumstances but not for the purpose of expressing an opinion on the effectiveness of the association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I

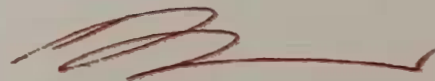
have obtained is sufficient and appropriate to provide a basis for my opinion.

Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of Restless Dance Theatre Incorporated as at 31st December 2012 and its financial performance and cash flows for the year ended in accordance with the accounting policies described in Note 2 and the Associations Incorporation Act (SA).

Basis of Accounting and Restriction on Distribution

Without modifying my opinion, I draw attention to Note 2 to the financial report, which describes the basis of accounting. The financial report has been prepared to assist Restless Dance Theatre Incorporated to meet the requirements of the Associations Incorporation Act (SA). As a result, the financial report may not be suitable for another purpose.



Paul Blackmore

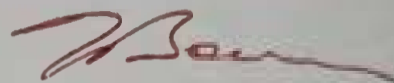
CHARTERED ACCOUNTANT

Date *28th March 2013*
Hackney SA

Restless Dance Theatre Incorporated

Statement by members of the committee for the year ended 31st December 2012

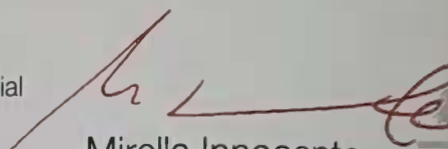
The Committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the association's accounting policies to the financial statements.



Jayne Boase

CHAIR

In the opinion of the Committee the Income and Expenditure Statement, Statement of Financial Position, and Notes to the Financial Statements:



Mirella Innocente

TREASURER

1. Presents fairly the financial position of Restless Dance Theatre Incorporated as at 31 December 2012 and its performance for the year ended on that date.

Dated this 27th day of

MARCH

2013

2. At the date of this statement, there are reasonable grounds to believe that the association will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the Committee and is signed for and on behalf of the Committee by

“another of
those shining
works that, like
the best dance,
confirms the
power of
movement to stir
the imagination
and the emotions”
THE AUSTRALIAN

Restless Dance Theatre Incorporated

Summary of grants received

Grants and Sponsorship

	2012	2011
Sponsorship and other	\$	\$
Myer Foundation	0	15,000
Sponsorships	0	0
Fundraising Donations	7,920	1,364
Interest received and Other	17,214	17,600
Total Sponsorship and other	25,134	33,964

Grants

Dance Board, Australia Council	164,519	102,200
Community Partnerships section, Australia Council	95,000	91,295
Cardew Youth Arts Board	92,350	90,000
Arts SA	20,240	16,702
CEP – Artists In Residence	35,194	0
Community Arts Development Program	0	24,000
Disability SA	21,276	31,051
Community Benefit SA	0	6,000
Richard Llewellyn Arts and Disability Trust	20,000	20,000
Country Arts SA	1,676	0
Other	0	30,000
Total Grants	450,255	411,248

“
amazing ...
rich ...
inspirational
THE ADELAIDE REVIEW

Board

Staff

Nick Hughes
Company Manager
and CEO

Philip Channells
Artistic Director
(January – June)

Roz Hervey
Interim Artistic Manager
(July – November)

Maggie Armstrong
Finance Administrator

Lyn Wagstaff
Office Administrator

Board

Jayne Boase
Chair

Project officer with the *Department of Premier and Cabinet*, master of management (arts and culture) with extensive experience in disability arts and community cultural development. Formerly programs manager with the *Leaders Institute of SA*.

Karen Bryant
Deputy Chair

Chief executive, *Adelaide Festival*. Extensive experience in arts management, marketing and youth theatre.

David Gadsden
Treasurer (until 15/10/12)

Production/technical experience. Production manager, *Patch Theatre*, wide production management and lighting design experience.

Philip Channells
Artistic Director (until 18/6/12)

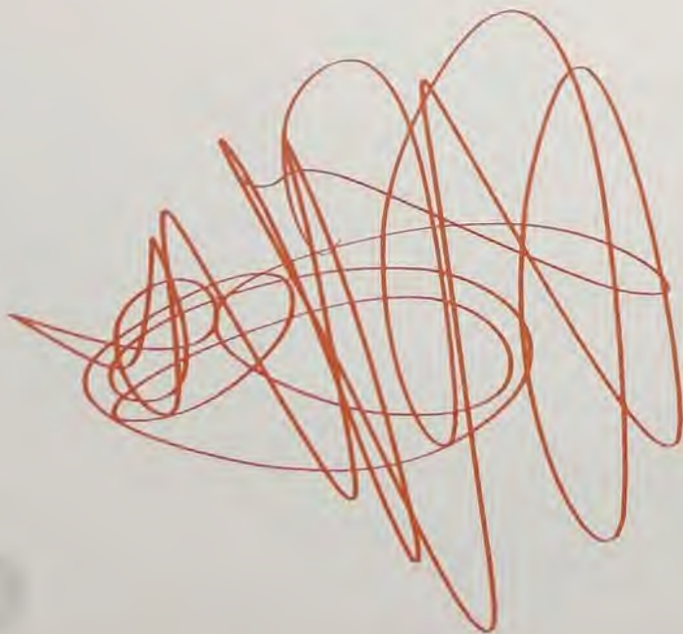
BA dance performance. Extensive experience in dance and disability in Australia and UK.

Steve Mayhew

Creative producer *Country Arts SA*. Wide experience with second tier and youth companies in both management and artistic capacities.

Nick Linke

Lead partner in legal firm, *Fisher Jeffries*, practising in contentious insurance, employment and commercial law.





Workshop at Red Cross Special Education Resource Centre, Port Moresby Photo: Nick Hughes

Katharine Annear

Lecturer at *Flinders University* and consultant in disability.

Currently vice chair of the *Minister's Disability Advisory Council in SA*, an executive director of *The Australian Federation of Disability Organisations* and founding member of *Women With Disabilities SA*.

Sasha Zahra

Creative producer, *Adelaide Fringe Festival*, ex co-artistic director *Kurruru Aboriginal Youth Theatre*, widely experienced freelance artist.

Sandra Hopper

Parents' representative
(until 13/2/12)

Parent of dancer with disability.

Ted Evans

Parents' representative
(from 19/3/12 until 24/9/12)

Parent of dancer with disability.

Matt Shilcock

Dancers' representative with disability.

Dancer with *Restless Dance Theatre Youth Ensemble* since 2010. Completed *Dot to Dot* tutor training and has been part of the workshop tutor team on several projects.

Jesse Rochow

Dancers' representative
(from 30/4/12 until 24/9/12)

Dancer with *Restless Dance Theatre Youth Ensemble* since 2010 and has been part of the workshop tutor team on several projects.

Felicity Doolette

Dancers' representative
(from 26/11/12)

Dancer with *Restless Dance Theatre Youth Ensemble* since the start of 2011. Completed *Dot to Dot* tutor training and has been part of the workshop tutor teams and other roles.

“

...touches everyone and deserves to be seen by the widest possible audience.

RADIO ADELAIDE

Major supporters

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

The South Australian Government through the Carclew Youth Arts Board, and Arts SA through the Richard Jewell Arts and Disability Trust and the Creative Education Partnerships – Artists in Residence, Country Arts SA and Disability SA. The Macquarie Group Foundation.

Community support and thanks

Adelaide Centre for the Arts
Adelaide Festival Centre Trust
Adelaide Festival of Art
Australian Dance Theatre
Ausdance SA
Auslan Services
Australian High Commission in Port Moresby
Autism SA
Brink Productions
Community Arts Network SA
Cirkidz
Community Bridging Services
Community Business Bureau Company@
Disability Arts Transition Team
Disability Services SA
Down Syndrome SA
Life Without Barriers
No Strings Attached Theatre of Disability
Osmond Electronics
Riverland Youth Theatre
Riverland Special School
State Theatre Company of South Australia
Tutti Inc

Heartfelt thanks to those who have supported the Company with donations

Geoff Day, Ted Evans,
David Gadsden, Hilary Miller,
Bronwyn Parker, Helen Reilly, Rob and Jan Tanner

And many thanks to the following individuals for their support

Olivia Allen, Katharine Annear, Sean Campbell, Sally Chance, Philip Channells, Charley @ American Apparel, Lisa Clutterham, Frank D'Agostino, Caroline Ellison, Pamela Hansen, Lisa Phillip-Harbutt, Ian Hardy, Lisa Heaven, Roz Hervey, Chris and Kyra Herzfeld, Jennifer Heuch, John and Miriam High, Sophie Hyde, Elishia Jackson (Auslan Services), Julian Jaensch, Pru and Don Kearvell, Peter Kelly, Trish and Ross Lang, Larissa McGowan, Bryan Mason, Jeff Meiners, Gaele Mellis, Seanna O'Brien, Vic Pisani, Pat Rix, Sam Roberts, P J Rose, Martin Sawtell, Richard Seidel, Peter Sheedy, Tim Standing, Garry Stewart, Kate Sulan, Amber Venner, Ingrid Voorendt, Carol Wellman Kelly, Sam Wright and Sasha Zahra.



Government of South Australia
Arts SA



country..
arts sa

CARCLEW
YOUTH ARTS

thanks



RESTLESS

**DANCE
THEATRE**

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w www.restlessdance.org

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