





- 1. General Thing
Photo: Andy Davidson
- 2. Western Kentucky
Photo: Chris Davidson
- 3. Western Kentucky
Photo: Mark Davidson



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

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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

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

2010 — 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
Award winning work

2009 — Necessary Games

(Triptych of Dance Films)
Adelaide International Film Festival
(Co-Production with Closer Productions).
Multi Award winning films

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

2008 — 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

2005 — 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

2003 — The Singing of Angels

Come Out Festival (St Peters Cathedral)

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

The Advertiser

2002 — Headlong (rework)

High Beam Festival (Odeon Theatre)

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

dB Magazine

2002 — 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

2001 — Headlong

Come Out Festival (Queen's Theatre)

"art happens at Restless dance 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

"bold and confronting" The Advertiser

2000 — 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

1999 — Drift

Fest West 99 (Outdoor roving performance commissioned by Adelaide City Council)

1999/00 — Precious

Come Out Festival (Cirkidz 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

1995 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

Ongoing/Repeated Projects

2008-11 — Debut

— The dancers direct

New short dance works directed by Youth Ensemble members working with members 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 College of the Arts

2005/06/11 — Dot To Dot

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

2005-11 — Growth Spurt

A total of eight Music and movement projects for 2-4 year olds with a disability in six Adelaide regions

2006 to 11 — Restless Central

The core open access workshop program open to all young people with and without a disability in Adelaide. Runs during school terms

Individual Workshop Series

2011 — Ranters Residency

Two week Artist in Residence project with Ranters Theatre from Melbourne

2011 — Spastic Centres of SA

One term of workshops with SCOSA clients

2011 — Second Story

Workshops with young people with mental health issues

2011 — Leaps and Bounds

Two terms of workshops with young people on the Autism Spectrum Collaboration with Autism SA

2010 — Rawcus Residency

Artist in Residence project with Rawcus Theatre. For members of Restless, No Strings Attached, Tutti Inc. and Company@

2010 — 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

2009/10 — Bridging Project

Extended workshop project partnering Community Lifestyles Inc at Murray Bridge

2009 — Siblings Project

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

2008 — Back To Back Theatre Residency

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

2008 — South East Workshops

Community Workshops in Millicent and Mount Gambier

2007 — For Crying Out Loud

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

2003/4/5/6 — Swivel/Tilt/Swerve/Spring

Open access Community Dance Classes for people with and without a 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 a disability

2002-2003 — Headlong

— Presentation & 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 visual artist, a photographer and a visual artist

2000 - 2001 — Colour My Self

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

1996-1997 — Out There

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

2011 was another year of remarkable achievements and developments for Restless Dance Theatre.

Among the many achievements were the two major performance projects for the year: *Take Me There* and *Debut 3 – the dancers direct*. *Take Me There* was presented in association with the Come Out 2011 Festival, continuing the company's long connection with Australia's premier festival for young people. This production marked the eighth appearance by the company in a Come Out Festival since *Ikons* in 1993. *Debut 3* was the third time we have presented a collection of new short works directed by senior Restless dancers with a disability and it is a program that illustrates what Restless does best: providing opportunities to display the brilliant capabilities of our young disabled dancers and emerging directors.

Another achievement for the year was the *Leaps and Bounds* workshop program conducted in partnership with Autism SA. This saw two terms of weekly workshops conducted in the Restless Studio with participants with Autism Spectrum Disorders. This project illustrates how Restless Dance has been able to develop innovative ways of working with young disabled people. *Leaps and Bounds* grew out of our highly successful, long running *Growth Spurt* workshops for 2-4 year olds who have or may have some form of developmental delay.

We were keen to extend the *Growth Spurt* work to include the 5-8 year age range and did a pilot project at St Patrick's Special School in 2009. By good fortune that project enabled the team involved (led by Sally Chance) to develop skills in working with young people with Autism Spectrum Disorders. We were therefore very well placed to develop this major new partnership with Autism SA and delighted by the joy, grace and eagerness of the participants.

No less important were the two Creative Developments that were held during the year: *Second Nature* (previously entitled: *In-Habit*) in residence at the renowned *Bundanon* and *Howling Like a Wolf*.

The fantastic opportunity to do a Creative Development at Bundanon, Arthur Boyd's beautiful old home in NSW was one not to be missed. Now run by the Bundanon Trust, the property was donated to the people of Australia in 1993 and a residency using one of the Studios was offered to Restless for this three week Creative Development of *Second Nature*. This show is the next Touring Company new work and is being directed by Dean Walsh. There will be a second Creative Development in 2012 and the production will be premiered in 2013.

Over the last three years the Company has adopted a policy of taking more time and devoting more resources to the development of new work and this principle has also been extended to the Youth Ensemble. Thus, a Creative Development of *Howling Like a Wolf* was also held. This is the Youth Ensemble's new work for 2012 which will be presented at the old Queens Theatre in Adelaide.

To all in our fabulous Restless family; the staff team, dancers, participants, parents, production staff, tutors, volunteers and fellow Board members a BIG thank you for your ongoing commitment, creative input and generous contribution to the company over the past year. Special thanks must also be extended to the Australia Council for the Arts, Carclew Youth Arts, Arts SA, Disability and Carers SA, indeed all our sponsors and donors for your valued support, interest and investment in Restless.

Jayne Boase

2011 was yet again another incredibly exciting year for Restless. In my third year as Artistic Director, the Company celebrated its 20th year since being founded by Sally Chance. The legacy of which she and previous artistic directors (Kat Worth, Billie Cook and Ingrid Voorendt) helped to build Restless' reputation as Australia's leading integrated dance company, continuing to support pathways for people with and without a disability to establish their careers in the arts.

Maintaining the foundations, values and integrity of the work in the community, Restless continued to enjoy artistic success in a number of areas.

"Restless Dance is one of a handful of Australian companies which defy pigeonholing. The work they do with performers of differing physical and intellectual abilities is useful and heart-warming; but the point is that the work itself is exceptionally beautiful and highly skilled, often funny, and always moving." Robyn Archer 2011

The Community (Dance) Workshop Program delivered projects that included *Restless Central*, *Leaps and Bounds*, *Growth Spurt*, *Second Story Project*, the *Dot to Dot* tutor training program and workshops with the Spastic Centres of South Australia (SCOSA). I also delivered one off workshops and Master classes at the NSW Dance Symposium (Sydney), CRACK Festival (Newcastle), Bundanon Trust, Dance Your Heart Out workshop program at Dance Massive (Melbourne), Ausdance SA Dance Teachers' Day and at the Don't DIS my ABILITY campaign (Sydney).

I was also invited to lead a weekend workshop for the newly established Heartbeat Dance in Murwillumbah, NSW which culminated in a performance with 25 dancers with and without a disability. I would like to thank all the partnering organisations and the staff at Accessible Arts NSW, Carriageworks, Ausdance National, South Australia and Victoria for their support, Jeff Meiners, the Restless Education Team which included Matthew Shilcock, Joshua Magno, Lachlan Tetlow Stewart, Lorcan Hopper, Kyra Kimpton, Elizabeth Ryan, Jianna Georgiou, Dana Nance, Andrew Pandos and Miranda Wheen who accompanied and supported me at these events.

The Youth Ensemble presented two performance seasons last year. *Take Me There* by Daniel Koerner premiered in April as part of the Come Out Festival program. A huge big thanks to Dan for his vision and to the dancers and collaborators for producing such a magical journey for our audiences. *Debut 3 - the dancers direct* premiered in November at the Restless Studio connecting the short works by directors, Andrew Pandos, Jianna Georgiou and Lorcan Hopper to the theme, 'The Butterfly Effect'. This was the second collaboration between Restless and the Adelaide College of the Arts, which provided an experience for the Youth Ensemble and Central dancers to build relationships with dancers from the first year course. A huge big thanks goes out to Damon Jones and Tom Sutton, mentors Tim Rodgers and Larissa McGowan, Lisa Heaven, Sean Campbell, Ebony James-Chow and Aisha Jasper for their support during this project.

The Touring Company began a new creative development with guest director/choreographer Dean Walsh as part of the Bundanon 'Artist in Residence' program. *In-habit - nature versus nurture* (working title) was developed over a three-week period with dancers Andrew Pandos, Dana Nance, Matthew Shilcock, Jianna Georgiou, Elizabeth Ryan and Miranda Wheen. Set on the late Arthur Boyd's property on the NSW South Coast, this was an incredible opportunity to get to know each other and lock down into a creative process that had no distractions. I'd like to thank all the Bundanon Staff for their support.

In addition to the Restless Board and Staff, my Artistic Peer Advisory Group, our Federal and State funders, the parents and supporters of the Company (there are too many to name but you know who you are), I'd like to give a special thanks and appreciation to Sean Campbell who, as my life partner, has been my biggest support throughout the year.

Philip Channells
Artistic Director

Restless Dance Theatre continues to prosper and to mature in both its public presentations and in the quality of the processes that it uses.

The support of the Dance Board of the Australia Council remains crucial to the ongoing success of the Company and we would not be able to plan for the future development of smaller scale, professional, touring works without that support. In 2011 we were fortunate to secure that support for a third Triennial period based on our Business Plan for 2012 – 2014.

The growth and development of the community workshop programs that we are able to offer has been bolstered by our continued success in securing Annual Program Funding from the Community Partnerships Section of the Australia Council. Restless has secured this funding every year since 2008 and this success has underpinned the maturing of the community workshop programs. In particular, it enabled the Company to run the Central Workshops, for the first time, throughout the whole year. This is a very significant development because the Central Workshops, as the core open access program, underpin the basic model that has seen Restless thrive since its inception. The model involves a two way exchange between the community workshop programs and the Youth Ensemble: the Company's core performance group. New members of the Youth Ensemble usually come to Restless through the workshops. We do not hold auditions as this is often not appropriate, especially for young people with a learning disability and the workshops provide a much better alternative. And then once people have been in the Youth Ensemble for a number of years and have imbibed a familiarity with the Restless approach and processes, they are often employed as tutors in the workshop

programs. This two way exchange involves young people with and without a disability.

Of course it is not just the Community Partnerships funding that has allowed this model to thrive. Restless would never have existed in the first place nor have been able to grow without the initial and ongoing funding support from Carclew Youth Arts Board. Their support is also crucial for the Company, as is that of Arts SA who provided additional support through a range of programs including the Richard Llewellyn Arts and Disability Trust, Building Pathways and Community Arts Development.

The company also receives some annual support for the workshop program through Disability Ageing and Carers, part of the State government's disability funding arm. The Company also received support from the Sidney Myer Fund in 2011 which assisted in the running of *Dot to Dot*, a tutor training program.

The company is well positioned for future growth and development.

Nick Hughes

Company Manager

2011 saw the Company and dancers working alongside a number of new faces, collaborating on new works, workshops and skills development, and partaking in interstate and overseas opportunities. It has been a year of travel physically and metaphorically, so lets take a tour through the year that's been, starting with *Take Me There*.

Take Me There saw the performers from the Youth Ensemble working with live green screen technologies. This allowed us to be transported overseas, undersea, to cities and green pastures. While the green screen technology was a buzz and added a visual richness to the work, during our dancers' meetings it was clear that the true highlight for us as an ensemble was the sharing of our stories with one another. The work was grounded in these stories, experiences, desires, memories and longings of travel, exploration, childhood, birthdays, pasts and futures.

The creative development process along with the final production and performances was a joy and demonstrated the best of Restless: support, creativity and collaboration. The disciplined, quirky work that resulted was a true measure of an exceedingly dignified creative experience and one I was honoured to share with Director Daniel Koerner, the Company and cast.

Debut 3 – provided dancers Andrew Pandos, Jianna Georgiou & Lorcan Hopper with the opportunity to further develop their directing skills and experience. The three directors worked alongside mentors Phillip Channells, Tim Rodgers & Larissa McGowan. The casts included Youth Ensemble members - old and new - and Adelaide College of the Arts (AC Arts). *Debut 3* was The Company's second collaboration with AC Arts and once again this splicing of techniques and approaches proved a great opportunity and learning experience for all the dancers involved (RDT and AC Arts). The result was three very diverse works, one of which *High Voltage*, by Lorcan Hopper, landed itself with a performance in Papua New Guinea!

2011 also saw developments of the Touring Ensemble's *Second Nature (In-Habit)* with Dean Walsh, including a residency at Bundanon in which the dancers enjoyed not only developing the new work but also getting out of the city and into nature.

Meanwhile the Youth Ensemble has begun development of *Howling Like a Wolf*, which sees the return of Zoë Barry, this time in the position of Director, and Kate Sulan (Rawcus) as dramaturg. Those of us who have worked with these two before are very excited about their return.

Of course there has also been an array of incredible master classes and workshops both run by and for the ensemble, including a residency with Ranters Theatre. Jesse Rochow and Matthew Shilcock both headed to the UK for the Candoco weeklong master-classes where, among others, they worked with Dan Daw – an old and dear Restless dancer.

As always a big thanks to all those who have created, collaborated, attended and supported the dancers and the Company: families, friends, staff and the board included!

And finally, congratulations from all the dancers to Lorcan James Hopper for his success in the JUMP Mentoring Program. We wish him all the success, enjoyment, hard work and reward that this opportunity can bring.

Kyra Kimpton

Patron, Staff & Board

Patron

Jane Lomax-Smith

Staff

Philip Channells

Artistic Director

Nick Hughes

Company Manager

Maggie Armstrong

Finance Administrator

Kirsty Martinsen

Administration Assistant

(until July 2011)

Lyn Wagstaff

Office Administrator

(from August 2011)

Board

Jayne Boase

Chair

Extensive experience in arts management specialising in community cultural development and disability arts.

Caroline Ellison

Deputy Chair (until 23/05/11)

BA App Sc (Disability Studies), Developmental Educator, Minda Inc & Flinders University. Highly respected advocate of disability rights.

David Gadsden

Treasurer

Production/ Technical Experience. Production Manager, Patch Theatre, wide production management and lighting design experience.

Philip Channells

Artistic Director

BA Dance Performance. Extensive experience in dance and disability in Australia and UK.

Carol Wellman Kelly

Board member (until 26/06/11)

Previously Associate Director with Australian Dance Theatre, wide experience of community and disability dance practice.

Steve Mayhew

Freelance arts worker with wide experience with second tier and youth companies in both management and artistic capacities.

Kyra Herzfeld

Marketing expertise. Marketing Manager with Country Arts SA.

Nick Linke

Lead partner in legal firm, Fisher Jeffries' Insurance and Employment Groups, practising in contentious insurance, employment and commercial law.

Karen Bryant

Associate Director and Manager, Creative Programs, Adelaide Festival Centre

Katharine Annear

Development Educator holding a Bachelor of Applied Science in Disability Services.

Sasha Zahra

Director, producer and theatre maker and a graduate of the University of Adelaide BA (Drama Studies).

Sandra Hopper

Parents' representative
Parent of dancer with a disability.

Kyra Kimpton

Dancers' representative with a disability.
Dancer with Restless Dance theatre Youth Ensemble.

Jess White

Dancers' representative (until 24/10/11).

Financial Statements for the year ended 31 December 2011

Statement of Financial Performance for the year ended 31 December 2011

	2011	2010
	\$	\$
Revenues from ordinary activities		
Earned Income	74,455	74,356
Sponsorship & Donations	1,364	3,843
Grants & Subsidies	411,248	480,664
Total Revenues	487,067	558,864
Expenses from ordinary activities		
Salaries and Fees	337,750	368,856
Production	65,008	77,895
Marketing	27,701	64,454
Administration	42,296	39,730
Non Producing Activities	2,000	4,334
Total Expenses	474,756	555,269
Net Profit	12,311	3,595

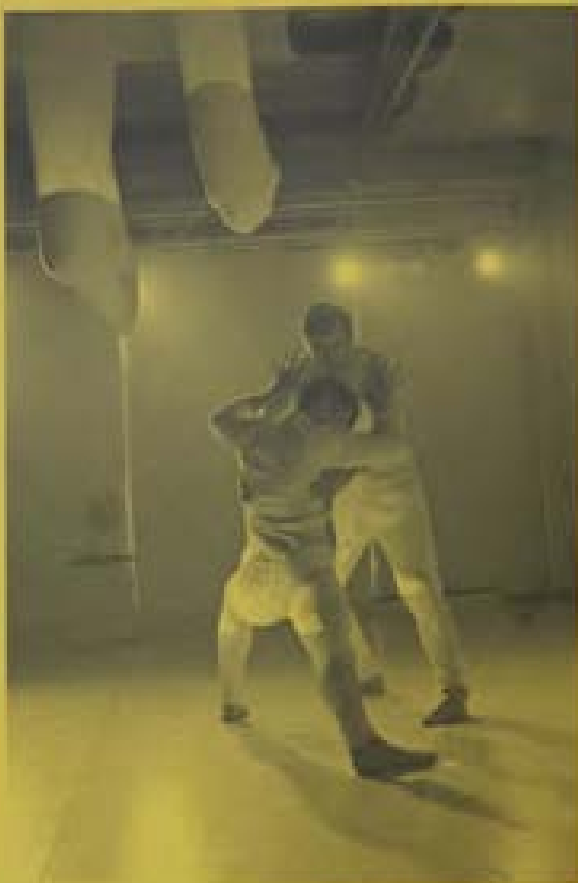
Statement of Financial Position as at 31 December 2010

Current Assets		
Cash assets	393,144	266,406
Debtors	7,326	20,461
Prepayments	1,262	0
Total Current Assets	401,731	286,867
Non-Current Assets		
Plant and equipment	7,632	8,048
Total Non-Current Assets	7,632	8,048
Total Assets	409,363	294,915
Current Liabilities		
Payables	47,783	16,747
Grants in advance	189,488	120,344
Provision for employee entitlements	51,116	41,814
Auspice Funds	2,921	15,670
Unexpended Donations	10,000	0
Total Current Liabilities	301,307	194,575
Non-Current Liabilities		
Provision for employee entitlements	12,913	17,508
Total Non-Current Liabilities	12,913	17,508
Total Liabilities	314,220	212,083
Net Profit	95,143	82,832
Equity		
Retained Earnings	82,832	79,237
Current Year Earnings	12,311	3,595
Total Equity	95,143	82,832

1. **Debut 3 —**
High Voltage
Photo: Sofia Calado

2. **Debut 3 —**
Superhero Island
Photo: Sofia Calado

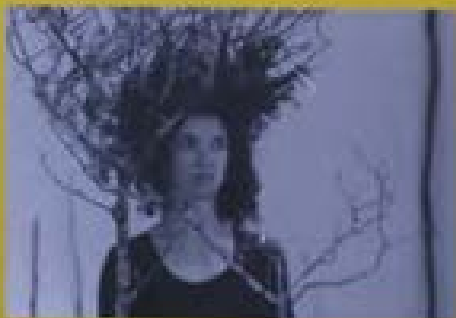
3. **Bundanon Residency —**
Second Nature (In-Habit)
Photo: Heidrun Löhr



1



2



3



1.



3.



2.



5.



4.

1. Debut 3 —
High Voltage
Photo: Sofia Calado

2, 3, 4, 5.
Ranters Residency
Photo: Chris Herzfeld

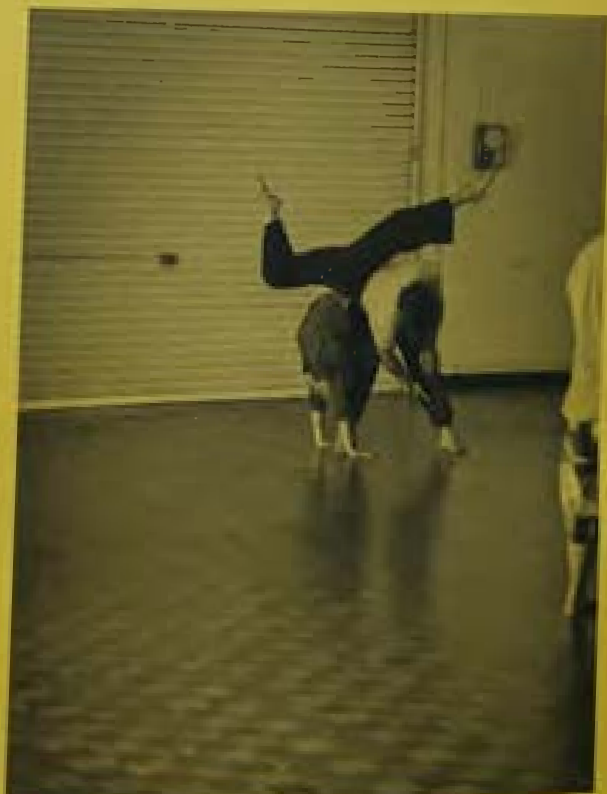
6. Bundanon Residency —
Second Nature (In-Habit)
Photo: Heidrun Löhr



1.



2.



3.

1. Take Me There

Photo: Chris Herzfeld

2. Debut 3 —

Operation Bear Trap.... Rumbling!

Photo: Sofia Calado

3. Ranters Residency

Photo: Chris Herzfeld

Financial statements of the year ended 31 December 2011

Statement of Cash Flows for the year ended 31 December 2011

	2011 Inflows (Outflows) \$	2010 Inflows (Outflows) \$
Cash flows from Operating Activities		
Cash Outflows		
Salaries and Fees Expenses	(333,045)	(382,959)
Production, Marketing and Other	(117,251)	(179,429)
	(450,296)	(562,388)
Cash Inflows		
Government and other Grants	562,466	601,412
Interest	16,881	14,033
	579,347	615,445
Net Cash provided by / (used in) Operating Activities	129,051	53,057
Cash flows from Investing Activities:		
Cash Outflows		
Payment for Property, Plant & Equipment	(2,313)	(3,750)
Net Cash provided by / (used in) Operating Activities	(2,313)	(3,750)
Net increase (Decrease) in cash held	126,738	49,308
Cash at 1 January	266,406	217,098
Cash at 31 December	393,144	266,406

Grants & Sponsorship

	2011	2010
Sponsorship and other		
Sidney Myer Fund	15,000	
Sponsorships	3,000	
Fundraising/Donations	13,648	843
Interest received and Other	17,600	14,049
Total Sponsorship and other	33,964	17,892

Grants

	2011	2010
Grants		
Dance Board, Australia Council	102,200	192,500
Community Partnerships section, Australia Council	1,295	81,000
Carclew Youth Arts Board	90,000	88,418
Arts SA	16,702	37,855
Country Arts SA	12,540	
Community Arts Development Program	24,000	30,000
Disability, Ageing and Carers	31,051	18,351
Community Benefit SA	6,000	
Richard Llewellyn Arts and Disability Trust	20,000	20,000
Other	30,000	
Total Grants	411,248	480,664

Statement by Members of the Committee
for the year ended 31st December 2011

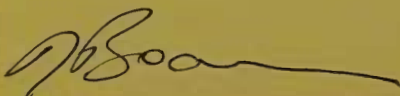
The Committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the association's accounting policies to the financial statements.

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

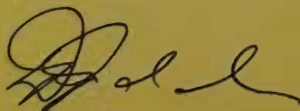
Presents fairly the financial position of Restless Dance Theatre Incorporated as at 31 December 2011 and its performance for the year ended on that date.

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:



Jayne Boase
Chair



David Gadsden
Treasurer

Dated this 28th day of March 2012

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 of December 2011, 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 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 that is free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial report, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the association's preparation of the financial report that gives a true and fair view, in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the association's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the committee, as well as evaluating the overall presentation of the financial report.

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

Opinion

In my opinion, the financial report presents fairly, in all material respects, the financial position of Restless Dance Theatre Incorporated as at 31st December 2011 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 Nov 2012*
Hackney SA

Production Project Take Me There

A new work by the Youth Ensemble
directed by Dan Koerner and presented
in association with the Come Out
2011 Festival

The Dancers

Felicia Doolette, Kathryn Evans, Jianna
Gongou, Lorcan Hopper, Alice Kearvell,
Clara Nance, Dianne Nguyen, Andrew
Pandos, Jesse Rochow, Matthew Shilcock,
Courts White and Cairan Woods.

If you had the chance to go
anywhere, do anything where would you
go? What would you do there?

The work was developed out
of discussions with Restless Dance
Theatre's performers about different
places in memory and desire and their
access to them. Sometimes we are not
granted the freedom to be where we
want to be. What if we could be magically
transported and given to opportunity
to inhabit all the places we have dreamt
of? But what if that "magic" wasn't all it
cracked up to be?

Take Me There used green
screen video technology to investigate
the limits of imagination and the
limits of technology where reality and
opportunity are not what they seem.

Director:
Dan Koerner
Rehearsal Assistants:
Liesel Zink and Kyra Kimpton
Set and Costume Design:
Gaelle Mellis
Lighting Design / Production Manager:
David Gadsden
Composer/Musical Director:
Ian Moorhead
Production Assistant:
Brianna Meldrum
Video Consultant:
Richard Back
Motion Graphics:
Jordan Mutton
Costumier:
Tracey Richardson
Stage Manager:
Laura Smans

Take Me There was performed
in the Banqueting Room of the
Adelaide Festival Centre.

Friday 25th March –
Saturday 2nd April 2011

*An audience of about 100 children were
riveted for the piece's 45-minute duration
and two components. First is the calm,
elegant movement, beginning on the
floor and seldom straying far from it.
Then there is the excellent, innovative
use of technology*
The Advertiser, Tuesday, April 5, 2011

*...another excellent offering from Restless
Dance Theatre, and a worthy production
for their 20th year.*
Glamadelaide March 29th, 2011

Debut 1 was the third opportunity for members of the Youth Ensemble with a disability to direct their own short works of dance theatre. Three new works were created. **Debut 2** was originally developed for Restless by Ingrid Voorendt and modeled on the Australian Dance Theatre's *Ignition* program which provides ADT dancers who have the interest and potential with an opportunity to choreograph. The *Debut* project was designed to encourage and support members of the company with an intellectual disability who show potential in directing dance theatre. In *Debut 3* emerging artists Lorcan Hopper, Jianna Georgiou and Andrew Pandos who are all experienced directors of the *Debut* program, were able to work with guest artists, who mentored them through the creative making process to produce three captivating short works.

Debut 3 was united by the theme, 'The Butterfly Effect' and demonstrated how small changes in one part of a complex system can have a dramatic effect elsewhere.

The members of the Youth Ensemble were joined by 1st year dancers from Adelaide College of the Arts (AC Arts).

Operation Bear Trap...Rumbling!

Director:

Andrew Pandos

Mentor:

Phillip Channells

Devised with & performed by the dancers:

Felicity Doolette, Kathryn Evans, Nigel Major-Henderson, Dana Nance, Matthew Shilcock, Tara Stewart from Restless. Aimee Brown and Vincent Peter Vayne from AC Arts.

Director's Description:

Waves to storm, breeze to cyclone, a dormant to active volcano. It's about transformations from something beautiful to something really destructive.

Superhero Island

Director:

Jianna Georgiou

Mentor:

Tim Rodgers

Devised with & performed by the dancers:

Kyra Kimpton, Zoe Messenger, Luca Ragghianti (Dr Evil), Amanda Schipper with guest performer Ciaran Woods (Dr Evil #2) from Restless Dance Theatre. Abbe Peters, Konstanz Symeonakis, from AC Arts.

Director's Description:

A sky high adventure packed full of excitement as the heroes attempt to save themselves from their own weaknesses.

High Voltage

Director:

Lorcan Hopper

Mentor:

Larissa McGowan

Devised with & performed by the dancers:

Caroline Hardy, Alice Kearvell, Alice Langsford and Jesse Rochow from Restless. Chris Mifsud, Kendal Amy Winton from AC Arts.

Director's Description:

It's about electricity and power sources; conducting and transferring natural and un-natural energy; how it affects us, how we control it and what comes from having it and losing it.

'Debut 3 - The Dancers Direct', under Artistic Director Philip Channells is an initiative proving fully, and making complete Restless Dance Theatre's commitment to enabling those with a disability not only to express themselves in dance, but empower individual members with passion and vision, to direct their own creations with all the assistance needed, through mentoring.
dB Magazine, 16 – 29 Nov 2011

...the whole performance was presented with flexibility, confidence and obvious enjoyment.

The Australian November 15, 2011

Bundanon Residency for Second Nature
Restless' new Touring Company
production *Second Nature* (previously
called: *In-habit*) had a 3-week residency
at Arthur Boyd's property on the South
Coast of NSW.

The company (Jianna Georgiou,
Dana Nance, Andrew Pandos, Elizabeth
Ryan, Matthew Shilcock, and Miranda
Whelan) were artists in residence from
23rd May – 10th June. *Second Nature* is
investigating the notion of the evolution
of human and animal species. This was
the first stage research and development
period of a brand new work directed
by Sydney-based choreographer,
Dean Walsh. *Second Nature* will be
have a further Creative Development
in 2012 before the completed work is
realised in 2013.

The Residency culminated in
a studio showing, attended by several
guests from the Australia Council staff
and Dance Board, NSW-based presenters
and Bundanon Trust staff. Two
workshops were held which provided a
link to the Company for local disability
agencies and high schools. This was an
exceptional opportunity to lock into
a solid creative process that enabled
the dancers to inhabit the immediate
surroundings and to explore personal
environments, stories and connections
to the work. It was also a fantastic
opportunity to build rapport and test
the possibility of this group of dancers
touring and living in close proximity
for this length of time.

Ranters Residency

A two week residency at Restless
entitled: *The Lure and Blur of the
Real* was conducted by Adriano Cortese,
Artistic Director of Ranters Theatre
from Melbourne.

Adriano's Master class
attracted participants from other
disability arts organisations,
independent artists and amateur
performers. He led the participants
through a process of self discovery
of what it is to be 'real' on stage. The
participants explored their truth and
self-discovery and established a sense of
connection to the teaching methods.

It is hard to be comfortable
as yourself when people are looking at
you. The difficult thing for Adriano was
to be able to assist people in this process.
It does not happen overnight and can
sometimes be quite painful for people
as it was in this case for some. The big
challenge is to ask people to let go of
old habits or to try a different way of
doing things that at first may seem to
go against everything they have
thought about performance.

Howling Like a Wolf Creative Development

A weekend long Creative Development
was held for the Youth Ensemble's 2012
new work. The dancers were joined
by guest performers from No Strings
Attached Theatre of Disability, Tutti Inc.
and Company@. This will be directed
by Zoë Barry who has worked on many
Restless shows as a musician/composer.
This will be her first foray into the
director's role. She will be supported
by Rawcus Artistic Director, Kate Sulan
from Melbourne.

Howling Like a Wolf is about
the chaos of human interaction and how
we prepare for it. The dancers researched
the history of scientific exploration
into non-verbal communication, from
the classical philosophers, French
neurologists of the mid 19th Century
and Darwinism through to the pop
psychologists of the 1960's. During the
residency the dancers explored how
this information is used to assist us in
connecting with or manipulating others.

National Dance Forum (Melbourne)

Philip Channells represented the Company at this event as a panelist for the Dance Practice in Communities session.

Australian Youth Dance Company Conference (Canberra)

Both Nick Hughes and Philip Channells attended this event which included Artistic Directors and General Managers of dance companies working with youth across the country.

Ausdance SA Dance Teachers Day

A day long event held at the Adelaide College of the Arts. Philip Channells led a one-off workshop for dance teachers.

Dance Symposium (Sydney)

This was a one off event for Accessible Arts and Ausdance NSW at Carriageworks. Philip Channells joined a panel of NSW-based artistic directors

Dance And Disability Forum (Canberra)

Philip Channells was the guest speaker at this event supported by Canberra Dance Theatre and QL2. It attracted delegates from The Merry Makers, Dance Chance, Dance Oolites, CDTeens and Radiance Dance Project.

Dance Managers Meeting (Brisbane)

Both Nick Hughes and Philip Channells attended the event which was held in conjunction with the Australian Dance Awards. It attracted Company Managers and Artistic Directors from across the country and was facilitated by the Australia Council for the Arts.

Youth Ensemble

The core group of young Restless dancers. Seven new participants joined the Youth Ensemble in 2011 for the *Debut 3* project, all of whom came through the Restless Central program. Guest Tutors that delivered workshops and training for the Ensemble included: Gabrielle Nankivell and Larissa McGowan (Adelaide), Rob Tannion (UK/Spain) and Dan Daw (UK). As a result of a broad background of experience that the tutors bring to the Company, the dancers skills have increasingly developed over the past 12 months.

Maintaining a core group of Ensemble members without a disability is a continual challenge for the Company. Many non-disabled participants/performers often have a desire to work with the company to gain performance experience while they are based in Adelaide, but when work or travel opportunities arise interstate or internationally they depart and the Company needs to refresh its membership. This is often done by facilitating workshops with guest tutors, presenting the Company's work to tertiary students or through invitations from past ensemble members. The ongoing support from parents has been of great value to the Company.

Junction (Pilot Program)

This is an artist exchange program that supports the development of disability arts and nurtures emerging artists with and without a disability to gain access to professional practice. Restless is keen to make the fabulous Studio space available to facilitate their development. Artists are encouraged to show their work and conduct workshops in exchange for reduced rates of Studio hire.

There were two *Junction* projects in the year. Firstly, Tobiah Booth-Remmers engaged Youth Ensemble dancer Jianna Georgiou in a 4-week creative development (2 wks at ADT and 2 wks at Restless), taught company class and presented a studio showing of his work. Secondly, Kyra Kimpton used the Studio to develop her solo work *Prelude* and performed a well attended showing of the work. Kyra is to be congratulated for her initiative in bringing respected UK based director Jemima Hoadley to Adelaide to help her create *Prelude*.

Restless Central

The core adult access workshop program of the Company. Delivered during all four Terms, *Dance Styles From Around The World* (Term 1) was very popular and adding an extra term for the year meant that we were able to deliver 4 terms of Restless Central in 2011. Term 2 was a huge success with an increase in numbers up to 26 at full attendance. Dancers experienced one-off workshops of different genres including Salsa, Indonesian dancing, Zumba, Line Dancing, Tap, Indigenous dancing, Street Funk and Hip Hop, Belly dancing, Disco, and African drumming and dancing. Central included Term 4 with dancers as young as 7 years old and up to 35. This was mainly a response to the desires of the dancers from Terms 2 & 3 and to accommodate new interest from families that had heard of our *Leaps & Bounds* project who were seeking an outlet for their young children to get involved.

Leaps & Bounds

Two terms of workshops were held working with participants on the Autism Spectrum. The project was presented in partnership with Autism SA.

One term was led by Sally Chance and the other by Kat Worth for children aged 8 – 12 years 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. Riaz (Autism SA staff member) as support for the group was very needed, and very valuable. He did a great job. Feedback: Nicola's Grandmother's email for example, about the workshop being "Nicola's sanctuary". One boy said, "I could just be myself."

Growth Spurt

The 9th *Growth Spurt* Program was run in Salisbury for 2-4 year olds who have been identified as having (or possibly having) some form of developmental delay. It is a music and movement program that the children attend with their parent/carer. This was a return to the branch of Disability SA where the first *Growth Spurt* program was first developed in 2005. Again, the Restless team worked very closely with the local Disability SA Therapists.

Growth Spurt now has a well developed and tested structure and range of workshop materials. A few of the words that came up in the final debrief were: Exciting, evolve, change, learn, fun. At the end, the parents and the children take away more than just movement, they learn something about themselves and each other. As usual the music was recorded and a CD was given to the participants so that the parents can continue facilitating the child's development using the songs and games of *Growth Spurt* at home after the program has ended.

Second Story Project

This was one term of workshops with young people with mental health issues. There was a good level of participation throughout the program which attracted 11 participants from the Second Story Youth Health Service's Amigo's group. The relationship with Second Story was positive and supportive with a staff member attending all workshops providing appropriate support for people living with a mental illness. The photographic component of the project added a level of inclusivity that enabled the participants to express themselves through visual story telling. This material was used as a design component in the final end of term showing. The

participants improved their confidence and their self esteem, developed performance skills, new awareness of group norms and social interaction. They were all very committed to the entire creative process.

Dot to Dot

This was the third time that Restless has run a tutor training program for people interested in becoming tutors at the Company. Topics covered included: National and International Disability Dance, Duty of Care, Disability Awareness, Health and Well Being, Disability Culture / Youth Culture, Planning and delivering workshops, and Making performance in a workshop context.

Many interesting people were attracted to the course both to deliver sessions and participate. Opportunities were found for 7 of the participants (either during the course or after) to be employed either as part of the Education Team or as Project Managers. All the participants were given the opportunity to gain direct experience by attending Restless workshops. There was a great deal of talent within the group and they expressed an interest in working together as performers.

Spastic Centres of SA (SCOSA)

One term of workshops was held funded by Disability Ageing and Carers. The participation levels increased throughout the process. At first people were not sure about it, but by the end of the 3rd week everyone was ready to go. The whole class loved doing solo work when they had the opportunity to. A lot of partner work was done using styles such as ballroom, Fox Trot, Latin. At first the guys and girls started out at opposite sides of the room but eventually the team were able to cross the groups over. The girls stayed away from the guys in wheelchairs but team member James Bull was really good at adapting the movement with the girls to partner the guys. One participant, Paul, was thrilled to dance with a girl, he was cheeky. They loved hip hop and loud popular music. The *Dot to Dot* participants were able to attend some sessions and gained real, practical experience. The SCOSA staff were fantastic and really grateful that Restless was there. They didn't want it to end.

CRACK Festival (Newcastle)

Philip Channells led a master class for the festival and was joined by Lorcan Hopper and Kyra Kimpton. This was followed by a panel discussion and screening of *Necessary Games*.

Don't DIS my ABILITY (Sydney)

Philip Channells and Jeff Meiners led a one-off workshop for young high school aged students with and without a disability held in conjunction with the International Day of People with a Disability.

Heartbreak Dance (Murwillumbah)

A weekend workshop led by Philip Channells and joined by Youth Ensemble dancer Matt Shilcock and a guest dancer from the USA. It was part of the Accessible Arts NSW regional program.

Dance Your Heart Out (Melbourne)

Part of the Dance Massive event, Philip Channells led a master class for dancers with and without a disability at the Australian Ballet Studios

Major Supporters

Community Support

And many thanks to the following individuals for their support

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 Llewellyn Arts and Disability Trust, Building Pathways and the Community Arts Development Fund. Community Benefit SA and Disability Ageing and Carers. The Sidney Myer Fund.

Australian Dance Theatre, Ausdance SA, Adelaide Centre for the Arts, Auslan Services, Autism SA, Community Bridging Services, Disability Arts Transition Team, Disability Services SA, Community Business Bureau, State Theatre Company of South Australia

Katharine Annear, Sofia Calado, Sean Campbell, Sally Chance, Ebony James-Chow, Marco Cicchianni, Lesley Cutts, Caroline Ellison, Claudia Esau, Rebecca Fleet, Fergus Gool, Pamela Hansen, Lisa Phillip-Harbutt, Sam Haren, Lisa Heaven, Roz Hervey, Chris & Kyra Herzfeld, John & Miriam High, Sophie Hyde, Aisha Jasper, Damon Jones, Pru & Don Kearvell, Peter Kelly, India Lennerth, Hedrun Löhr, Larissa McGowan, Bryan Mason, Jeff Meiners, Gaelle Mellis, Cassandra Peters, Vic Pisani, Andy Rasheed, Pat Rix, John Robinson, Sam Roberts, Tim Rodgers, P J Rose, Peter Rueter, Martin Sawtell, Peter Sheedy, Stephen Sheehan, Nick Skibinski, Garry Stewart, Kate Sulan, David Swaine, Amanda Tulloch-Hoskins, Amber Venner, Ingrid Voorendt, Mary Wauchope, Carol Wellman Kelly and Sasha Zahra.



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YOUTH ARTS



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of South Australia
Arts SA



Government
of South Australia
Department for Families
and Communities

Sidney Myer

SIDNEY MYER FUND



1.



2.



3.

1 **Debut 3 —**
Operation Bear Trap... Rumbling!
Photo: Sofia Calado

2 **Second Story**
Photo: Andy Rasheed

3 **Take Me There**
Photo: Chris Herzfeld

RESTLESS
DANCE
THEATRE

234a Sturt Street
Adelaide SA 5000

T 08 8212 8495
F 08 8212 4450
E info@restlessdance.org

www.restlessdance.org