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ANNUAL
REPORT
2001

Restless Dance Company Inc Annual Report 2001

Vision statement

To be a leading Australian Youth Dance Company whose work is inspired by Cultures of Disability

Our mission

is to ensure that:

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

Restless Dance is committed to the following guiding principles:

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

Company Goals

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

Background

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

People with a disability are powerful, expressive and distinctive performers, creating beautiful and dynamic dance theatre. The dancers' skills are complemented by those of musicians, set, costume and lighting designers, to ensure that the performance is supported by high production values.

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



Company history

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

Major productions

1993/4	<i>Ikons</i>	Norwood Town Hall (Come Out Festival / The Gasworks, Melbourne (Next Wave Festival)) "a visual and musical feast" The Age "exhilarating" The Advertiser
1994	<i>Love Dances</i>	Odeon Theatre (Adelaide Fringe) "It's an attitude which makes 'Love Dances' a winner" The Advertiser
1995	<i>Talking Down</i>	Lion Theatre (Come Out Festival) "engaging and enthralling" - Rip It Up "beautifully develops themes of trust, friendship and honesty" The Advertiser
1995	<i>Gigibori</i>	The Space Theatre (Brave New Works Program; Adelaide Festival Centre) "amazing .. rich. .. inspirational" The Adelaide Review
1997	<i>Sex Juggling</i>	Junction Theatre "touching and humorous" The Advertiser "A triumph for all concerned" The Messenger
1998	<i>The Flight</i>	The Space Theatre (High Beam Festival) "complex and challenging" The Advertiser "effective and brilliant ensemble" dB Magazine
1999	<i>Precious</i>	Cirkidz & the SA Opera Studio "inspiring and humbling" The Messenger "an extremely high standard of conceptual work" Lowdown
2000	<i>the days allotted to me</i>	The Space Theatre (High Beam Festival) "an amazing and liberating experience" The Adelaide Review "strength, grittiness, a complete absence of sentimentalism, and confident performances" The Australian
2000	<i>Precious</i>	The Seymour Centre, Sydney (Paralympic Arts Festival) "...a precious experience to see" Sydney Morning Herald "...every moment counts. If only all contemporary companies could say as much." The Australian
2000	<i>Perfect Match</i>	Odeon Theatre "There is an absence of pretension and excess; there are simplicity and truth. At times it is tough and confronting, but it never seems self indulgent and is never-ever sentimental.." The Adelaide Review
2001	<i>Headlong</i>	The Queen's Theatre "a physical theatre work of power and impressive discipline" - The Advertiser "dance theatre that engages by its simplicity and moves by its emotional intensity" The Australian
2001	<i>Proximal</i>	SA Opera Studio "undoubtedly one of the most moving and stirring Restless Dance productions since 'Precious'" dB Magazine



Major community projects

1996 -1997	Out There
Dance workshops for young people with a disability in the Southern, Western and Northern metropolitan regions of Adelaide	
1997	Kin
Dance workshops for young people with a disability in the above regions exploring the theme of the family	
1998	Vividha - diversity
Community Dance Workshops embracing Indian cultural themes and exploring cultures of disability	
2000	Colour My Self
Community Dance Workshops in the metropolitan regions of the Intellectual Disability Services Council (IDSC), organised in close partnership with IDSC staff in each region	
2001	Lifespan
Three Community Dance Workshops for a range of ages and incorporating a visual artist, a photographer and a video artist	
1993 - 1998	Central Workshop Program
Open access Community Dance Workshops for people with a disability	

Chairperson's Report 2001



Creating opportunities for individuals to be expressive, dynamic and successful is important for enabling people and building cohesive and enlightened communities. This is what Sally Chance brought to Restless from 1991 – 2001. Sally Chance brought a creative strategy aimed at developing opportunities for togetherness and artistic expression the likes of which this country had yet to experience. In 2001 Restless celebrated 10 years of dance innovation, said goodbye to Sally Chance and hello to Kat Worth.

2001 was a year of consolidating direction, reviewing achievements, celebrating success and anticipating an exciting future. The year began with the company accepting that continuation of the Graduate Group was not sustainable. This allowed Restless to reaffirm that the purpose of the company is to provide dance theatre opportunities to young people aged 15 – 26 years.

It is hard to find one particular highlight for 2001 as this year represented a year of maturity, letting go and celebration whilst continuing to get the job done. With the artistic support of Ingrid Voorendt, Gaelle Mellis and Dave Gadsden, performance projects *Headlong* and *Proximal* continued to send a positive community message about the value and quality of dance theatre involving young people. A continuing feature of Restless' work is the integration of original composition, live music and video images in performances. It is important to acknowledge Heather Frahn and Travis Moon (musicians) in *Headlong* and Heather Frahn and Tamsin Sharp (film maker) in *Proximal*.

Community dance workshops and community cultural development projects such as *Colour My Self* and *Lifespan* continued to be a feature of Restless in 2001. The individuals who supported these activities were: Sally Chance, Julian Jaensch, Vanessa Ellis, Sulmaz Khazeie, Anna Hickey-Moody, Lauren Smeaton (facilitation and photography), Catheryne James, James Bull, Astrid Pill, Jotham Broad, Sarah Cartwright (video), Gemma Coley and Alan Shepard (visual artist).

Underpinning the performance and community projects, the management components of the company prepared and strategically planned for change. However some things never seem to change. In 2001 the endless rounds of funding applications and struggle for financial security continued.

Restless projects in 2001 were funded by a range of organisations deserving recognition and much thanks. These include the South Australian Government through the South Australian Youth Arts Board (SAYAB) and Arts SA, the Federal Government through the Dance and Community Cultural Development Boards of the Australia Council; Australian Festival for Young People, Foundation for Young Australians and the Perpetual Foundation. This list reflects the effort that is committed to seeking funds.

Nick Hughes as Company Manager has played an increasingly important role this year. Nick's commitment to and ability for outstanding arts management and administration was utilised fully this year. Nick's involvement with Restless continues to provide stability and administrative leadership that facilitates our ongoing development. Thank you Nick for your support and commitment to Restless.

It is important that the members of the Board are thanked for their ongoing voluntary commitment to Restless Dance. Thank you to the Board for supporting me as Chair for another year, your commitment, energy and expertise contributes to Restless immeasurably. Thank you for Hattam McCarthy Reeves for Nick Corbett our Treasurer. Financial oversight is important and in a busy professional world your commitment of time is appreciated. Thank you also to Kynan Coley and Deidre Williams for your assistance in recruiting a new Artistic Director. Thanks to Gail Fairlamb for her support to me and participation on the Board, congratulations on your new position with Arts SA. Thank you to board members Anna Hickey-Moody, Nadia Ferencz and Elisa Benthin who participated on the board as Dancers Representatives. Thank you to ongoing board members Pamela Hansen, Helen Bock and Jim Scott. Welcome to James Bull and Kynan Coley who will join the Board for 2002. Restless will continue to receive support and governance from a strong board in 2002 with Jane Russell as Chair and Kellie Jones as Deputy Chair both bringing extensive Arts Management experience.



For another year the World Dance Centre in Franklin Street continued to be home. The sale of the building did bring some anxious moments, but into 2002 it remains a comfortable and appropriate base for Restless activities.

The friends of Restless continue to support the company. A successful raffle and assistance with the 10 year celebration in November were again appreciated. Thank you to the families and friends who support our endeavours.

The 10 year celebration was heartfelt and fun. Thank you to all those who had worked with Restless many from the early days who took the time to join with us. Thank you to Carclew – it was fitting that we held our celebration in the place where it all began. Without the support from Carclew, Restless would not be. I would like to say a particular thank you to Virginia Hyam who now works in Sydney who travelled to Adelaide for this great occasion. It was ironic that Virginia and I were both there to reminisce about a conversation in 1990 that facilitated interest in Sally's coming to Australia to do some workshops. Successful collaboration can happen over coffee, intentional or otherwise. Well that's our story and we are sticking to it.

Saying goodbye to Sally Chance was a moment I had personally and professionally hoped to avoid. But each of us needs to take our journey. At the 10 year celebration guests were invited to choose something beginning with S or C that symbolised our relationship with Sally. Sally was then presented with a large box of goodies to open at her leisure. I am not going to write endless wonderful words about Sally. I could never capture the essence of what each

of us carries with us about our time working with or knowing Sally. Instead I suggest you take a moment to reflect on what words you would choose if you were writing this report about Sally and her contribution to Restless. I will say a heartfelt thank you to Sally on behalf of dancers, board members, family, friends and the wider community. Sally we look forward to working with you again in some way in your new role as Festival Director of Come Out. May your journey with us be a treasured memory and your future journey filled with success and joy.

Restless will remain clearly focussed on continuing to build on the artistic and organisational excellence we have achieved in our first ten years. New artistic direction promises to bring new energy, highly refined expertise and an objective view. However, you will still recognise the innovation and creative excellence you have come to expect. Projects planned for 2002 include community dance workshops and a performance of *In the Blood* for the 2002 High Beam Festival.

Make sure in 2002 you make contact, say hi to old friends (especially Nick) and welcome Kat Worth. I look forward to working with Kat Worth, it is hard not to be excited to have her working with us. It seems incredible to have yet another great Artistic Director and we thank her for her interest in artistically guiding and shaping the next chapter of Restless Dance Company.

Caroline Ellison



Restless Dance Company Annual Artistic Report 2001

I entered 2001 with the awareness that this would be my last year with the company.

I had made this decision late in 2000 and I wanted to offer the board and company the best part of a year's successful planning.

I was also looking forward to the later part of 2001, which saw us celebrate our tenth birthday.

Having "given birth" to the company in 1991, I pursued the childhood development metaphor during the year in my thinking about Restless, our programs and the fabulous young people at the heart of the activities. It seemed to me that the company was well and truly past its early childhood and had reached adolescence, a phase characterised by the dancers' questioning, challenging and desiring greater responsibility for the company's work.

I suspect that triennial funding from the Dance Board of the Australia Council, as well as steady support from the South Australian Youth Arts Board, allowed a climate to develop within the company, which led to this major developmental phase for dancers, staff and board members alike.

From 1999 to 2001 – the three years of our first triennium – we were able to:

- undertake forward artistic planning and develop a strong rationale for the work through a coherent series of interlinked projects, integrating the youth performance with the community cultural development sides of the program
- involve company members more effectively in a wider range of activities and respond to their desire for skills development through the company
- enthuse the company members with plans for future projects and gain their sense of (1) long term ownership of the company's work and (2) bigger picture direction
- support emerging artists
- value add to projects through initiatives such as traineeships, which have been made possible by longer term planning

- undertake strategic and business planning
- improve the governance of the company by sustaining the commitment and passion of board members for the company's work.

The first project of the year – *Headlong* – exemplified many of these points.

Headlong invited a group of participants from the company's community programs and from the Ashford Annexe at Daws Road High School to collaborate with a core group of experienced youth ensemble members on a new work for performance. This group's role-model status emphasised their expertise as performers and dance makers and their abilities in terms of collaborative work practices.

The company was proud to have been commissioned by the Come Out youth arts festival to create a major work by, with and for young people, about an issue at the heart of the lives of the majority of our young performers. The work explored leaving school and moving on. A fabulous artistic team made the project an absolute pleasure. I very much enjoyed co-directing the work with Ingrid Voorendt, involving young musician Travis Moon in a strong collaboration with – still young – but experienced musical director Heather Frahn, marvelling at another formidable design from Gaele Mellis, who with Dave Gadsden's lighting design made the most of the historic atmosphere of the Queen's Theatre to create a school leaver's limbo.

It was also wonderful to work closely with the six core ensemble members – Elisa Benthin, James Bull, Gemma Coley, Kynan Coley, Lauren Smeaton and Mario Spate.

They were employed by the company to take part in the project, in recognition of their increased level of responsibility as a peer collaborator and performer. They were expected to contribute more fully to the development of the work than their youth ensemble membership generally allows. Our evaluations revealed that *Headlong* really only began this process and that they are ready for more of this kind of responsibility.

Over 900 people saw the performance, the majority being young people in schools groups and daytime recreation programs for people with a disability. Responses were strong and the majority positive. Young people with a disability seemed able to respond more readily to the disability cultural ethos of the piece. Nonetheless, some enthusiastic responses came from students without a disability, such as: I've come to see your show from Melbourne, Victoria (a student) and I can honestly say you guys made the trip worthwhile" and "What can I say but WOW! I don't think I've experienced anything like it." A teacher said: "Thank you, my students were challenged and moved."

The work was positioned as 'a project of Restless Dance Company' to emphasise the distinction between this cast and the company's regular youth ensemble, but our audiences perceived no distinction between this and recent youth ensemble works. This was a major achievement, fulfilling a primary aim of the project, which was to demonstrate the potential of community participants to rise to a major challenge given appropriate circumstances.

I am delighted that *Headlong* will be re-worked in October 2002 as part of a four-stage presentation and promotion project seeking new youth audiences without a disability.

The youth ensemble in its entirety, now involving Cris del Campo and Andrew Nixon from the cast of *Headlong*, devised and presented its major new work for the year, *Proximal*.

Seventeen dancers worked with director Ingrid Voorendt to devise and perform the work, which explored the dancer's experience of being in their bodies. A complex improvisation process about internalising and embodying personal experiences led to the exploration of personal space, the spaces the dancers occupy and the spaces between. *Proximal* demanded a different performance presence from the dancers because the work created a sensory world, rather than a series of stories, which invited the audience to engage in the simplicity of bodies in motion. Ingrid's intention, as director of the work, is summarised by the fol-

lowing quote, which appeared in Ingrid's programme note: "When the body it is not inhibited by the intellect, when it is allowed to speak, then thinking can again connect with feeling." Norbert Sarvos

I very much appreciated the involvement of an artistic peer group, involving Astrid Pill, freelance performer and former company member, Dave Brown, artistic director of Patch Theatre and Leigh Warren, artistic director of Leigh Warren and Dancers, who met to comment on the process of the work and the work itself. Ingrid and I benefited from the opportunity to discuss the work with industry peers whom we particularly respect.

The dancers' evaluations both during and after the process revealed an awareness of the difference both in process and story telling qualities of previous works over the triennium. The dancers were extremely challenged by this and I congratulate them for the high quality of their performances.

The incorporation of Tamsin Sharp's video images into Gaelle Mellis' set saw Restless take its first step into an engagement with screen culture. The images revealed the dancers, sometimes in extreme close up - smiling, stretching, limbs, scars, faces, hair. The images magnified the dancers, creating a vicarious sense of movement and breath.

Heather Frahn created her second full-length score for the company, this time choosing to create a sound track of pre-recorded music, supporting her glorious live voice.

The two performance works were paralleled by two equally significant community cultural development projects, *Lifespan* and *Colour My Self*.

Colour My Self was a long term skills development project, beginning in 2000 as a series of workshop programs in each metropolitan region of the Intellectual Disability Services Council.

A group of 10 young people with an intellectual disability met weekly at the theatre, Gilles Plains TAFE. The program emphasised the professional development of Vanessa Ellis, Anna Hickey-Moody and Sulmaz Khazale - working alongside IDSC staff - as well as participation for young people who have high support needs or who need an activity close to home. IDSC staff decided on the logistical details of the project and promoted the project among their networks.

Lifespan was a ten week project involving three groups of people with an intellectual disability in weekly workshops from October to December 2001. The project was inspired by the fact of the remarkable increase in the life expectancy of a person with an intellectual disability since the early twentieth century.

Lifespan paid attention to the needs and style of people with an intellectual disability at different life stages and invited participants to think about how they represent themselves and are represented.

The project continued to provide a broad team of Restless staff with and without a disability with professional development.

- 14 children aged 10 - 14 met at the North Adelaide Community Centre with Sally Chance, Lauren Smeaton and Gemma Coley, alongside visual artist Alan Shepard
- 16 young people aged 15 - 26 met at Carclew with Catherine James, Anna Hickey-Moody and James Bull, alongside photographer Lauren Smeaton.
- 11 adults aged 27 and over met at the Pilgrim Community Hall in the city, with Astrid Pill, Julian Jaenish and Jotham Broad, alongside video maker Sarah Cartwright.

On December 15 we hosted a 'Lifespan party' at the Nexus Cabaret Space as the culmination of the *Lifespan* project. Each group formally presented performance material from their workshop program and spoke about the workshop process.

The *Lifespan* project was conceived as a way of investing in the next generation of dancers through the youngest group, while involving young people of youth ensemble age, as well as farewelling through the project people over the age of 26.

This dealt with a particular issue faced by the company throughout 2001 - the way in which company members and participants enter and exit the company. At the very beginning of the year we made the difficult decision not to sustain the activities of an ensemble of emerging dance artists with a disability, who had "graduated" from the youth ensemble and worked as a separate ensemble throughout 1999 and 2000, going into production with *Perfect Match* in November 2000. The group - Natalia Binks-Williams, Jotham Broad, Refs Esposito, Sean

McCormack and Richard Norman - had been a wonderful initiative, but the company's resources were too limited to maintain a separate ensemble.

Re-grouping as a youth dance company was a good, if painful, decision, leading to our ability to be much clearer about the expectations of the company members about the role of Restless in their lives.

In 2001 we introduced a draft induction procedure and began to work on a formal graduation, which we hope will become a ceremony which younger company members become used to and are ready for when it's their turn.

I mentioned earlier that our board worked particularly effectively throughout the year. We developed the board's role in terms of specific portfolios for each member and invested in their stakeholder role in the company by acknowledging their specialist skills. My love and special thanks go to Caroline Ellison who chaired us through this development with generosity, clarity and energy. Members of the board meet in their own time - we do not pay them - so I extend warm appreciation to Caroline and Nick Corbett, Jane Russell, James Bull, Kynan Coley, Gail Fairlamb, Anna Hickey-Moody, Nadia Ferencz, Elisa Benithin, Helen Bock, Pamela Hansen, Kellie Jones and Jim Scott, all of whom were involved at different times during the year.

The big ceremony - and my farewell - was on November 23 2001. We welcomed current participants, old friends, colleagues, families and dancers to celebrate ten years, with a wonderful party at Carclew Youth Arts Centre, where the company began in November 1991.

I leave the company in a wonderful place - artistically and administratively - and in excellent hands. I wish Nick and Kat all the very best as they steer Restless into its future.

I know that I will always regard the forming of Restless Dance Company as one of my proudest achievements and I acknowledge with love and thanks everyone who has joined me on this wonderful journey over the last ten years.

Sally Chance

Dancers' Report

prepared by Elisa Benthin

Headlong

With the most of the cast of *Headlong* being recent school leavers, there was no shortage of material for ideas and movement creation. Sally Chance and Ingrid Voorendt co-directed the show and early on in the rehearsal process they learned that each of the dancers had strong fears, ambitions, wishes and concerns about the process of leaving school.

The material inspired and developed by the dancers could have been directed along one of many emotional paths. Is leaving school a daunting experience to be feared by all? Is it an experience of relief and a symbol of moving on? Is it an event to be excited about? All of these thoughts came pouring out of the mostly teenage cast in words and movement.

Headlong did not focus on any one of these thoughts, instead it demonstrated the varied emotions towards the experience in a style that makes leaving school quite complicated. Doubt, excitement, worry and fear were all combined through the movement and style of the dancers and led to a production that brought back memories for many in the audience.

The cast of *Headlong* was smaller than usual, with a larger number of first time performers. This made the process more challenging for the more experienced cast members. The first time performers were exposed to a process involving high levels of commitment, fitness, focus, learning, adventure and of course patience! Besides using these skills to produce amazing performances, all the dancers are able to take them back into their everyday lives.



Proximal

Working on *Proximal* presented many of the dancers with challenges which they were not expecting or accustomed to. *Proximal* had a very different approach in that it focussed less on emotional content and more on the pure physicality of the movement. For some this proved a difficult concept but was a lesson in trust as well as a chance to reflect on our bodies – How does it feel to dip my toe into an icy pool? To make footprints in the sand? How do others see my body? How do I see my body?

Ingrid Voorendt's direction was complemented by Heather Frahn's score, featuring her heartbeats and breaths which enhanced the intricate details of the dancers' movements. Tamsin Sharp's video of isolated body details also inspired and enhanced the movements and provided a focal point which encouraged the audience (and indeed, the dancers) to wonder: "What is that? An eye, a finger, a wrinkle, a scar? Who does it belong to? Does it matter? It's all part of us."

One of the reviews of the show suggests *Proximal* was "seeping into the consciousness". This is an interesting perspective as, for the dancers, the experience did exactly that. Through focussing on the body and the way it moves, the dancers were free to explore these qualities in ways that were meaningful for them.

Richard Norman

It was with great sadness that the Youth Ensemble attended the funeral of Richard Norman in late May 2001. Richard was one of the dancers who worked with Sally Chance since the founding of the company and who became a member of the 'graduate' ensemble. He was an intuitive dancer of great skill and inventiveness. He is sadly missed.



Members, Board of Management

Caroline Ellison	Chair	BA App Sc (Disability Studies) Developmental Educator, MINDA Inc & Flinders University. Highly respected advocate of disability rights
Kellie Jones	Deputy Chair	Grad Dip in Management (Arts), former Program Manager, International Graduate School of Management, Board member of Cirkidz
Nick Corbett	Treasurer	Qualified accountant with Hatten McCarthy Reeves
Sally Chance	Board Member (Part year)	Artistic expertise: Artistic Director of Restless Dance Company
Kat Worth	Board Member (Part year)	Artistic expertise: Artistic Director of Restless Dance Company
Jane Russell	Board Member	Executive Officer of the Dunstan Foundation Wide arts administration experience.
Helen Bock	Board Member	Youth/arts expertise: Education Officer, Adelaide Festival Centre, Founding member Feast Festival. Board member of Australian Festival For Young People (Come Out)
Pamela Hansen	Board Member	Disability sector expertise: Job Coordinator, Personnel Employment, Barkuma Inc.
Jim Scott	Parents Rep	General management expertise
Gail Fairlamb	Board Member (Part year)	Arts admin expertise. (Left the Board on her appointment as Manager, Lead Agencies with Arts SA)
Nadia Ferencz	Dancers Rep with a disability (Part year)	Dancer with Restless Dance Company Youth Ensemble – Left the Board on expiry of term
Elisa Benthin	Dancers Rep without a disability (Part year)	Dancer with Restless Dance Company Youth Ensemble – Left the Board on graduation from Youth Ensemble
Anna Hickey-Moody	Dancers Rep without a disability (Part year)	Dancer with Restless Dance Company Youth Ensemble
James Bull	Dancers Rep with a disability (Part year)	Dancer with Restless Dance Company Youth Ensemble – Left the Board on graduation from Youth Ensemble
Kynan Coley	Dancers Rep without a disability (Part year)	Dancer with Restless Dance Company Youth Ensemble

Staff

Sally Chance	Artistic Director (Part year)
Kat Worth	Artistic Director (Part year)
Nick Hughes	Company Manager





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Independent audit report to the members

To the Members,

Restless Dance Company Inc.,

Scope

I have audited the financial statements of the Restless Dance Company Incorporated for the year ended 31st December, 2001, consisting of the Statement of Financial Performance, Statement of Financial Position, statement of Cash Flows and accompanying notes. The Board of the Restless Dance Company Incorporated are responsible for the presentation of the financial statements and the information contained therein, and has determined that the accounting policies used are appropriate to the needs of the members. I have conducted an independent audit of these financial statements in order to express an opinion on it to the members of the Dance Company.

The audit has been conducted in accordance with Australian Accounting Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. Procedures in respect of the audit included examination on a test basis of evidence supporting the amounts and other disclosures in the financial report and the evaluation of accounting policies.

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

Audit Opinion

In my opinion the financial statements present fairly the results of Restless Dance Company Incorporated's operations for the year ended 31st December, 2001.



Trevor Pearce
B. Bus, Grad Dip Acc.
Associate, Australian Society of Certified Practising Accountants.
Adelaide, 28th February, 2002

2001 Balance Sheet

	2001	2000
Members Funds		
Balance at Beginning of Year	21,774	18,678
Add Asset Revaluation Reserve	7,100	0
Add Surplus (Deficit) for the Year	7,275	3,096
Accumulated Funds	30,899	21,774
Represented by:		
Current Assets		
Petty Cash	100	100
Cash at Bank	24,300	48,022
RDC Donations Fund Account	7,663	2,050
Diners Club Credit Cards	(1,604)	(1,290)
Term Deposits	75,000	75,000
Sundry Debtors	8,158	0
Prepayments	272	0
	113,889	123,882
Less Current Liabilities		
Sundry Creditors	0	0
Superannuation & Tax Liabilities	12,703	13,620
Provisions	15,060	19,500
Other Liabilities	0	8,155
Grants in Advance	59,000	61,279
Total Liabilities	86,763	102,554
Working Capital	27,126	21,328
Add Non Current Assets		
Plant & Equipment at Cost	12,083	6,417
Less Accumulated depreciation	8,310	5,971
Total Non Current Assets	3,773	446
Net Assets	30,899	21,774

Restless dance
company incorporated

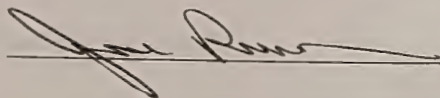
Statement by committee

In the opinion of the Committee:-

1) the attached accounts present fairly the results of the operations of the Association for the financial year ended 31st December, 2001 and the state of affairs of the Association as at the end of that year; and

2) the Committee has reasonable grounds to believe that the Association will be able to pay its debts as and when they fall due.

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



dated this 14th day of March 2002

Restless dance company
incorporated

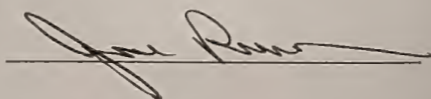
Committee report

Your Committee submits the attached accounts of the Association for the financial year ended 31st December 2001.

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

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

Signed in accordance with a resolution of the Committee:-



dated this 14th day of March 2002

Statement of income & expenditure

Income		2001	2000		
Performance				Marketing	
Performance fees	1,150	850		Graphic Designers	2,103 1,442
Box office	3,913	8,869		Sub total Marketing	2,103 1,442
Subtotal performance	5,083	7,719		LAHA / accommodation	
General				Accommodation	0 10,540
Sales - merchandise etc	184	331		Living Away Allowances	0 4,745
Interest	5,744	5,828		sub total LAHA / accommodation	0 15,285
Fund Raising	2,342	6,567		On costs	
Donations	858	125		Work Cover	1,472 1,486
Other	0	35		Superannuation	9,447 9,214
Sub total general	8,828	13,884		Subtotal on costs	10,919 10,700
Sponsorship				Sundry staff costs	
Health Promotion	15,000	15,000		Staff training	515 284
IDSC	5,000	10,000		Conference attendance costs	714 295
Community Benefit SA	0	4,000		Salaries Sundry	1,181 5,423
Sydney Paralympic Arts Festival	0	57,346		SubTotal Sundry staff costs	2,410 6,002
Foundation for Young Australians	3,636	0		Total salaries & fees	
Perpetual Trustees	5,000	0			148,161 175,061
Sub total sponsorship	28,636	86,346		Production	
Participation fees				Sets, props & costumes	7,513 9,241
Membership	242	420		Lights & Sound	3,555 2,030
Workshop Fees	3,608	1,996		Venue Hire	6,707 7,008
Sub total participation fees	3,850	2,418		Travel & Freight	2,364 14,872
Grants				Sundry Production costs	273 2,753
Dance Board (Australia Council)	50,600	50,600		Equipment Hire	490 50
CCDB (Australia Council)	34,343	12,344		Evaluation & Planning costs	0 545
SAYAB	50,000	45,000		FOH Costs	875 0
ARTS SA	0	35,000		Sub total production	21,777 37,160
Local Government	0	1,200		Marketing	
Australian Festival for Young People	33,750	0		Advertising	2,381 2,282
Sub total grants	168,693	144,144		Printing & Materials	2,781 4,018
Misc income				Hospitality/Promotion	2,972 1,885
Sundry Income	8,764	3,238		Publication/Documentation	7,431 5,335
Speakers/Tutors Fees	719	587		Website	1,948
Sub total misc income	9,482	3,825		Sponsorship Expense	0 1,045
Total income	224,650	258,135		Sub total marketing	17,513 14,566
Expenditure				Administration	
salaries & fees				Office Rent	5,350 5,680
Creative Personnel				Utilities - ETSA etc	1,885 574
Artistic Director	30,539	31,722		Office Equipment	4,221 211
Designers	11,215	16,100		Motor Vehicle / Petrol	38 39
Tutors	13,983	6,910		Insurance	2,780 2,147
Co tutors	1,711	1,160		Audit & Accounting	600 500
Directors	8,300	13,485		Postage & Courier	1,430 1,673
Media Specialists	4,000	0		Telephone / Fax	4,054 3,695
Royalties	0	56		Printing & stationery	1,401 2,385
Sub Total Creative Personnel	69,749	69,433		Bank fees	819 896
Performance Staff				Sundry admin expenses	1,550 6,456
Dancers	4,275	11,800		Subscriptions & Memberships	769 411
Musicians	6,950	13,370		Depreciation	2,339 1,680
Support People	0	1,695		Meeting Expense	173 328
Sub Total Performance Staff	11,225	26,865		Computer Software & Supplies	1,842 824
Production /Tech Staff				Storage Rental	336 252
Stage/Prod'n Managers	8,800	10,000		Board of Management Expenses	399 502
Casual production staff	4,087	3,936		Internet Expenses	265 0
Sub Total Production / Tech Staff	12,887	13,936		Merchant Facilities	73 0
Management / Admin staff				sub total administration	29,924 28,253
Company Manager	29,174	29,398		Total expenditure	217,375 255,039
Admin Casual	60	0		Net Profit / (Loss)	
LSL, annual Leave, Sick Leave	9,624	2,000			7,275 3,096
Sub Total Management / Admin staff	38,858	31,398			



Headlong

Headlong looked at leaving school, that rush into a major life change and a changing world where there's nothing familiar to hold on to. *Headlong* looked at how rites of passage, with their rituals and symbols, help this process of transition.

Five of the performers in *Headlong* had never performed with Restless before. The other six were veteran Youth Ensemble members and took part in the project as peer collaborators and mentors to the newcomers.

Headlong began as an in-school workshop project for senior students at the Ashford Annexe of Daws Road High School.

Sally Chance

Headlong was performed at the Queen's Theatre, Adelaide in March 2001. The work was commissioned as part of the Come Out 01 Festival.

The dancers

Elisa Benthin
James Bull
Gemma Coley
Kynan Coley
Cris del Campo
James Harris
Sarah Mitchell
Andrew Nixon
Lauren Smeaton
Mario Spate
Kyriacos Yianni

Co-directors Sally Chance & Ingrid Voorendt

Set & Costume Design: Gaelle Mellis

Lighting Design: David Gadsden

Musical Direction: Heather Frahn

Musicians: Heather Frahn & Travis Moon

Production Management: David Gadsden

Stage Management: Alison O'Connell

Lighting Operation: Alison O'Connell

Sound Operation: Paul Cowley

Hair: Tony Mellis



Proximal

Proximal evolved from the dancers' experiences of being in their bodies: the body is the carrier of identity, individuality, experiences, memories and personal history. This internal process led to the exploration of proximal space, personal space: the space we occupy and the spaces between.

Proximal demanded a different performance presence from the dancers and created a sensory world which invited the audience to engage in the simplicity of bodies in motion.

Ingrid Voorendt

Proximal was performed at the Opera Studio of the State Opera of SA in Netley, Adelaide in October 2001. The production incorporated video images produced by Tamsin Sharp

Directed by Ingrid Voorendt

Set & Costume Design: Gaelle Mellis

Lighting Design: David Gadsden

Video Design: Tamsin Sharp

Music Composed and Performed by
Heather Frahn



The dancers

Elisa Benthin

James Bull

Gemma Coley

Kynan Coley

Cris del Campo

Lisa Engelaar

Nadia Ferencz

Anna Hickey-Moody

Rachel High

Sophie Janzon

Sulmaz Khazeie

Ziggy Kuster

Andrew Nixon

Ana Retallick

Stuart Scott

Lauren Smeaton

Mario Spate

Reviews

Headfirst into stages of life

Headlong
Queen's Theatre
Until tomorrow

HEADLONG into Come Out comes Restless Dance - with a physical theatre work of power and impressive discipline. *Headlong* is an expansive, nicely timed series of experiences the young may confront on leaving school. It lingers in limbo - an interesting somewhere/nowhere place which lurks within the state of indecision.

The production, sleekly directed by Sally Chance and Ingrid Voorendt on a vast, polished metal stage in the Old Queen's, opens with bowed guitar music from Heather Frahn preceding a soundtrack of the performers' voices layered one upon another until they make a cacophony of descriptions of the states of their lives. One after another, they emerge to take their places on school chairs - figures dwarfed by the lowering proportions of the auditorium.

It is hard to know who has a disability among the dancers. Powerful Andrew Nixon and gentle James Harris are in wheelchairs and, in very contrasting sequences, prove to be stars of the show. The dazzlingly nimble Kynan Coley co-ordinates some of these routines and enables a very strenuous and touching floor piece after lifting Harris high.

It's a well-contrived and precisely honed dance from a dedicated troupe with ability none could dare to dis-

Samela Harris

Headlong

RESTLESS DANCE COMPANY
DIRECTORS SALLY CHANCE & INGRID
VOORENDT
QUEEN'S THEATRE
26-30 MARCH

'Headlong' is a very intriguing exploration of those special moments in life - moving on to school, then leaving school. You wouldn't think the experience could involve such a strong sense of 'being in limbo', but that's exactly where Restless Dance Company explore more than just the school experience, but those early experiences of handling change.

Gaelle Mellis' set design uses the natural architecture of the Queen's Theatre to great effect. Her hard shiny metal floor and a projection of the word limbo and its dictionary definition onto the White brick wall, along with David Gadsen's very subtle, effective lighting brilliantly evoke a sense of limbo. Into that setting pour the performers in school uniforms, accompanied by musicians Heather Frahn and Travis Moon, and one of the strangest experiences of Come Out '01 begins.

'Headlong' you may have gathered by now, is no rollicking joyous celebration of school life in the traditional sense. Directors Sally Chance and Ingrid Voorendt have fashioned carefully paced, choreographically sparse phrases of dance that emphasise the waiting room feel of the set with moments of quiet between the phrases and individual moves. This is evident in the air of despondency as the roll is called, and hands quietly rise and fall with little enthusiasm; in the energy of repeated actions by small groups of dancers as if they were waiting for Godot; in the push and shove some dancers engage in. If reaching out for an answer to the place they're in doesn't work, they turn inwards to themselves. They preen, contort and hope. The hope is directly expressed at the show's beginning and end in the form of a taped voice over, kids babbling away at once their hopes and dreams for the future.

If it all sounds gentle, Heather Frahn's sonic score for electrified acoustic guitar and cello will disabuse that notion. There are times when the sheer power of Frahn's music overwhelms the minimalist action on stage. Yet the frenzied, neo-gothic nature of her score, augmented by Travis Moon's bleeps and blips, is the last piece of the jigsaw that makes 'Headlong' challenging, at times confusing, but ultimately a triumph. You will never recall those early school days in the same way again. 'Headlong' successfully gives voice to that sense of wanting to get out a place - and not being sure if you can handle it.

DAVID O'BRIEN

dB Magazine

A wry smile

HEADLONG
Restless Dance Company
Queen's Theatre
REVIEWED BY SHIRLEY STOTT DESPOJA

Some of the best work I have seen has been in the Come Out festival, starting with Ariette Taylor's *Filthy Children* many years ago. This year's Come Out work, *Headlong*, by the Restless Dance Company, that fiercely unsentimental company of young people with a wide range of disabilities, was another experience to remember.

It began with the dancers being pitched headlong (in the case of the wheelchair users, I should say pushed) onto the Queen's Theatre's bare stage. Out of school, and into... what? The text on the wall suggested 'limbo', and provided dictionary definitions of 'barred from heaven through no fault of their own', a place of neglect, confinement, a transitional state. The dancers filled in the rest, showing us that sometimes being young is boring and frightening. It is being burdened with expectations, anxiety, loneliness and, especially, powerlessness.

All this was conveyed with absolute conviction by the young dancers. After all, they are portraying their own lives (double the frustration for those with severe handicaps), but their restraint and artistry were admirable.

I felt, as I had in *Divining*, drawn into their world, to feel, rather than just witness, their frustrations, apathy, bursts of energy, tenderness, compassion, irritation and anger. Sometimes the movements were minimalist; at others frenzied. There was a pas de trols with wheelchair and a deeply moving duet of varying moods.

Restless always has an interesting audience. At the performance I attended there was, down the front, a severely handicapped young fellow. He seemed withdrawn, but was almost too strong for his mum or carer. Visually, he was disruptive. He could hardly be ignored. I wondered if he was getting anything at all out of the music and the dance.

Eventually he ran off to the outer room, and only returned when the audience was applauding the performance. As he ran in front of the dancers, the audience gave him his own round of applause.

He lay back on his elbows and beamed at us. It seemed like a revelation at the time. Perhaps you will understand why I say art happens at Restless performances. I find myself questioning my life and values throughout the dance and at the end, feeling that I have shared an experience that really matters.

The dancers, giving their all, sensitive to direction and each other, were Elise Benin, Sarah Mitchell, James Bull, Andrew Nixon, Gemma Coley, Lauren Smeaton, Kynan Coley, Mario Spate, Cris del Campo, Kynacos Yianni and James Harris.

The musicians, who provided haunting keyboards and strings, were Heather Frahn and Travis Moon (I believe Restless is looking for ways to make a CD of their work).

Direction was by Sally Chance and Ingrid Voorendt.

Spiritual touch to able performance

From inside their Restless Dance Company, the performers with and without a disability grow from within hope, embracing the plain, human and anxiety of each other. The result is dance that engages by its simplicity and diversity its performance intensity.

One boy is already sitting on stage. Idly flicking a cigarette lighter on and off, as the music then comes on, some movement in wheelchairs, all quiet until the music begins. Sitting down on the floor. A bubble of voice on the stage. "What I want is..." and life begins when the music starts.

Movement develops through the feet and legs, becoming increasingly frantic. Wheelchairs are wheel around, there's a lot of joy in the air. Then one wheelchair and boy is moved, heaved in by the audience, then the boy is moved down and him - an exciting image of movement until he moves.

Heather Frahn remains seated in the cast moving through the music, except for one. Kyran Chance, who begins, then moves a beautiful, elegant turn, legs going everywhere. (Is his the voice that says "I want to be a dancer" He is.)

The two girls have a quiet meditative sequence with arms folding and unfolding, but later one of them is the

Dance

Headlong
Restless Dance Company
Queen's Theatre, Adelaide,
ends tomorrow

first to stop the boy who tells he wants to "be loud".

When Coles lifts the limp body of James Harris out of his wheelchair and lays him on the floor a tender duet begins in which the able-bodied moves the limbs of the disabled, rolling over with him, placing his arm around his neck, lifting him over his back, developing moves initiated by Harris. This gentle, creative co-operation gains a spiritual quality beyond ordinary movement.

The various sequences of *Headlong* at first seem to have little relationship to one another, but their cumulative effect is potent, sneaking up on you. Choreographers Sally Chance and Ingrid Voorendt can turn basic gesture into dance, and they know when to stop. Integral to the success of the show is the music of Travis Moon's electronic keyboard and Heather Frahn's guitar played, surprisingly, with a bow, and double bass, the sounds of both expertly amplified.

We leave the theatre with a deeper understanding of adolescent ideas, feelings, powers of expression and mutual assistance.

Alan Brissenden

Proximal

RESTLESS DANCE COMPANY
DIRECTOR INGRID VOORENDT
ARTISTIC DIRECTOR SALLY CHANCE
STATE OPERA STUDIO
23-26 OCTOBER

The sensuous, free wheeling spirit of a lazy summer's day best sums up Restless Dance Company's 'Proximal'.

Unlike many of the 'issues/social experience' based works the company has previously presented, 'Proximal' exists solely to express in dance a sense of being within one's body; all the senses, feelings and gestures the body makes with no deliberate intellectual intent.

Designer Gaelle Mellis has dressed the cast in colourful, comfortable cotton dresses, short sleeved shirts and summer pants, hence the upbeat breezy look and feel to the production.

Her set, is a very light cream floor and backdrop wall on which is video screen. The screen presents Tamsin Sharp's video work of body parts in close up; some recognisable, some not. These images relate directly and indirectly to the choreography.

Director Ingrid Voorendt builds the choreography around simple things. The swaying of a leg. Writing in the air. Swirling around. Exaggerated play between friends. Fidgeting with hands. Wiping one's sleeve. The ensemble movements to these gestures magnifies the impact of a simple small gesture greatly and reinforces the simple beauty of the

movements - but reinforced by the formal structure of performance.

Composer Heather Frahn explores in her accompaniment the performance a part of her body that's very much part of her identity, her voice, something not often heard in her work for theatre. Her trademark fierce, passionate musical inventiveness is on display, but she plays not one instrument - live. The score is all pre-recorded and sits 'playing' at her feet. Frahn stands, her feet manage the DAT player and she's miked up and able to synthesise or not synthesise her voice during certain movements of the work. She plays her voice. At times, voice and score are indistinguishable, the score adding to the happy abandon of the dance an exhilarating mix of pathos, passion, and the sublime.

All production elements reflect on each other, reinforcing a sense of the uninhibited, the instinctive, the personal at its happiest and most positive.

'Proximal' is undoubtedly one of the most moving and stirring Restless Dance productions since 'Precious'.

DAVID O'BRIEN

dB Magazine 31 Oct - 13 Nov 2001

Restless study of touching's grace

Dance

Proximal
Restless Dance Company, SA Opera
Studio, Adelaide.

SENSUOUS touch is a binding thread through Ingrid Voorendt's new work for Restless, the Adelaide company of dancers with and without a disability.

A video screen set high in the back wall of the white performance space shows close-ups of fingers, hands, skin, eyes and hair as the dancers explore their own and others' bodies, gradually drawing the audience into the experience of their encounters.

From the still beginning with 10 women in floral dresses lying on the floor backs to the audience, one arm stretched out, hands become a continuing element weaving seductive patterns eloquent with emotion.

They are vigorously waved or crazily shaken trace patterns on a partner's back, slither through hair, gently cradle a partner's face and most poignantly, in a duet by small Nadia Ferencz and tall Mario Spate little fingers are linked, the dancers moving together helping one another as each falls.

Not all exchanges are so straightforward. Andrew Nixon in his wheelchair

looks yearningly back at Anna Hickey-Moody as she tenderly but firmly sends him off stage, with three pushes. Not unkindly perhaps but not with the kind of love he seems to be seeking.

Voorendt develops simple movement into powerful expressions of emotional states. One boy, for instance, walks around another who then puts his arm on the first boy's shoulder, gently forcing him to the floor.

The turning continues as he lies across his partner, a slow-moving cross until they rise again and move off stage, the one still gently turning the other by the shoulder. There's a feeling of complete trust.

Later a game of changing partners for the whole cast of 17 turns panicky until

they pack tightly into a corner, hugging in couples.

One girl is left out alone but, unworried, she begins raising and lowering her arms as if in thanksgiving.

The others turn, break from the group and form in a loose scatter behind her, releasing the tension.

It takes a little time to adjust to the style and tempo of the piece but as one sequence follows another a kind of osmosis develops, the performance seeping into the consciousness.

Heather Frahn's electronic score helps, quietly thrumming, booming, chattering, her own voice rising and falling in wordless chant through and above the sound.

Sally Chance, who founded Restless in 1991, is moving on to direct the next Come Out youth arts festival.

She leaves the company in excellent creative shape, contributing uniquely to Australian dance.

Alan Brissenden

THE AUSTRALIAN — Monday October 29 2001

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

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The Foundation for Young Australians

The Perpetual Foundation



Positive
minds
attract.

comeout01

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Aish Date and Design, Allusion Vineyard, the Australian Dance Theatre, Bone Timber, Cave Soundesign, Cinkodz, Haymes Paint Adelaide, Heynes Garden Centre, Junction Theatre Company, North Adelaide Community Centre, Urban Myth Theatre of Youth, Vas Dolman, John Tann and all the staff and students at the Ashford Annexe, and Alison Lang at Daws Road High School. Anne Wiberg and the staff at Carclew Youth Arts Centre.

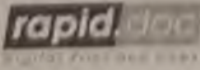
And many thanks to the following individuals for their support:

Fiacre Baker, Zoe Barry, Dave Brown, Geoff Cobham, Daniel Cottell, Anna Hickey-Moody, Elka Kovalenko, Catherine Oates, Astrid Pill, Nola Routoulas, Leigh Warren, Phyllis Williams and James Winter.

Design and Layout



Printing




Restless
DANCE COMPANY

2001



Annual Report 2001

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