

ANNUAL REPORT 2017

17



restless
dance
theatre



vision

Intimate Space is a funny, touching, uplifting gem: it's generated such a buzz around Adelaide that all 60 shows have sold out.

Dance Australia

Vision

Restless artists invigorate, influence and diversify Australian dance

Mission

Create and present unexpectedly real dance theatre nationally and internationally, that is collaboratively devised, inclusive and informed by disability

contents

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This report proudly features images from the Restless Dance Theatre production *Intimate Space* PHOTOGRAPHY: Shane Reid with the exception of page 19: Shared Visions photo courtesy of SA School for Vision Impaired, page 20: Aboriginal and Torres Strait Islander Masterclasses PHOTOGRAPHY: Shane Reid, page 23: Community Workshops PHOTOGRAPHY: Miriam Doyle and page 24: *Zizanie* PHOTOGRAPHY: Regis Lansac.

COMPANY HISTORY

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

2017

Intimate Space

Hilton Adelaide
Award winning Adelaide Festival Production

2016

In The Balance (remount)

Adelaide Cabaret Festival
Dunstan Playhouse
Adelaide Festival Centre

2016

Debut 5 – the dancers direct

Restless Studio, Adelaide

2015

Naturally

– a double bill consisting of:
What's a Nice Girl Like You Doing in a Place Like This?
and **Touched**
Odeon Theatre

2014

In The Balance

Odeon Theatre

2014

Salt

Odeon Theatre

2012

Howling Like a Wolf

Queen's Theatre, Adelaide

2011

Take Me There

Come Out Festival
Adelaide Festival Centre

2010

Next of Kin

SA Opera Studio

2010

Beauty

Space Theatre

2009

Bedroom Dancing

Come Out Festival
Queen's Theatre, Adelaide

2008

The Heart of Another is a Dark Forest

Dancehouse, Melbourne
Award winning Co-production with Rawcus Theatre

2008

Safe from Harm

X Space Theatre
Adelaide College of Arts

2007

Rebel Rebel

Odeon Theatre

2006

Continual Unfolding of Now

Space Theatre

2005

Vocabulary

Co-production with ADT
Space Theatre

2005

Sustenance

Come Out Festival
SA Opera Studio

2004

Landmark

High Beam Festival
Odeon Theatre

2003

Starry Eyed

X Space Theatre,
Adelaide College of the Arts

2003

The Singing of Angels

Come Out Festival
St Peter's Cathedral

2002

Headlong (rework)

High Beam Festival
Odeon Theatre

2002

in the blood

Queen's Theatre

2001

Proximal

SA Opera Studio

2001

Headlong

Come Out Festival
Queen's Theatre

2000

Perfect Match

Odeon Theatre

2000

the days allotted to me

High Beam Festival
The Space Theatre

1999

Drift

Fest West 99
Outdoor roving performance

1999+2000

Precious

Come Out Festival
Cirkidz Hall

+ Adelaide Season

SA Opera Studio

+ Sydney Paralympic Arts Festival
York Theatre, Seymour Centre

“A magically beautiful, stunningly presented and wonderfully staged production.”

The Upside News

1998

The Flight

High Beam Festival
Space Theatre

1997

Sex Juggling

Junction Theatre
+ National Youth Dance Festival
Darwin

1995

Gigibori

The Space Theatre

1995

Talking Down

Come Out Festival
Lion Theatre

1994

Love Dances

Adelaide Fringe
Odeon Theatre

1993+94

Ikons

Come Out Festival
Norwood Town Hall
+ Next Wave Festival, Melbourne
Gasworks

film work

2015+17

To Look Away

24 Frames Per Second
Dance on Film Exhibition
Carriageworks, Sydney + ACE
OPEN, Adelaide Co-production
with Closer Productions

2009

Necessary Games

(Triptych of Dance Films)
Adelaide International Film Festival
Co-Production
with Closer Productions
multi award winning films

major community projects

ongoing + repeated projects

2006-17

Restless Central

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

2013-17

Links

Ongoing workshops for 8-14 year olds with disability

2008+09+11+13+16

Debut – the dancers direct

New short dance works directed by senior Restless dancers working with professional mentors. Five works in 2008, four in 2009, three in 2011 and five in 2013 and 2016. Several years have featured collaborations with dance students from Adelaide Centre for the Arts

2005+06+11+14

Dot To Dot

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

2005-16

Growth Spurt

Fifteen music and movement projects for 2 – 4 year olds with disability in six Adelaide regions

2011+12

Leaps and Bounds

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

individual workshop series

2016+17

Aboriginal and Torres Strait Islander Masterclass Series

Masterclasses by leading Aboriginal dancers

2016

Frantic Assembly Residency

Three day residency by UK based physical theatre company

2015+16

Restless in Alice

Week long residencies with Incite Arts in Alice Springs

2014+15+17

Shared Visions

Extended work with the SA School for Vision Impaired in Adelaide

2012+13

From The Ground Up

Two extended residencies at Riverland Special School in Berri

2011

Ranters Residency

Residency with Ranters Theatre from Melbourne

2011+13+15+16

Spastic Centres of SA

Workshops with SCOSA clients

2011

Second Story

Workshops with young people with mental health issues

2010

Rawcus Residency

Residency project with Rawcus Theatre based at Restless

2010

Christies Beach Residency

Extended residency at Christies Beach High School Unit

COMPANY HISTORY

“
5 STARS. Innovative, potent, bold and beautiful, *Intimate Space* is an extraordinary and highly entertaining experience.
”
Limelight

2009+10+12+13

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 disability in Golden Grove

2003+04+05+06

Swivel / Tilt / Swerve / Spring

Open access Community Dance Classes for people with and without disability

2003

Home

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

2002+03

Headlong – Presentation and Promotion

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

2001

Lifespan

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

2000+01

Colour My Self

Dance workshops for people with disability.

1998

Vividha – diversity

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

1997

Kin

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

1996+97

Out There

Dance workshops for young people with disability throughout metropolitan Adelaide

“Using the iconic Hilton Hotel as its live canvas, *Intimate Space* is a stunning exploration of the balance between the realms of public and private.”

The Adelaide Review

chair's report

The highlight of 2017 was doubtless the huge success of *Intimate Space* as part of the Adelaide Festival.

This has lifted the profile of the company and earned a new level of respect for the quality of the company's work, which is now recognised as being on a par with the best work being made in the State and across the nation. All the quotes throughout this annual report are from the brilliant reviews

that *Intimate Space* earned during the company's first Adelaide Festival season.

The success of the company is a huge testament to the level of artistic excellence achieved by Artistic Director Michelle Ryan, and ably assisted by the very talented Roz Hervey, and who are in turn well supported by a management and administrative team comprising of Company Manager Nick Hughes, Belinda Hellyer and Maggie Armstrong.

A lot of hard work has been put in this year by the Restless staff to

market the company's work more widely. Restless has attended arts markets like APACA and Showbroker, and was part of the South Australian delegation to the Edinburgh festivals. Belinda Hellyer also went to Switzerland to meet with the IntegrART and STEPS festival organisers. We are laying the foundations to take the work of this extraordinary company to the world.

I would like to again thank the Australia Council whose four year funding has made the realisation of the company's vision possible, as well as Carclew and Arts SA for their very valuable sustained commitment to the company.

Special thanks also to the James

and Diana Ramsay Foundation and the Sidney Myer Fund for their generous support and thank you also to all those who have supported the company with donations which are an increasingly important part of our budget, enabling the company to realise its artistic vision without compromise.

I also want to acknowledge the very valuable work done by my fellow Board members, our tutors and other staff during 2017 who are too numerous to name but without whom we could not function, let alone achieve the great things we do.

I wish to close by thanking the dancers for their passion and commitment during the year, and their parents and friends, our audience, and all of our supporters and patrons. 2018 looks to be another exciting year and once again I wish the Company every success.

Nick Linke
Chair

artistic director's report

2017 was a fantastic year for the company. We were bold and took artistic risks which produced amazing performances by all our dancers.

Whether it was on stage for a major festival or creating material in a workshop, there were plenty of opportunities for Restless dancers to shine.

We started the year with the company's first Adelaide Festival production, *Intimate Space*. It was an ambitious production with 22 performers in an operating hotel, Hilton Adelaide with 60 performances which overlapped! *Intimate Space* sold out before the

Festival commenced which created a huge buzz around the city. We received amazing reviews from local, state and national reviewers and were awarded a Ruby Award for Arts Innovation and Enterprise and an Adelaide Critics Circle Award for Best Group - Professional. *Intimate Space* was also nominated for a Helpmann Award and a Ruby Award for Best New Work.

Thank you to Peer Norsell, General Manager of the Hilton Adelaide for his willingness to support the company and to allow us

extraordinary access to the iconic and gorgeous hotel. The staff were wonderful as they went about their work becoming the backdrop for the production.

To bring *Intimate Space* to fruition, we assembled a fantastic creative and production team. A huge thank you to Roz Hervey, Artistic Manager who was the scheduling and logistics queen as well as my artistic sounding board. It was also a delight to work with Assistant Director, Josie Were and Meg Wilson for costumes and prop design, both of whom brought a quirky and detailed sensibility to the work. The evocative sound design

by Jason Sweeney and a gorgeous lighting design by Geoff Cobham were essential to the production. Thank you to our wonderful Stage Manager Stephanie Fisher, Technical Manager Hamish McAdam and Assistant Stage Managers Jo Naumann Curren, India Lenneth and Cinzia Schincariol for assisting to deliver a seamless and flawless production. It was a dream team.

The stars of *Intimate Space* were our dancers. The artists ranged in age from 12 to 55 years and the cast was comprised of the Youth Ensemble with guest artists from Links and Seniors. We welcomed three wonderful drama students from Flinders University: Kathryn, Abbey and Alex. They blended with the Restless dancers beautifully. I look forward to them continuing with the company. Each vignette of the show was presented by the dancers with honesty and commitment sometimes delicately and at other times with sheer energy. Every performance was memorable. Thank you to the dancers and parents for their support.

We also discovered that in the audience there were 290 open minded people, 151 hopeless romantics and sentimental fools followed by 136 who were not fussy (one fussy), 135 who were fancy free and 66 singles but not really ready to mingle.

We have exciting opportunities to present the production in 2018. Restless has two tours to Queensland with APAM (Australian Performing Arts Market) in Brisbane followed by *Intimate Space* being presented on the Gold Coast for Festival 2018 and Bleach Festival during the Commonwealth Games. Keep an eye out for further Restless tours.

The opening of the Ace Gallery's *24 Frames per Second* exhibition showcased *To Look Away* by film maker Sophie Hyde. The five-stunning works included solo films of Chris Dyke, Kathryn Evans and Michael Hodyl. It was wonderful to see the exhibition presented in Adelaide and to celebrate the continuing collaboration with Sophie and Closer Productions.

As a company, we are looking to expand our reach on national and international levels. Belinda visited Switzerland to meet with potential touring partners and we both travelled to Edinburgh as part of the Made in Adelaide contingency. Both international trips garnered interest in the Restless product which we will nurture over the coming years.

We are constantly planning for the future and it is looking bright. It was a delight to welcome the return of Meryl Tankard and Regis Lansac to the company. Our *Zizanie* project is in development with a further rehearsal period planned in 2018. It is fantastic to be able to develop the work over an extended period of time. The images coming out of the studio are stunning and we look forward to the premiere in 2019.

It was also a big year for our workshop teams. The Central program attracted new participants including graduates from Links. The Youthies and Seniors welcomed Larissa McGowan to the tutoring teams. We are very lucky to have such dedicated and talented tutors. I hope all the dancers enjoyed the year. Thank you to all the parents who supported our dancers and the programs.

We welcomed Hans Ahwang-Ware and Gina Rings to the company for two wonderful workshops which

shared Aboriginal and Torres Strait Islander dance and culture. The participants thoroughly enjoyed the engagement. Thank you to both the tutors and participants and Dearnna Newchurch for co-ordinating the program.

Restless reconnected with two schools during 2017, the South Australian School for Vision Impaired with our workshop program *Shared Visions* and St Ignatius College for our annual workshops. We were amazed at the dedication and energy of the teachers especially the SASVI arts teacher, Lily Gower. The students' amazing performance in our studio (using the rostra kindly supported by the fantastic Glenside Lions) delighted family and friends. The St Ignatius College students were also a pleasure to work with bringing energy and originality to the workshops. Thank you to Miriam Doyle.

We also reconnected with DreamBIG with the workshop program, *Come Dance With Me Again*. It is wonderful to be programmed in this highly regarded children's festival.

As you can see it has been a huge year. Thank you to all our funding bodies and our wonderful supporters. And thank you to the amazing team at Restless, none of this would be possible without Nick, Maggie, Roz and Belinda and their amazing work. And thank you to the Board for their support and of course none of this would be possible without our dancers.

Brace yourself for an exciting 2018!

Michelle Ryan

Artistic Director

dancer's report

In this report I will focus on the process of developing and performing *Restless Dance* Theatre's latest work, *Intimate Space* and recap the years' work done in the Senior and Youth Ensemble. I will look at what was successful and how I saw the dancers grow and learn.

Firstly, I will discuss *Intimate Space*. This was a unique show in so many ways and the first time I had been a part of a work that was put together in separate pieces. I really respect the work that was put into this show and the obstacles that were overcome to make it the success that it has been and will continue to be in the future. The intensive rehearsing process was really relaxed, I remember thinking, wow, this will be an easy show to perform in. Rehearsing and creating with Michelle was enjoyable, it didn't take long to develop the duet and the work we created was powerful and provocative.

Then the Festival began, and I realised that 60 shows would test the stamina and patience of the all the performers. Personally, it was challenging, simply because I had to take time off work and the travel was costly. However, I was proud to be a part of such a thought provoking show. It was a challenging show for all involved both from a physical and mental aspect. The dancers certainly delivered and showed impressive maturity and respect for each other during the season.

The feedback from the audience from the shows was a highlight for me, sharing such an intimate space with the small audience felt exhilarating. Seeing their reactions in the duet I performed with Alice Langsford made me want to deliver my best for every show, this applied to all the cast. This show focused so much on individuals, that it felt like numerous small works rather than an ensemble piece. As mentioned this show was an incredible work and probably my favourite dance performance.

Like anything new this creative process and performance had a few hurdles for me. Overall, it was a fascinating idea and I look forward to performing this piece again.

I will try and summarise my year of tutoring with the Youth and Senior Ensemble and keep short. Under the leadership of Larrissa McGowan, the dancers grew both in technical ability and confidence. We built technique and created short works that the students were enthusiastic about. It was great to see the dancers bond with each other through creating new work. It was a well-rounded approach through the year that encompassed technique, breathing exercises, creating individual work, group work and improvement of dancer's physical wellbeing. It was a pleasure to

“By turns tender and provocative, *Intimate Space* invites us to contemplate questions of public and private activity in a work that is insightful, touching and compelling.”

ArtsHub

assist in teaching both these classes. I learnt so much about dance.

The energy the dancers brought each week was incredible.

Finally, 2017 was a good year for both the Youth and Senior Ensemble, they grew in so many ways. The dynamic of these groups is very positive, I look forward to the work they will create in the future.

Many thanks,

Jesse Rochow
Dancer

“They are, indeed, a top flight professional group, going from strength to strength, winning friends and influencing people at every turn.”

Broadway World

company manager's report

2017 saw a significant increase in the company's earned income. An important part of this is because of the success we have recently had in attracting support from philanthropic sources.

We were successful in our applications to Perpetual for 16/17 and to the James and Diana Ramsay Foundation and Sidney Myer Fund for 17/18 and 18/19. Another significant portion is the continuing healthy contributions from our generous donors with over \$45,000 given to the company by major donors, our Donors Circle and others. Thanks in particular to James Darling AM for his support of the Creative

Developments for *Zizanie* and to the Lions Club of Glenside for their gift of the moveable rostra for the Studio.

The National Disability Insurance Scheme continued its rollout during the year with increasing numbers of our participants being eligible for support. We are encouraging people to self-manage their NDIS Plan if possible and to retain control over how their funding is spent. As a registered provider under the Scheme, we facilitate workshop participants claiming for the costs of their involvement with Restless as part of their Plans.

Unfortunately, the NDIS does not recognise our expertise as a provider of dance workshops that are specifically designed for participants with disability. We can only charge the same as a regular dance school despite the higher ratio of tutors to participants that we use and despite the employment of our tutors with disability who are terrific role models for the participants.

In December 2016, Restless used its own funds to install 46 solar panels on the north facing roof of 195 Gilles Street. The panels started producing electricity in January this year and are making an ongoing contribution to reducing both our carbon footprint and our energy bills. We also

qualified for a rebate on the cost of the system from the Adelaide City Council's Sustainability Incentives Scheme.

We are grateful for the ongoing support of both the Dance Board of the Australia Council for their 4 Year Funding and Carclew for their Annual Funding. We would like to thank Arts South Australia for agreeing to top up our Annual Funding from the State and for their unstinting support of several projects throughout the year. We also acknowledge the generous support of the James and Diana Ramsay Foundation and the Sidney Myer Fund and of all the supporters of our Donor Circle and all those who made individual donations.

Nick Hughes
Company Manager

development report

The financial support that Restless Dance Theatre attracted in 2017 was astounding. As the Company's distinctive and stirring works have grown in quality and reach, so has our profile and the level of support around us.

"Intimate Space is exquisite, daring, compelling, profound, thrilling, funny, cheeky and sweet."

The Advertiser

We were delighted to receive \$15,000 from the Lions Club of Glenside to purchase seating rostra for our studio. In addition, the Lions Club of Glenside established a scholarship to assist participants with meeting the costs of their involvement at Restless.

We are thrilled to have been chosen as one of 6 organisations in SA to receive a Capacity Building Program Grant from James and Diana Ramsay Foundation in partnership with the Sidney Myer Fund. We received \$45,000 split over two years - an incredible boost for Restless at a time when we are planting many seeds for future

growth and touring. In addition, we received additional funds from the James and Diana Ramsay Foundation to support our tour to QLD for *Intimate Space* as part of Bleach* at Festival 2018 for the Commonwealth Games.

After making initial contact with the Booze Brothers Staff Charitable Fund in 2015, we received a surprise donation of \$2,000 in 2017. We used these funds to support our work in 2017 with SASVI (the South Australian School for the Vision Impaired).

In 2017 the creative development of *Zizanie* by Meryl Tankard was generously supported by James Darling AM with a \$15,000 donation. The Restless Dance Theatre Donor Circle funds also supported this. *Zizanie* is shaping

up to be a stunning piece and working with Meryl has been an amazing professional development opportunity for our artists. We currently have 12 members of our Donor Circle and we look forward to growing this circle in 2018.

We are proud to have secured matched funding from Creative Partnerships Australia through Plus1 for a second time to undertake an ambitious \$100,000 fundraising campaign in 2018 called Restless Goes Global. Restless will raise \$25,000. When we make our target, two of our generous private donors James Darling AM and Lesley Forward will match it to bring it to \$50,000. The entire \$50,000 will be matched by Creative Partnerships Australia. We cannot wait to undertake this exciting campaign.

In late 2017 Adelaide Theatre and More Social Club committed to gifting us a significant donation of \$20,000. The amazing thing is that it falls within our Plus1 funding period so we are well on the way to achieving our target. We are so thankful for this support.

Our Bequest Program *Rest With Restless* continues and we look forward to promoting this further in 2018.

Thank you so much to our amazing sponsors Community Bridging Services and Bent Creek Vineyards for their generous continued support of our company.

To all our valued supporters, new and existing, big and small, we thank you so much for your support.

In addition to raising funds, I have enjoyed working with the Restless team to create opportunities for the company's works to be presented in high quality performance contexts and to tour locally, nationally and internationally in the future. It was great to represent Restless at the IntegrART Festival in Switzerland and participate in Arts South Australia's Made in Adelaide program in Edinburgh with Michelle. We look forward to showcasing *Intimate Space* at APAM 2018 and seeing what arises as a result of all of these wonderful market development opportunities.

May 2018 be brilliant!

Belinda Hellyer
Development Manager



intimate space

“Brilliant theatrical ideas don’t always translate into successful performance. *Intimate Space* does.”

The Australian

***Intimate Space* was the major production for the year and marked the Adelaide Festival debut for Restless. And what a debut!**

Intimate Space was one of the hits of the festival and received rave reviews. (All the quotes in this Annual Report are from the *Intimate Space* reviews.) It also won a swag of awards and nominations:

- Ruby Award for Arts Innovation and Enterprise
- Adelaide Critics Circle Group Award (Professional Theatre)
- Helpmann Nomination for Best Dance Production
- Ruby Nomination for Best Work

Intimate Space was performed in the Hilton Adelaide hotel in central Adelaide between 3 -19 March.

Intimate Space is an experiential, promenade work in a 5 star hotel. It’s an intimate work for just a few audience members at a time. The audience check-in and receive a baggage tag that they put around their wrist and go on an exclusive journey encountering a

series of engaging and surprising performance vignettes along the way, all guided by an evocative and immersive soundscape by Jason Sweeney. First they are led through the sophisticated areas of the hotel then take a lift to a hotel room where they are given torches to illuminate a couple on the bed. Next, through back of house to the kitchen where the smells of the day fill the air as a large woman waves a cleaver. Into the industrial laundry where the relentless tumble of the dryers form the backdrop to an explosive duet. To the mezzanine where the audience watch couples

performing intimate duets below in the lush bar to a soundtrack of whispering judgements.

The work is funny, compelling, immersive and very poignant.

The intimate audience are not just voyeurs but become key players integral to the intricate performances.

Director

Michelle Ryan

Assistant Director

Josephine Were

Composer

Jason Sweeney

Lighting Design

Geoff Cobham

Costume Design
Meg Wilson

Project Manager
Roz Hervey

Technical Manager
Hamish McAdam, Audiopod

With a cast of 22 performers dotted throughout the hotel and overlapping performances, *Intimate Space* presented many logistical challenges.

The fact that it ran seamlessly and flawlessly during its season of 60, sold out, performances is a tribute to the abilities of Artistic Manager Roz Hervey, Stage Manager Stephanie Fisher and the ASM team of India Lenneth, Jo Naumann-Curren and Cinzia Schincariol.

INTIMATE SPACE



“The experience was well managed and didn’t interrupt the daily running of the hotel but enhanced the experience for the guests of the hotel”

Peer Norsell,
Hilton Adelaide

Many thanks are due to Hilton Adelaide for their assistance and support for *Intimate Space*. The production would not have been possible without their help. We would especially like to thank Peer Norsell (General Manager), Basia Mula (Director – Human Resources) and Dominique Garrigues (Director of Operations).

Restless has been exploring ways to tour the production, primarily to other festivals and has developed three models for how *Intimate Space* could tour:

Remount Model

The Company with the full cast of Restless dancers and the creative and technical team

Collaborative Model

The Company tours with a cast of 12 Restless dancers and engages local artists with and without disability.

The Collaborative Model is being produced and tested for Festival 2018, the Commonwealth Games Arts and Culture Program, Gold Coast Australia.

Residency Model

Michelle Ryan, Artistic Director of Restless Dance Theatre will create a version of the show with a cast of locals based on the original show.

cast

In order of appearance

Ashton Malcolm

Concierge

Kym Mackenzie

Concierge

Michael Noble

Concierge

Darcy Carpenter

Girl in suitcase

Kathryn Evans

and Michael Hodyl

Couple in bedroom

Isadora Sweeney

Corridor play

Bhodi Hudson

Corridor Play

Andrew Pandos

Man in lift

Chris Dyke

Laundry worker

Lorcan Hopper

Laundry worker

Kathryn Adams

Giggling staff

Abby Hampton

Giggling staff

Rachel High

Chef

Alice Langsford

Tense couple

Jesse Rochow

Tense couple

Josh Campton

Alex Luke

Zoe Messenger

and Caitie Moloney

People in bar

Jianna Georgiou

and Alex Luke

Couple on stairs

Josh Campton

Jianna Georgiou

Alice Langsford

Alex Luke

Zoe Messenger

Kym Mackenzie

Caitie Moloney

and Michael Noble

Finale moment in bar

SHARED VISIONS



Shared Visions

Restless highly values the relationship that has developed with the staff and students at the SA School for Vision Impaired (SASVI) at Park Holme in Adelaide.

The company has conducted three extended residencies at the school from 2014 to 2016 and Restless was keen to keep the connection with the school. Both the company and the school invested some of their own funds to run an intermittent series of workshops

in the Restless Studio between August and December. The project was also supported by a grant from the Booze Brothers Staff Charitable Fund.

The regular out of school visits to Restless were distinctive excursions for the students who were focussed and who blossomed in the special environment of the Studio. The workshops were also a valuable professional development for Lily Gower one of the teachers at the school.

There was a final presentation in the Studio in December for an

audience of parents and friends who were most impressed. We were able to use the rostra donated by the Lions Club of Glenside to help transform the Studio into a small theatre for the occasion.

Tutor Team

Workshop Leader

Emma Stokes

Workshop Tutors

Jesse Rochow and

Cinzia Schincariol

Audio Describers

Eliza Lovell and

Carol Wellman Kelly

School staff

Lilly Gower and **Skye Jones**

“ Restless Dance Theatre’s Michelle Ryan and company have created an extraordinary, technically sophisticated spartan work.

”
The Barefoot Review

masterclasses

Restless Dance Theatre has begun a journey of understanding the Spirit of Place. We know this place is ancient and that the living spirit of the first peoples still breathe here. We respect the continuing living spirit of culture which lives through their generations today. Restless acknowledges the family clans of the Kurna Nation and we shall walk softly and with respect as we feel the footprints of their ancestors.

Kurna Elder Karl ‘Winda’ Telfer

Kurna Elder Karl ‘Winda’ Telfer has acted as a cultural advisor with Restless staff and has developed our Kurna Acknowledgement.

In 2017 Restless continued its series of Aboriginal and Torres Strait Islander Masterclasses with two masterclasses being presented by Hans Ahwang-Ware and Gina Rings

Hans Ahwang-Ware is a proud Torres Strait Islander, who works as a freelance dancer and dance teacher across Australia and around the world. In 2010 he

made an emotional departure from the island of Moa (part of the Torres Strait Island archipelago), to begin studying at the National Aboriginal and Islander Skills Development Association (NAISDA) Dance College in Sydney. It was an enormous change in his life and led to years of intense study and dedication to his passion.

Hans’ Masterclass was held 26 and 27 August and he was assisted by Cinzia Schincariol and by Josh Campton who is a Larrakia (NT), Wadaman, Karajarri (WA) Aboriginal artist.

Gina Rings is an Aboriginal woman from the Kokatha nation on the west coast of South Australia.

She has been involved in the arts for over 21 years and trained in dance disciplines stemming from classical ballet, contemporary dance to Aboriginal and Torres Strait Island traditional dance. Gina worked with Bangarra from 1994 to 1998. Since then she has had wide experience dancing with and choreographing for many companies. Gina has worked in youth theatre for many years mainly with Kurruru Indigenous Youth Theatre as their main choreographer and six months as Artistic Director. Gina also has considerable experience in film.

Gina’s Masterclass was held 16 and 17 September assisted by Cinzia Schincariol.

We thank Dearn Newchurch for her assistance in setting up these Masterclasses.



CREATIVE DEVELOPMENTS

ZIZANIE: A French word. It means discord, mischief or chaos. Or stirring up trouble. Or messing around - messing about. It can also mean weed. But weeds are just flowers in the wrong garden

forms, is beautiful.

Zizanie celebrates the beauty in difference and explores how joy is found in being true to who you are and not in what others want you to be. With evocative imagery and enchanting illusion, acclaimed choreographer Meryl Tankard will work with multi-award winning designer Jonathon Oxlade, visual artist Regis Lansac and lighting designer Chris Petridis to create a whimsical world where a mesmerising tale for the whole family unfolds.

Using abstract Auslan narration, a beautiful idiosyncratic movement

language and bold imagery the Restless dancers will bring this engaging cautionary tale to life.

The exquisite dancers for this work are Chris Dyke, Jianna Georgiou, Michael Noble, Kathryn Evans, Dana Nance and Michael Hodyl.

Zizanie will build on the long-standing creative partnership between Meryl Tankard and Michelle Ryan who began working together at Australian Dance Theatre in the 1990's. Michelle and Meryl have continued to work together over many years on various artistic projects. The *Zizanie* project is the result of ongoing discussions between Meryl and Michelle as to how best to further their collaboration.

WORKSHOP PROGRAMS AND PERFORMANCES

Ongoing Workshop Series on a Term by Term Basis

Youth Ensemble

The core performance group of the company. They meet at least once a week and more intensively leading up to a production. Michelle Ryan worked closely with Youth Ensemble members to develop and present her work *Intimate Space* in the Adelaide Festival. Larissa McGowan led the weekly Youth Ensemble training sessions throughout the year assisted by Jesse Rochow and by Jo Naumann Curren during Terms 2, 3 and 4

Seniors

This group of Restless Youth Ensemble graduates was led by Larissa McGowan assisted by Cinzia Schincariol and Jesse Rochow. Restless provides ongoing training for these participants. Several members performed in the cast of *Intimate Space*.

Central

The open access workshop for new participants with and without

disability aged 15 - 27. Two very successful showings were held during the year. One of the core functions of Central for the company is to act as a feeder group for the Youth Ensemble. Restless does not run a formal audition process. The Tutor team was very ably led by India Lenneth assisted by Andrew Pandos, Michael Hodyl and Zoe Messenger.

Links

Links workshops for 8 -14 year olds with disability ran on Saturdays and were led by Emma Stokes, supported by Bonnie Williams. Caroline Hardy and Mila Ellison assisted as volunteers.

Occasional Workshops

DreamBIG Children's Festival

Restless once again presented a series of workshops as part of the DreamBIG Festival in May. Entitled *Come Dance With Me Again*, the workshops were led by Emma Stokes assisted by Jo Naumann Curren and Michael Noble. The Workshops explored the theme of the Festival: *Feed the Mind* using

paper as a material. 10 workshops were presented over 5 days in the Banqueting Room of the Adelaide Festival Centre. A total of 108 participants attended, a mixture of schools and the general public. The workshops were a great success with 85% of the participants rating their experience as leaving them excited, happy or confident.

Schools Workshops

Two workshops were held at Saint Ignatius' College in June. The participants were three classes of senior boys combined (about 55 participants). The workshops were led by Michelle Ryan assisted by Emma Stokes and Larissa McGowan. These workshops built on a workshop held at the school in 2016.

One off performances

NDS Conference

Michael Hodyl and Felicity Doolette wowed the delegates at the NDS Conference at the Adelaide Convention Centre with a performance of their duet from *In The Balance*.

Teen Takeover

Restless participated in the Art Gallery of SA's *Teen Takeover* event with Dana Nance drawing her popular small figures on hundreds of teenagers' arms and legs.

FINANCIALS

Restless Dance Theatre Incorporated

Statement of financial performance for the year ended 31 December 2017

	2017 \$	2016 \$
Revenues from Ordinary Activities		
Earned Income	92,134	64,346
Sponsorship and Donations	82,927	65,701
Grants and Subsidies	533,029	547,910
Total Revenues	708,090	677,957
Expenses from Ordinary Activities		
Salaries and Fees	553,774	519,651
Production	29,190	45,135
Non Producing Activities	4,273	1,364
Marketing	46,652	47,980
Administration	69,631	59,560
Total Expenses	703,520	673,690
Net Profit	4,570	4,267

FINANCIALS

Restless Dance Theatre Incorporated

Statement of financial position as at 31 December 2017

	2017 \$	2016 \$
Current Assets		
Cash assets	505,613	446,495
Debtors	2,246	46,572
Prepayments	4,912	5,027
Total Current Assets	512,771	498,094
Non-Current Assets		
Plant and equipment	5,362	7,019
Total Non-Current Assets	5,362	7,019
Total Assets	518,133	505,113
Current Liabilities		
Payables	24,239	29,574
Grants in advance	196,709	221,597
Provision for employee entitlements	49,313	45,371
Auspice Funds and Customer Deposits	48,701	3,381
Project, Touring, Marketing and Access Provisions	38,728	54,321
Total Current Liabilities	357,690	354,244
Non-Current Liabilities		
Provision for employee entitlements LSL	35,341	30,337
Total Non-Current Liabilities	35,341	30,337
Total Liabilities	393,030	384,580
Net Assets	125,102	120,532
Equity		
Retained Earnings	120,532	116,265
Current Year Earnings	4,570	4,267
	125,102	120,532

Restless
Dance Theatre
Incorporated

Statement of cash flows
for the year ended 31 December 2017

	2017 Inflows (Outflows) \$	2016 Inflows (Outflows) \$
Cash Flows From Operating Activities		
Cash Outflows		
Salaries and Fees Expenses	(543,486)	(497,420)
Production Marketing and Other	(170,109)	(143,559)
	(713,595)	(640,979)
Cash Inflows		
Earned Income	227,263	122,136
Government and other Grants	541,141	479,752
Interest	4,444	6,520
	772,848	608,408
Net Cash provided by / (used in) Operating Activities	59,253	(32,571)
Cash Flows From Operating Activities		
Cash Outflows		
Payment for Property, Plant and Equipment	(135)	(1,656)
Net Cash provided by/ (used in) Operating Activities	(135)	(1,656)
Net Increase (Decrease) In Cash Held	59,118	(34,227)
Cash at 1 January	446,495	480,722
Cash at 31 December	505,613	446,495

Restless
Dance Theatre
Incorporated

Restless Dance Theatre
Incorporated

I have audited the financial report, being a special purpose financial report, of Restless Dance Theatre Incorporated which comprises the statement of financial position as at 31st December 2017, the statement of financial performance and statement of cash flows for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information, and the statement by members of the committee.

Committee’s Responsibility
for the Financial Report

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

Auditor’s Responsibility

My responsibility is to express an opinion on the financial report based on my audit. I have

Auditor’s letter

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial report. The procedures selected depend on the auditor’s 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 2017 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

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 20th March, 2018
Hackney SA

Restless
Dance Theatre
Incorporated

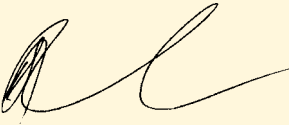
Statement by members of the committee for
the year ended 31st December 2017

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.

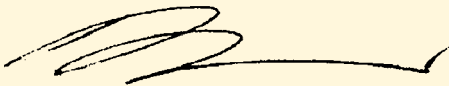
In the opinion of the Committee the Income and Expenditure Statement, Statement of Financial Position, and Notes to the Financial Statements:

- 1. Presents fairly the financial position of Restless Dance Theatre Incorporated as at 31 December 2017 and its performance for the year ended on that date.
- 2. At the date of this statement, there are reasonable grounds to believe that the association will be able to pay its debts as and when they fall due.

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



Nick Linke
CHAIR



Jean Matthews
TREASURER

Dated this 19th day of
March 2018.

Restless
Dance Theatre
Incorporated

Summary of grants received

Grants and Sponsorship

	2017	2016
	\$	\$
Sponsorship and other		
Fundraising/Donations	45,416	43,026
Perpetual Foundation	22,750	22,750
James and Diana Ramsay Foundation and Sidney Myer Fund	11,761	0
Sponsorship		
Community Bridging Services	3,000	0
Interest received and other	26,629	6,520
Total Sponsorship and other	109,556	72,296

Grants

Dance Board, Australia Council	300,000	149,391
Community Arts and Cultural Development, Australia Council	0	100,000
Creative Partnerships Australia	0	38,420
Department of Communications and the Arts (Catalyst)	0	13,000
Major Festivals Initiative	0	10,000
Carclew	102,515	101,000
Arts South Australia, Arts Organisations	30,000	30,000
Arts South Australia	55,831	17,214
Richard Llewellyn Deaf and Disability Arts	20,000	20,000
Department of Communities and Social Inclusion	24,683	34,130
Community Benefit SA	0	34,755
Total Grants	533,029	547,910

OUR PEOPLE

our people

Staff

Nick Hughes
Company Manager and CEO

Michelle Ryan
Artistic Director

Roz Hervey
Artistic Coordinator

Maggie Armstrong
Finance Administrator

Belinda Hellyer
Development Manager

Board

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

Caroline Ellison
Deputy Chair
Head of Unit, Disability and Social Inclusion, Flinders University. Caroline Ellison is a Developmental Educator, education practitioner

and consultant. Caroline possesses significant skills in research and working collaboratively with stake-holders living with disability.

Jean Matthews

Treasurer
Lawyer for many years. Wide experience in administration and governance on many arts Boards

Katharine Annear
Community Development Officer - City of West Torrens. Lecturer at Flinders and Consultant in Disability. (Stepped down 9th October)

Sasha Zahra
Creative Producer, Adelaide Fringe Festival, ex Co Artistic Director Kurruru Aboriginal Youth Theatre, widely experienced freelance artist. (Stepped down 17th July)

Susannah Sweeney
Creative Producer of the DreamBIG Festival. Previously Programming Executive at Adelaide Festival Centre.

Anne Fisher

Senior educator with early career experience as a director of music and as a specialist teacher in music and literature. Parent of dancer with a disability.

Felicity Doolette

Dancer with Restless Dance Theatre Youth Ensemble since the start of 2011. Completed Dot to Dot Tutor Training and has been part of the Workshop Tutor Teams and other roles. (Stepped down 27th March)

Tuula Roppola

Her choreographic work spans across film, opera, ensemble and solo performances. Holds a Bachelor of Early Childhood Education with first class honours.

Belinda MacQueen

Arts Consultant with Jones MacQueen specialising in strategic planning, funding partnerships, marketing, audience development, recruiting and managing employees, logistics, touring and financial management.

our studio

2017 was the third full year in our new home at 195 Gilles Street in the city and the second year that we have had the use of the Restless Studio equipped with a sprung wooden floor, tarkett, and sound and lighting systems.

It is a wonderful resource for the company to have and is available for hire.

The wonderful people from the Lions Club of Glenside donated \$15,000 for us to buy a purpose-built set of removable rostra which

pack down and can be stored in another room. The rostra transform the space from a dance studio into a small performance venue and create a definite vibe when they are in the Studio.

THANK YOU

thanks

Restless wouldn't exist without the generous backing of all our supporters.

Major supporters

The Australia Council, the Federal Government's arts funding and advisory body

The South Australian Government through: Carclew and Arts South Australia through: Arts Organisations, the Richard Llewellyn Deaf and Disability Arts, the Aboriginal and Torres Strait Islander Program, and the Department for Communities and Social Inclusion

James and Diana Ramsay Foundation

Sidney Myer Fund

Cecil and Neita Quail Charitable Trust

Malcolm Trevor Kitching Charitable Trust

Cook Est A H

Mary Isobel Field Smith Trust

James Darling AM and Lesley Forwood

Adelaide Theatre and More Social Club

Restless Goes Global is supported by Creative Partnerships Australia through Plus1

Sponsors

The Lions Club of Glenside
Community Bridging Services
Bent Creek Vineyards

Community support and thanks

Copyfax on Gouger

Restless Donor Circle

Anonymous x 4, Susan Babidge, Beverley Brown OAM, Anne Fisher Ian Hardy, Nicholas Linke, Jean Matthews, David Minear, Rob and Jan Tanner

Heartfelt thanks to those who have supported the company with donations in 2017

Adelaide High School – Dance Showcase proceeds, Bent Creek Vineyards, Booze Brothers Staff Charitable Fund, Caroline Conlon, Disability Information Resource Centre Board, Miriam Grossi, Trish Guazzelli, Michael Harry, Ingrid Haythorpe, Phillip Henschke, Diane Jackson Dance Theatre, Tom Kidman, Paul Lagozzino, Lions Club of Glenside, Nicholas Linke, Elsinore Mann, Jean Matthews, Fidelis McGarrigan, David Minear,

Gerry Shearim, Adam Smith, Rob and Jan Tanner, Caroline Treloar and Lynette Wagstaff.

Thanks to the following organisations/groups for their support

Adelaide Festival team, Art Gallery of South Australia, Closer Productions, DreamBIG Festival, Hilton Adelaide team and the SA School for Vision Impaired.

And many thanks to the following individuals for their support

Katrina Allan, James Boyd, Rob and Torben Brookman, Freddie Brincat, Geoff Cobham, Dave Coleman, Caroline Ellison, Trudi Griffith, India Lenneth, Denese Martin, Teena Munn, Peer Norsell, Shane Reid, Karl Winda Telfer, Lisa Slade, Simon Tothill, Neil Ward, Angela Tolley, Buff and Anne Tyrrell.





restless

DANCE THEATRE

Restless Dance Theatre
195 Gilles Street
Adelaide SA 5000

t +61 8 8212 8495
e info@restlessdance.org
w www.restlessdance.org

ABN: 67 255 633 917