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ANNUAL REPORT

UNEXPECTEDLY REAL DANCE THEATRE

**RESTLESS
DANCE
THEATRE**

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MAJOR PRODUCTIONS

2010
NEXT OF KIN
SA Opera Studio, Adelaide
"Touches everyone and deserves to be seen by the widest possible audience"
RADIO ADELAIDE

2010
BEAUTY
Space Theatre, Adelaide
"The sense of mischief, deft discipline and ensemble feel of this production should see it go a long way"
SUNDAY MAIL

2000
BEDROOM DANCING
Come Out Festival
Queen's Theatre, Adelaide
"Bedroom Dancing is perhaps the best [work] to date"
THE ADVERTISER
AWARD WINNING WORK

2002
NECESSARY GAMES
TRIPTYCH OF DANCE FILMS
Adelaide International Film Festival
Co-Production with Closer Productions
MULTI AWARD WINNING FILMS

2002
THE HEART OF ANOTHER IS A DARK FOREST
DanceHouse, Melbourne
"A mighty work of art that will change the way you look at the world"
SUN HERALD

2002
SAFE FROM HARM
X Space Theatre, Adelaide
"Impressive and satisfying"
THE ADVERTISER

2007
REBEL REBEL
Adelaide Season
Odeon Theatre, Adelaide
"I saw dancers becoming artists for the future"
REAL TIME

2005
GROWTH SPURT
Music and movement project for 2 – 3.5 year olds with a disability in the Salisbury region.

2006
CROSS ROADS
Tutor training program for people interested in the Restless ways of working.

2006
SPRING
Open access Community Dance Classes for people with and without a disability.

2006 – 2007
RESTLESS CENTRAL
Extended workshop programs for Day options clients in Adelaide.

2007
GROWTH SPURT
Music and movement projects for 2 – 4 year olds with a disability in Reynella and Metropolitan Adelaide.

2007
FOR CRYING OUT LOUD
Workshop/performance project with young people with a disability in Golden Grove.

2008
BACK TO BACK THEATRE RESIDENCY
Back To Back workshops with members of Restless, Tutti Ensemble and No Strings Attached.

2008
DEBUT
Five short dance works directed by Youth Ensemble members working with mentors.

2009
SIBLINGS PROJECT
Workshops with siblings of disabled people – in partnership with Siblings Australia.

2009
DEBUT 2 THE DANCERS DIRECT
A collaboration with visual artists from Tutti Arts and dance students from AC Arts to create 4 short dance works directed by Youth Ensemble members working with mentors.

2009/2010
BRIDGING PROJECT
Extended workshop project partnering Community Lifestyles Inc at Murray Bridge.

2009/2010
RESTLESS IN THE RIVERLAND
Extended residency at Riverland Special School in Berr.

2010
CHRISTIES BEACH RESIDENCY
Extended residency at Christies Beach High School Unit.

2010
RAWCUS RESIDENCY
Residency project with Rawcus Theatre based at Restless.

1993–1994
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 participants' thoughts about their families.

1998
VIVIDHA – DIVERSITY
Community Dance Workshops embracing Indian cultural themes and exploring cultures of disability.

2000 – 2001
COLOUR MY SELF
Dance workshops for people with a disability. Conducted in the Adelaide Metropolitan regional areas of the Intellectual Disability Services Council.

2001
LIFESPAN
Three Community Dance Workshops for a range of ages and incorporating a visual artist, a photographer and a visual artist.

2002 – 2003
HEADLONG PRESENTATION & PROMOTION
Workshops in schools and with Youth Groups involving sessions both before and after visits to see the performance.

2003
SWIVEL
Open access Community Dance Classes for people with and without a disability.

2003
HOME
A 17 week workshop project in collaboration with the State Opera Company of SA on the theme of accommodation for people with a disability.

2004
TILT
Open access Community Dance Classes for people with and without a disability.

2005
DOT TO DOT
Tutor training program for people interested in the Restless ways of working.

2005
SWERVE
Open access Community Dance Classes for people with and without a disability.

2006
CONTINUAL UNFOLDING OF NOW
High Beam Festival
Odeon Theatre, Adelaide
"A joy and a delight"
RADIO ADELAIDE

2005
PROXIMAL
Adelaide Season
The Queen's Theatre, Adelaide
"An honest, deeply felt work that beautifully captures the painful, often ambivalent relationship between parents and their disabled children"
THE ADVERTISER

2005
SUSTENANCE
Come Out Festival
SA Opera Studio, Adelaide
"Restless Dance Company is without question a leader in the field of youth dance and working with young people with and without a disability"
LOWDOWN MAGAZINE

2000
LANDMARK
High Beam Festival
Odeon Theatre, Adelaide
"A further affirmation of this remarkable company's achievement over 13 years"
THE ADVERTISER

2003
STARRY EYED
Adelaide Season
X Space Theatre, Adelaide
"Restless holds its place as one of the state's most inspiring performance companies"
THE ADVERTISER

2003
THE SINGING OF ANGELS
Come Out Festival
St Peters Cathedral, Adelaide
"It was enough to turn even the most hardened cynic into a believer"
THE ADVERTISER MAGAZINE

2002
HEADLONG
(Rework) High Beam Festival
Odeon Theatre, Adelaide
"The actions of the dancers are imbued with such heart and personality"
DB MAGAZINE

2002
IN THE BLOOD
Queen's Theatre, Adelaide
"An honest, deeply felt work that beautifully captures the painful, often ambivalent relationship between parents and their disabled children"
DB MAGAZINE

2001
PROXIMAL
SA Opera Studio, Adelaide
"undoubtedly one of the most moving and stirring Restless Dance productions since 'Precious'"
DB MAGAZINE

2001
HEADLONG
Come Out Festival
Queen's Theatre, Adelaide
"Art happens at Restless performances"
THE ADELAIDE REVIEW
"A physical theatre work of power and impressive discipline"
THE AUSTRALIAN

2000
PERFECT MATCH
Adelaide Season
Odeon Theatre, Adelaide
"Powerful and elemental"
THE ADELAIDE REVIEW
"Bold and confronting"
THE ADVERTISER

2000
THE DAYS ALLOTTED TO ME
High Beam Festival
The Space Theatre, Adelaide
"An amazing and liberating experience"
THE ADELAIDE REVIEW
"Darkly intelligent, emotionally gripping and incredibly honest"
DB MAGAZINE

1999–2000
PRECIOUS
Come Out Festival
Cirkidz Hall, Adelaide
Adelaide Season
SA Opera Studio, Adelaide
Sydney Paralympic Arts Festival
York Theatre, Seymour Centre, Sydney
"Inspiring and humbling"
THE MESSENGER
"Another of those shining works that, like the best dance, confirms the power of movement to stir the imagination and the emotions"
THE AUSTRALIAN

1999
DRIFT
Fest West 99
Outdoor roving performance commissioned by Adelaide City Council, Adelaide

1998
THE FLIGHT
High Beam Festival
The Space Theatre, Adelaide
"A complex and challenging"
THE ADVERTISER
"Effective and brilliant ensemble"
DB MAGAZINE

1997
SEX JUGGLING
Theatre SA's Threesome Season
Junction Theatre, Adelaide
National Youth Dance Festival
Darwin Entertainment Centre
"Touching and humorous"
THE ADVERTISER
"A triumph for all concerned"
THE MESSENGER

1995
GIGIBORI
Brave New Works Program
The Space Theatre, Adelaide
"Amazing... rich... inspirational"
THE ADELAIDE REVIEW

1994
LOVE DANCES
Adelaide Fringe
Odeon Theatre, Adelaide
"It's an attitude which makes 'Love Dances' a winner"
THE ADVERTISER

1993–1994
IKONS
Come Out Festival
Norwood Town Hall, Adelaide
Next Wave Festival
The Gas Works, Melbourne
"A visual and musical feast"
THE AGE
"Exhilarating"
THE ADVERTISER

COMPANY HISTORY

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

MAJOR COMMUNITY PROJECTS

THE CHAIR'S REPORT



JAYNE BOASE

What an outstanding year 2010 was for Restless Dance Theatre. We celebrated our 20th birthday and were recognised for the quality, integrity and depth of our work with a swathe of significant awards. Most notable is the *2010 South Australian Ruby Award for Sustained Contribution by an Organisation*. Named after the late Dame Ruby Litchfield, the Ruby awards were introduced by the Government of South Australia in 2006 and are highly regarded. The presentation of the beautiful award, hand-crafted by the Jam Factory's Glass Studio, in front of a large audience in the Adelaide Festival Centre's Don Dunstan Playhouse was a moment of great pride and peer recognition. This award, as publicly acknowledged at the awards night, is for the founders, the dancers, the community, the staff, the volunteers, the investors; indeed all those who have been part of Restless' growth and success over the past 20 years. Congratulations to you all and thanks for your ongoing support.

The *Necessary Games* films, produced by Closer Productions, continue to be screened at high profile international Film Festivals including the *Brooklyn International Film Festival* where it won *Best Experimental Film*. One of the films, *Sixteen* won the Best Work at the ReelDance Australia & New Zealand Awards 2010, and was toured nationally with the winning films. ABC1 television also screened the films to a national audience.

Restless was also recognised as a finalist in the 2010 National Disability Awards: Social Inclusion. Well done to the Staff for ensuring that Restless' work in redefining disability ethos and practice is profiled and artistically recognised.

2010 delivered two new unexpectedly real dance theatre works.

Next of Kin, was our valued Artistic Director Philip Channell's directorial debut, a beautiful and narrative work, which not only showcased our youth ensemble but their talented family members as well. Congratulations to Philip and the team.

It was a year of Restless reaching out beyond its traditional support base. *Beauty* lifted the profile of the Company with widespread national coverage on TV stations: ABC1, ABC Australia Network and Channel 7, as well as local and national radio stations, national in-flight and beauty magazines, local and national arts publication and local newspapers. The company was successful in applications to Arts

SA for assistance in delivering a Searchlight presentation at APAM about *Beauty* as well as to bring presenters to see *Beauty*. This is the start of an ongoing relationship with a number of national presenters who will be kept informed about future creative developments for future Touring Company works.

The Board determined to ensure longer developmental periods were allocated to creating new works by the Touring Company as well as devoting more resources to such developments. This has seen us shift to only creating one new Touring Company work each triennium. This increased dedication to the creative process has also flowed on to Youth Ensemble productions with creative developments now planned for the year preceding each production.

Restless continues to provide workshops to young people with and without disabilities. In 2010 this was augmented with two Extended Residencies in Schools funded by the Creative Education Partnership – Artist in Residence Initiative – a joint programme of Arts SA, the Australia Council and Department of Education and Children's Services (DECS). Our Residencies were 1.) Riverland Special School in Berri, led by Philip Channells and 2.) Christies Beach High School Special Unit, lead by Sally Chance.

Sadly, in 2010 we lost a dear and valued colleague and Restless extended Family member, Deidre Williams OAM. Over the years Deidre provided unlimited support, professional input and wise counsel to Restless. This significant and generous contribution is sorely missed as is her warm presence at all Restless events. The Staff and Board of Restless were committed to supporting our Company Manager Nick Hughes, (Deidre's husband) in his caring role, I thank you all for your compassion and professionalism during this time, and to Maggie Armstrong who acted as Company Manager in Nick's absence.

My sincere thanks to my fellow Board members, the Staff (including our administration assistant Kirsty Martinsen who hasn't been mentioned in the above), all of our committed contract artistic personnel, our funders, in particular the Australia Council for the Arts and Carclew Youth Arts, the Youth Ensemble and their families, the Touring Company and our audiences. 2010 was an exceptional year and all of you helped to make it happen!

2010 South Australian Award for Sustained Contribution by an Organisation

WINNER

THE ARTISTIC DIRECTOR'S REPORT



PHILIP CHANNELLS

2010 proved to be yet another exciting year for Restless with a diverse program of dance workshops in both Metropolitan Adelaide and regional centres across South Australia, and new productions by both the Youth Ensemble and Touring Company. Sadly it also marked the loss of Nick Hughes' wife Deidre Williams who was instrumental in shaping the arts landscape of our state and was a huge advocate for Restless' work. I'd like to acknowledge the support of Maggie Armstrong, who stepped into the role of Acting Company Manager in Nick's absence, providing Restless with the much needed stability to enable the Company to fulfill our integral role in the arts community. I'd like to personally thank Maggie, I am eternally grateful for her advice and guidance throughout the year.

Our Education Team were busy throughout the year delivering a mix of activity in our Community Workshop Program. Our work reached people as far away as Berri, Mount Barker, Murray Bridge, Christies Beach and Sydney, catering for an age range between 2 – 55 years. There were two Artist in Residence projects adding to our program, which includes *Restless Central* and *Growth Spurt*, and two Masterclasses at the *Options Tertiary Dance Festival* and *Carriageworks Track 19*. I'd like to thank all the creative personnel for their skill, dedication and commitment to the development of this important area of activity.

We significantly increased our national profile by our presence at these workshops and interstate events, which included the *Arts Activated National Conference* and the *Don't DIS My ABILITY* campaign launch, both in Sydney. Our inclusion in the *Australian Youth Dance Conference* in Canberra aligned Restless with other major youth companies across the country, which were featured at the *Youth Dance England Conference* in the UK. A huge big thanks goes out to Julie Dyson from Ausdance National and Ruth Osborne from QL2 for the national representation at this event.

Ingrid Voorendt returned to Restless as a guest director for the Touring Company production *Beauty*, which premiered at the Adelaide Festival Centre as part of the inSPACE program. This was her tenth

work for the Company and marked her exit point from the artistic program which I inherited from her in 2009. *Beauty* attracted scores of mentions in local, national and international media, all thanks to the quality of the work Restless continues to deliver, combined with an exceptional PR campaign by Vic Pisani. I'd like to thank Craig Harrison and the Adelaide Festival Centre team and everyone involved throughout the *Beauty* creative process and wish Ingrid success in all her future endeavours.

I made my directorial debut for the Company with *Next of Kin*, which had a cast of Youth Ensemble dancers and their family and friends aged 7 – 70. This was an incredible opportunity to fulfill a pledge that one day I would make a work for Restless. I'd like to thank all the staff, my peer advisors, the performers, collaborators and crew, especially Hilary Kleinig, David Gadsden, Gaelle Mellis, Laura Smans and Damon Jones who helped realise my vision to make a work that audiences could relate to, hold dearly in their hearts and remember for years to come. I'd also like to thank Nick Hughes who, when I was a dancer with the company, originally encouraged me, believing I would one day achieve this goal.

Next of Kin... is of special appeal. It uses the members of the company and their real kinfolk to explore the life of a not-so-typical family. And, in doing so, Next of Kin touches everyone.

MYK MYKYTA

There were many other highlights throughout the year including the string of awards that the dance films *Necessary Games* received nationally and internationally; the *Australian Dance Award for Bedroom Dancing*; and the *Ruby Award for Sustained Contribution to the Arts*. I would like to acknowledge the Restless Board, company staff and colleagues, our funders and sponsors and the ongoing support of everyone past and present who've contributed to Restless' success. Lastly and most importantly to my partner Sean Campbell who has been there for me, committed every inch of the way.

Next of Kin... is of special appeal. It uses the members of the company and their real kinfolk

to explore the life of a not-so-typical family. And, in doing so, *Next of Kin* touches everyone.

MYK MYKYTAS

THE DANCER'S REPORT



KYRA KIMPTON

Once again this report marks the passing of another year and the summarising of many magnificent events and experiences. In the past year the Touring Ensemble developed and performed *Beauty* under the Direction of Ingrid Voorendt. The Youth Ensemble has completed two productions, *Take Me There* with Daniel Koerner and *Next of Kin* with our Artistic Director Philip Channels. And as I write a new selection of touring artists are heading off to begin another development In-habit. *Necessary Games* is still prospering and offering new and expanding opportunities to promote the work of Restless internationally. The company has also hosted a number of Master Classes with a variety of artists. This year has again offered challenging and rewarding development and opportunities to all of us. 2010 saw debut performances (with the company) from Jesse Rochow, India Hatton, Matthew Shilcock, Dianne Nguyen, Courts White, Ciaran Woods and Felicity Doolette. We also welcomed the return of Jess White.

The development and production of *Beauty* was an exciting experience for all the dancers involved; Alison, Ana, Dana, Jiana and Kyra. The vocabulary of the piece required a high level of detail and the sculpted nature of the choreography took concentration, commitment and discipline. The performances reflected the dedication and support of everyone involved. The strong work ethic was nicely balanced with morning hula-hopping sessions, super-hero warm ups and loads of creativity. The dancers enjoyed the challenge, the rewarding results and support, creativity and energy of the Company and Creatives, along with being fussed over at the festival centre and a lot of press attention. This was a valuable, stimulating experience and exposure for everyone.

Take Me There was a dance theatre production incorporating live green screen technologies. The work was grounded in the ensemble members' stories, experiences and desires of travel, longing and exploration. During the creative process the ensemble enjoyed sharing stories of childhood travels, dreams of visiting deep sea, Hollywood and travelling first class. While the green screen technology was a buzz and added a visual richness to the work, from a performance perspective the highlight was the sharing of our pasts and futures. The final production and creative development process demonstrated the best of Restless; support, creativity and collaboration. The disciplined, quirky work that resulted, a true measure of an exceedingly enjoyable experience and one I was honoured to share.

For the *Next of Kin* production, the ensemble was joined by a number of guests spanning a variety of ages, multitudinous family connections and musical and performative experiences. The expanded ensemble engaged in and explored many ideas, generated much material and

learnt about one another's families, family histories, secrets, rivalries and loves. Throughout the development, rehearsals and production the ensemble worked with commitment, energy and determination and were extremely supportive, welcoming new members and new energies. Pru Kearvell observed that the opportunity for parents and family to be involved in the production and see/experience for themselves what is involved in creating and performing a show was a very valuable one. By opening night the cast truly felt like a large family and the energy of the performances reflected the familiarity, fun and trust that we shared.

Finally we would like to thank everyone involved for yet another amazing year; family, friends, supporters, our fellow dancers, the company staff: Nick, Philip, Kirsty, Maggie and Gaele, our audience, promoters, supporters and all the creative and energetic artists, directors and technicians and finally the board of management and all those who fund and attend our work.

MEMBERS OF BOARD OF MANAGEMENT AND PATRON

PATRON JANE LOMAX-SMITH

THE COMPANY MANAGER'S REPORT



NICK HUGHES

2010 was a year that demonstrated resilience built into Restless by excellent strategic and business planning. This enabled Restless to not only survive a difficult period but to thrive.

For much of the first part of the year I was away from Restless on extended Carers Leave looking after my wife. She sadly passed away in early April after a long battle with lung cancer. I would like to register my personal thanks to the company for the unstinting support that I received during and following this period.

My absence placed a lot of extra stress on the Restless staff and I thank Philip Channells and Kirsty Martinsen for shouldering the extra burdens unflinchingly and with good humour. I also want to thank Maggie Armstrong for so selflessly putting aside other claims on her time and stepping into the breach as Acting Company Manager. The breadth of Maggie's knowledge and experience and her calm, no-nonsense approach was an invaluable assets during a difficult time.

I am delighted that following my return to work, Maggie has agreed to stay on at Restless as Financial Administrator. The administration of the company has been refreshed and strengthened by her presence.

The company was able to present two major productions during the year and to raise its levels of general activity and financial turnover. Increased funding was obtained from Community Partnerships at the Australia Council for the annual program in 2011 and Restless maintained its excellent record of success with a range of other funding bodies. The company was therefore able to engage in two long term residencies in regional schools (Berri and Christies Beach) as well as running a diverse and extended range of other community workshop programs. And Restless finished this turbulent year with another modest surplus.

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CHAIR

JAYNE BOASE

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

DEPUTY CHAIR

CAROLINE ELLISON

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

TREASURER

DAVID GADSDEN

Production / Technical Experience Props Manager with State Theatre Co of SA. Wide Production Management and Lighting Design experience. Accounting expertise.

THE BOARD MEMBERS

PHILIP CHANNELLS

Artistic Director
Restless Dance Theatre

CAROL WELLMAN KELLY

Previously Associate Director with Australian Dance Theatre Wide experience of community and disability dance practice. Member of Dance Board of the Australia Council.

STEVE MAYHEW

Freelance Arts worker Wide experience with second tier and youth companies in both management and artistic capacities. Creative Producer, Local Stages, Country Arts SA

KYRA HERZFELD

Marketing Manager
Australian Dance Theatre

NICK LINKE

Lawyer
Lead partner Fisher Jeffries Insurance and Employment Groups. Practises in contentious insurance, employment and commercial law.

KAREN BRYANT

(joined 13/12/10)
Associate Director at the Adelaide Festival Centre. Extensive experience in arts management, marketing and youth theatre.

KYRA KIMPTON

Dancers Rep with a disability
Dancer with Restless Dance Theatre Youth Ensemble.

BONNIE WILLIAMS

(left 9/8/10)
Dancers Rep with a disability Dancer with Restless Dance Theatre Youth Ensemble

JESS WHITE

Dancers Rep without a disability
Dancer with Restless Dance Theatre Youth Ensemble.

SANDRA HOPPER

Parents' Representative
Parent of dancer with a disability

STAFF

PHILIP CHANNELLS

Artistic Director

NICK HUGHES

Company Manager

MAGGIE ARMSTRONG

Financial Administrator

KIRSTY MARTINSEN

Admin Assistant

I would like to thank everyone who contributed to making 2010 the undoubted success that it was for Restless: the dancers and their supporters and parents, the creative artists and the technicians, the tutors in all of the workshop programs, the staff in the office and

our invaluable Board Members. Everyone showed dedication and an intense level of caring for the well being of the community that goes to make Restless Dance Theatre the unique and remarkable entity that it is.

STATEMENT OF FINANCIAL PERFORMANCE

FOR YEAR ENDED
31 DECEMBER 2010

REVENUES FROM ORDINARY ACTIVITIES	2010	2009
Earned income	74,365	50,432
Sponsorship	3,843	23,355
Grants and subsidies	480,664	368,294
Total Revenues	\$558,864	442,081

EXPENSES FROM ORDINARY ACTIVITIES	2010	2009
Salaries and fees	368,856	280,242
Production	77,895	61,340
Marketing	64,454	38,073
Administration	39,756	48,665
Non producing activities	4,334	-
Total Revenues	\$555,295	\$428,320

NET PROFIT	\$3,569	\$13,761
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STATEMENT OF FINANCIAL POSITION

AS AT
31 DECEMBER 2010

CURRENT ASSETS	2010	2009
Cash assets	266,406	217,098
Debtors	20,461	45,524
Total current assets	\$286,867	\$262,622

NON-CURRENT ASSETS		
Plant and equipment	8,048	5,997
Total non current assets	\$8,048	5,997

TOTAL ASSETS	\$294,915	\$268,619
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CURRENT LIABILITIES		
Payables	16,773	11,462
Grants in advance	120,344	104,495
Provision for employee entitlements	41,814	58,221
Auspice funds	15,670	-
Total current liabilities	\$194,601	\$174,178

NON-CURRENT LIABILITIES		
Provision for employee entitlements	17,508	15,204
Total non current liabilities	\$17,508	\$15,204

TOTAL LIABILITIES	\$212,109	\$189,382
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NET ASSETS	\$82,806	\$79,237
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EQUITY		
Retained earnings	79,237	65,477
Current year earnings	3,569	13,760
\$82,806		\$79,237

STATEMENT OF CASH FLOWS

FOR YEAR ENDED
31 DECEMBER 2010

CASH FLOWS FROM OPERATING ACTIVITIES	2010	2009
CASH OUTFLOWS		
Salaries and fees expenses	(382,959)	(272,319)
Production , marketing and other	(179,429)	(148,975)
	(562,388)	(421,294)

CASH INFLOWS		
Government and other Grants	601,412	308,859
Production , marketing and other	14,033	12,746
	615,445	321,605

NET CASH PROVIDED BY / (USED IN) OPERATING ACTIVITIES	53,057	(99,689)
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CASH OUTFLOWS FROM INVESTING ACTIVITIES		
CASH OUTFLOWS		
Payment for property, plant and equipment	(3,750)	(1,577)
Net Cash provided by / (used in) Operating Activities	(3,750)	(1,577)

NET INCREASE (DECREASE) IN CASH HELD	49,308	(101 ,265)
CASH AT 1 JANUARY	217,098	318,363
CASH AT 31 DECEMBER	266,406	217,098

STATEMENT BY MEMBERS OF THE COMMITTEE

FOR YEAR ENDED
31 DECEMBER 2010

The Committee has determined that the association is not a reporting entity and that its 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 2010 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:



Bronwyn Sugars
Chair



David Gadsden
Treasurer

On this 12th of April 2011

GRANTS AND SPONSORSHIP

SPONSORSHIPS AND OTHER	2010	2009
Community Benefit SA		9,100
Sponsorships	3,000	
Fundraising/Donations	843	1,430
Interest received and Other	14,049	14,346
Total Sponsorship plus other	17,892	24,876

GRANTS		
Dance Board, Australia Council	192,500	101,325
Community Partnerships section, Australia Council	81,000	70,000
Carclew Youth Arts Board	88,418	86,261
Arts SA	37,855	15,196
Country Arts SA	12,540	12,825
Community Arts Development Program	30,000	45,000
Office For Disability and Client Services	18,351	20,660
Australian Festival for Young People		10 000
Richard Llewellyn Arts and Disability Trust	20,000	17 500
Total Grants	480,664	378,767



INDEPENDENT AUDIT REPORT

TO THE MEMBERS OF RESTLESS DANCE THEATRE INCORPORATED

SCOPE

I have audited the financial report, being a special purpose financial report of Restless Dance Theatre Inc for the year ended 31 December 2010 as set on pages 2 to 13. The Committee is responsible for the financial report and has determined that the accounting policies used and described in Note 1 to the financial statements with which form part of the financial report are appropriate to meet the needs of the Associations Incorporated Act (SA) and are appropriate to meet the needs of the members. I have conducted an independent audit of this financial report in order to express an opinion on it to the members of Restless Dance Theatre Inc. No opinion is expressed as to whether the accounting policies used are appropriate to the needs of the members.

The financial report has been prepared for the purpose of fulfilling the requirements of the Association's Incorporation Act (SA). I disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

My audit has been conducted in accordance the Australian Accounting Standards. My procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report and the evaluation of significant accounting estimates. These procedures have been undertaken to form an opinion whether, in all material respects, the financial report is presented fairly in accordance with the accounting policies described in Note 1 so as to present a view which is consistent with our understanding of the Association's financial position, and performance as represented by the results of its operation and its cash flows. These policies do not require the application of all Accounting Standards and other mandatory professional reporting requirements in Australia.

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

AUDIT OPINION

In my opinion the financial report of Restless Dance Theatre Inc presents fairly the financial position of Restless Dance Theatre Inc as at 31 December 2010 and the results of its operations and its cash flows for the year then ended in accordance with the accounting policies described in Note 1 to the financial statements.

Paul Blackmore
Chartered Accountant

15th April 2011

Date

Hackney, South Australia



The second Touring Company production made by Restless.



BEAUTY

MAJOR WORKS

NEXT OF KIN

Beauty is unbearable, drives us to despair, offering us for a minute the glimpse of an eternity that we should like to stretch out over the whole of time.

ALBERT CAMUS

For Director Ingrid Voorendt *Beauty* came from a desire to create something breathtakingly beautiful with Restless, and to return to a choreographic focus. It was directly inspired by working with certain Restless performers over her time with the company, in particular the stunning Dana Nance.

The process for *Beauty* drew on images of women in visual art of the classical tradition, baroque music, investigations into looking and being looked at, and femininity. Ingrid aimed to create a world that inspired the audience to look a little further, and to perhaps question their looking. She succeeded. This is an extract from a review in *Libertine Magazine*:

These young women are exactly the opposite of the dancers that would usually be cast in these roles and it is here that the first challenge to the audience is posed as the dancers themselves are totally assured of their own claim to the concept of beauty.

This is so prevalent that anyone who may have been feeling nervous for these girls and that their inabilities may be exposed would soon be plunged into doubting themselves in comparison to these subtly confident visions on stage. If they are 'disabled' and yet so self-assured why do all of these other 'normal' young women worry so much about body image issues? Gratitude to Restless and the performers for bringing perspective and hope.

LANA COLE

THE DANCERS

Alison Currie
Gianna Georgiou
Kyra Kimpton
Dana Nance
Anastasia Retallack

Director Ingrid Voorendt
Associate Director Daniel Koerner
Design Gaelle Mellis
Lighting Ben Shaw (bluebottle3)
Sound DJ TRIP
Production Manage Brianna Meldrum
Stage Manager Laura Smans
Costume Construction David Roberts
Set Construction Glennco Set, David Roberts, Michelle Delaney
Session Musicians Zoë Barry, Glenys March, Astrid Pill
Baroque Music Repertoire Advisor Zoë Barry

Beauty was presented in the Space Theatre at the Adelaide Festival Centre in association with the inSPACE program

Friday 2 – Saturday 10 July

A new work by the Youth Ensemble and the directorial debut of Artistic Director Philip Channells.

Other things may change us, but we start and end with family

ANTHONY BRANDT

The concept for *Next of Kin* originated from Ingrid Voorendt who was interested in the changing face of the Australian family. Originally Kate Sulan was invited to direct the show with Zoë Barry as the musical director. Both Kate and Zoë were unable to commit to the process at which point it became an opportunity for Philip Channells to make his directorial debut with the company.

Next of Kin is a day in the life of a not-so typical family. We all have one, may have lost one, longed for one or be estranged from one. It combined our collective response to what it means to be part of a family that reaches far beyond the concept of the modern nuclear unit.

This work explored the complex nature of family relationships where no two are quite the same. The process was inspired by the cast's histories and cultural backgrounds, family secrets and some peculiar stories when the truth of what really happened becomes more distorted every time they're told. The dancers interweaved familiar rituals with old-fashioned games, parent's sayings, lullabies and sometimes silly childish bickering. Within the picnic setting, the fun unravelled to reveal familiar characters, unforgotten childhood memories and the emotional strength it takes to withstand life's challenges.

Next of Kin was performed at the SA Opera Studio, Netley

Friday 12 – Saturday 20 November

THE DANCERS

Kathryn Evans
Gianna Georgiou
India Lennerth
Lorcan Hopper,
Alice Kearvell
Kyra Kimpton
Dana Nance
Dianne Nguyen
Andrew Pandos
Jesse Rochow
Matthew Shilcock
Jess White

Director Philip Channells
Set and Costume Design Gaelle Mellis
Lighting Design David Gadsden
Composer/Musical Director Hilary Kleinig
Assistant Director Emma Stokes
Project Manager Carol Wellman Kelly
Production Manager Brianna Meldrum
Technical Manager Damon Jones
Stage Manager Laura Smans
Costume Assistant Sean Campbell
Auslan Signer / performer Adrienne White

MUSICIANS

Hilary Kleinig Cello
Emily Tulloch Violin
Gina Chadderton Percussion
Will Kearvell Guitar
Lotte Drummond Sweeney Piano

SUPPORTED BY THEIR KIN

Isadora Drummond Sweeney
Lotte Drummond Sweeney
Ros Evans
Prue Kearvell
Aylesh Sheedy
Jules Sheedy
Courts White,
and Lulu the Kombi

Aylesh Sheedy Viola
Jules Sheedy Viola
Lorcan Hopper Bodhran
Jim Hopper Banjo
Dana Nance Pan Pipes

WORKSHOP SERIES

RESTLESS CENTRAL

Restless Central is the company's regular open access workshop program for disabled and non disabled people aged 15 to 26. The workshops took place on Tuesday evenings in Terms 2, 3 & 4. The *Restless Central* workshops are a great way for new young people to enter into the company's performing group (the Youth Ensemble). At *Restless* auditions are not usually appropriate for young people who have a learning disability and so the Central program is a great place to scout for potential new dancers to invite to join the Youth Ensemble. The funding received from the Community Partnerships Section of the Australia Council and from the Office for Disability and Client Services (ODACS) meant that this program could run three times during 2010.

WORKSHOP TUTORS James Bull, Alison Currie, Gabrielle Griffin, Rachel High, Kyra Kimpton, India Lennerth, Andrew Pandos, Lachlan Tetlow-Stuart, Jess White and Bonnie Williams.

THE BRIDGING PROJECT

As part of the Regional Centre for Culture arts program, this year we worked with people from the Day Options program of Community Lifestyles Inc. at the John Dohler Hall in Murray Bridge. The funding received from the Office for Disability and Client Services supported one term of weekly workshops for eleven adults with a learning disability and three personal assistants. The dancers developed their group work skills, travelling with level changes, leading with different body parts and partnering work. The project culminated in an end of term performance for family, friends and staff of Country Arts SA.

WORKSHOP TUTORS Philip Channells, Gabrielle Griffin, Andrew Pandos, Jess White and Bonnie Williams.

GROWTH SPURT

Growth Spurt is the company's very popular music and movement workshop for young people (aged 2 to 4) who have (or may have) some form of developmental delay. These young people attend with their parent/carer and experience the delight of dancing to live music. These workshops grew out of an approach to the company by therapists from Disability SA who were impressed by the developmental strides made by young people when they were given the opportunity of weekly music and movement sessions.

Growth Spurt workshops were held in Mount Barker in Term 1 with support from the Mount Barker Health Service. The group settled down to involve five regular families from Mount Barker, Meadows, Hahndorf and some properties further afield. One family was willing to travel to Mount Barker from the city.

"I feel very privileged to have worked with you at Growth Spurt. It was fun to work alongside James and Heather is such an amazing musician and performer, sometimes I felt like sitting at the back and watching you work your magic. The children and families that you work with are so lucky to have you making a difference in their lives"

CASSANDRA HARBUTT-NUNERLEY
ON PLACEMENT WITH RDT AS PART OF HER DISABILITY STUDIES PRACTICUM

WORKSHOP TUTORS Sally Chance and James Bull
MUSICIAN Heather Frahn

ONCE OFF WORKSHOPS AND MASTERCLASSES

DEAN WALSH MASTERCLASS

MARC BREW MASTERCLASS

GUEST TUTORS: DANIEL JABER, KRISTINA CHAN,

THOMAS GREENFIELD

WEST TORRENS / SALISBURY /

PELICAN PRODUCTIONS



RESIDENCIES

RAWCUS

A two day residency in Adelaide by Victorian company *rawcus*, co-hosted by *Restless Dance Theatre*, *No Strings Attached* and *Tutti Ensemble*. It consisted of a welcoming event and presentation on *rawcus*' work was co-hosted by the Disability Arts & Transition Team (DATT) at Community Arts Network, with a Master class led by Artistic Director Kate Sulan with assistance from composer Zoë Barry and *rawcus* members Clem Baade and Mike McEvoy. The master class focused on intensive research into dance theatre making. Emerging disabled artists and professional artists with a disability were specifically targeted.

The guest artist residency was primarily for members of *Restless*, *No Strings Attached* and *Tutti Arts*, however members of a new group based at Autism SA called *Company@* attended with other independent artists. One of the participants, a member of *Touch Compass* travelled from New Zealand to attend. The respective artistic directors of each company supported these individuals in the workshop. This ensured support was available, that the artistic directors were aware of and connected to each artist's professional development, and that they too were given a significant professional development/mentoring opportunity, particularly through contact with *rawcus*' director, Kate Sulan.

"A fantastic workshop and one of the best ways to spend a weekend"

RESTLESS IN THE RIVERLANDS

This residency was held weekly at the Riverland Special School in Berri. The company received support through Country Arts SA from the Creative Education Partnerships – Artist in Residence Initiative, a partnership between the Australia Council for the Arts and State and Territory arts and education agencies. The project began in Term 4 in 2009 and extended to Term 1 in 2010.

The education team worked with 75 students throughout the school before selecting just two groups of the senior students who developed their dance and performance skills. The staff were incredibly supportive throughout the residency and developed a distinct understanding of the kind of commitment required from the dancers and support from the local community to produce a performance with a real live orchard feeling. Inspired by the local citrus industry, Philip Channells collaborated with the students and staff to perform *From The Ground Up* at the Chaffey Theatre.

Restless put together an excellent team at short notice to take up the opportunity to engage in another regional project. The students and the school were extremely receptive to the work and a rapport of mutual trust and respect was soon established laying the foundations for completing the project in 2010.

WORKSHOP TUTORS: Philip Channells, Bonnie Williams and Lorcan Hopper

CHRISTIES BEACH HIGH SCHOOL RESIDENCY

This Residency took place at the Christies Beach High School's Special Education Unit (CBU) and was funded by the Community Education Partnerships, Artists In Residence Initiative. 23 young people took part in the program, which involved them in a total of 31 workshops each lasting between 1 – 3 hours.

Restless ran a three-stage residency between May and October.

The extended nature of the program was a pleasure for the artistic team, allowing them to integrate steadily into the weekly routine and school life. The young people were organised into two groups.

Group 1 involved a group of six boys in their early teens. Their attendance and participation was consistent and the trajectory of their involvement a text book journey of moving from being initially shy and a bit wary to developing increased confidence, skill and enjoyment in their own style and at their own pace.

Group 2 involved a loud and entertaining group of 17 young people aged 15 and up. Equal numbers of young men and women took part. This group took much longer to settle into the project and

inviting their concentration was initially a weekly feat of cunning psychology. However, the group enjoyed high levels of curiosity and willingness to attend, despite some individuals taking their time to commit to the project. This group also maintained consistent levels of participation.

The groups involved young people according to their age rather than their support needs, which were diverse. A number of SSOs came to each session to support this range of needs. Group 1 involved one wheelchair user. There were several students across both groups with autism spectrum disorder. However, the vast majority of students had the kinds of general learning difficulties associated with intergenerational disadvantage. They came to the workshops with a complex mix of bravado, curiosity and street wisdom belying vulnerable and quite compromised backgrounds.

WORKSHOP TUTORS: Sally Chance, Bonnie Williams, Jianna Georgiou, Andrew Pandos and Kyra Kimpton
MUSICIAN: Tyson Hopprich, aka DJ TRIP

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

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

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

MAJOR SUPPORTERS

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

The South Australian Government through the Carclew Youth Arts Board, Arts SA (Richard Llewellyn Arts and Disability Trust and the Community Arts Development Fund), Country Arts SA and the Department for Education and Child Development.



SPONSORSHIPS



COMMUNITY SUPPORT

Grote Business Precinct, Community Bridging Services, Autism SA, St Patrick's Special School, Arts Activated Conference, Options Tertiary Dance Festival, Community Arts Network SA, Don't Dis my Ability, Christies Beach High School, Berri Special School, West Torrens Council and Closer Productions.

AND MANY THANKS TO THE FOLLOWING INDIVIDUALS FOR THEIR SUPPORT

The Restless Board, Maggie Armstrong, Vic Pisani, Jeff Meiners, Roz Hervey, Garry Stewart, Sasha Zahra, Steve Noonan, Sean Campbell, Amy Milhinch, Leon Koomen, Zoe Barry, Kyran Docker, Glenys March, Naida Chinner, Silvana Angelakis, Morag Skinner, Katharine Annear, Carol Wellman Kelly, Steve Mayhew, Nicole Blythe, Kyra & Chris Herzfeld, The Wauchope Family, Emma Stokes, Lisa Heaven & Peter Sheedy, Susannah Sweeney & Chris Drummond, Tina-Jane Venditto, Ciaran Woods, Kari Scannell and her Kombi Lulu, Ted Evans (Senior), Keava Hopper, Michele Buday, Sue Grey Gardner, the families and supporters of the dancers, Mr. Rigger, The Disability Arts Transition Team, State Theatre Company of South Australia, Australian Dance Theatre, Patch Theatre Company, Vitalstatistix and the State Opera of South Australia, State Theatre Company and Staff of the Adelaide Festival Centre Trust.

Photographers Beauty – Shane Reid, Next of Kin – Chris Herzfeld, Other – Nick Hughes

RESTLESS
DANCE
THEATRE

234a Sturt Street
Adelaide 5000
South Australia

T 08 8212 8495

F 08 8212 4450

E info@restlessdance.org

www.restlessdance.org