



Restless Dance Theatre collaboratively creates professional calibre dance theatre with young people who predominantly have an intellectual disability.

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

Our Mission is to stretch the company artistically and develop wider markets for our work.

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The company was co-founded by Sally Chance and Tania Rose in 1991 following the MOC Connections project, organised through Carclew Youth Arts Centre. The company was incorporated in 1996.

MAJOR PRODUCTIONS

2009

BEDROOM DANCING

Come Out Festival
Queens Theatre, Adelaide

Bedroom Dancing is perhaps the best (work) to date. THE ADVERTISER

Award winning work

2009

NECESSARY GAMES

Triptych of Dance Films

Adelaide International Film Festival

Co-Production with Cinem Productions

Beautiful cinematography, haunting music and choreography that is simultaneously muscular and tender. MEN ABOUT TOWN - ROBERT WATTS

Multi award winning work

2008

THE HEART OF ANOTHER IS A DARK FOREST

Melbourne Fringe Festival

Dancehouse, Melbourne

Co-production with Focus Theatre

A mighty work of art that will change the way you look at the world. THE AUSTRALIAN

2008

SAFE FROM HARM

Adelaide Season

Space Theatre, Adelaide

Impressive and satisfying. THE ADVERTISER

2007

REBEL REBEL

Adelaide Season

Odeon Theatre, Adelaide

It has dancers becoming artists for the future. THE ADVERTISER

2006

CONTINUAL UNFOLDING OF NOW

High Beam Festival

Odeon Theatre, Adelaide

A joy and a delight. THE ADVERTISER

2005

VOCABULARY

Co-production with ADT

Queens Theatre, Adelaide

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

2004

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

2002

HEADLONG

High Beam Festival

Odeon Theatre, Adelaide

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

2002

IN THE BLOOD

Queens Theatre, Adelaide

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

2001

PROXIMAL (REWORK)

SA Opera Studio

Undoubtedly one of the most moving and stirring Restless Dance productions since Precious. DB MAGAZINE

2001

HEADLONG

Come Out Festival

Queens 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

DRIFT

Fest West 99

Outdoor roving performance commissioned by Adelaide City Council, Adelaide

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

1998

THE FLIGHT

High Beam Festival
The Space Theatre, Adelaide
 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

1995

TALKING DOWN

Come Out Festival
Lion Theatre, Adelaide
 Engaging and enthralling. RIP IT UP
 Beautifully develops themes of trust, friendship
 and honesty. THE ADVERTISER

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 Gasworks, Melbourne
 A visual and musical feast. THE AGE
 exhilarating. THE ADVERTISER

MAJOR COMMUNITY PROJECTS

2009

DEBUT 2: The Dancers Direct

A collaboration with visual artists from Tutti
 Arts and dance students from AC Arts to create
 four short dance works directed by Youth
 Ensemble members working with mentors.

2009

RESTLESS IN THE RIVERLAND

Extended residency and performance project at
 the Riverland Special School in Berri.

2009

SIBLINGS PROJECT

Workshops with siblings of disabled people.
 In partnership with Siblings Australia.

2008

DEBUT: The Dancers Direct

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

2008

BACK TO BACK RESIDENCY

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

2008

SOUTH EAST WORKSHOPS

Workshops in Millicent and Mount Gambier.

2007

FOR CRYING OUT LOUD

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

2006 - 2009

RESTLESS CENTRAL

Open access workshop program throughout the
 year. The primary entry point for new dancers.

2006

SPRING

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

2006

CROSS ROADS

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

2005 - 2009

GROWTH SPURT

Music and movement project for 2 - 4 year olds
 with a developmental delay

2005

SWERVE

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.

2004

TILT

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

2003

SWIVEL

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

2003

HOME

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

2002 - 2003

HEADLONG

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

2001

LIFESPAN

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

2000 - 2001

COLOUR MY SELF

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

1998

VIVIDHA - DIVERSITY

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

1997

KIN

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

“ 2009 was a significant year for Restless Dance Theatre; the first year of its 2009 – 2011 triennial business plan, the arrival of new Artistic Director, Philip Channells, fresh from the disability arts scene in the UK, and a consolidation of the maturity and next stage of development for this amazing company. ”

We were delighted to welcome Philip Channells back into the Restless fold after many years of his international exploration of Dance Theatre and disability arts cultural expression. Philip was part of the ensemble as a young dancer in the early 2000's, performing with Restless in *Precious, The Days Allotted to Me* and as Assistant Director in *Laminex Man* and *in the blood*. Philip has brought a renewed energy into Restless, brimming with ideas and inspiration he has breathed new life into our programs, rigour across all our routine landmarks (the 2009 Graduation of Company members event was sensational!) and fresh approaches to collaboration and partnership development. He literally hit the ground with his feet running and hasn't stopped since. We are eternally grateful for his willingness, insights and continual striving for excellence across all areas of the company.

The Artistic program in 2009 was jam packed. *Necessary Games* was an unparalleled success, congratulations to all involved in the production of these awarded and renowned films. They featured the beautiful aesthetic Ingrid Voorendt brings to her work and the duo performers shone. Thanks especially must go to all who had the courage to support the development of the work, and to Sophie Hyde and Bryan Mason at Closer Productions for their sensitive approach and fine film and production work. The *Come Out* performance of *Bedroom Dancing* explored a new performance space for the dancers, utilising the Queens Theatre as an installation (multi-bedroom) environment. The ensemble had the new challenge of performing for and interacting with an audience on the move. This approach was a bold move by Steve Mayhew as Director, and certainly paid off, bringing critical acclaim. Congratulations once more to all involved.

The workshop program continued throughout the year, with highlights including two regional workshop series, in the State's Riverland and in Murray Bridge. Younger folk were also catered for with *Growth Spurt 6 & 7* and *Leaps & Bounds*. Other professional development opportunities were offered throughout the year, for our dancers, tertiary students and more generally both the arts and disability sectors. The masterclass with Marc Brew from Scottish Dance Theatre is a good example of such endeavours and continues to profile Restless' place as a leader in the arts sector.

During 2009 Restless took over the management of the large, airy, sprung floored Restless Studio adjacent our offices. This secures rehearsal and workshop space for the company, and an income source from the hire of the venue to other users.

It would be remiss of me not to mention the new look marketing collateral developed for Restless by Dilfinch and Dilfinch. We are pleased to have finally rolled out the full array of the bright, groovy and incredibly striking new materials, featuring the graphics of one of our ensemble members. This gorgeous new look complements the company's style and new direction and vision statement 'Unexpectedly Real Dance Theatre'.

Finally I would like to acknowledge and deeply thank the people behind the scenes at Restless, they include Nick Hughes, Maggie Armstrong, Kirsty Martinsen, Gaelle Mellis, my fellow Board directors, parents and supporters, for their continued and solid contributions, it is very much appreciated, and a major part of the ongoing success of Restless Dance Theatre.



“Returning to Restless Dance Theatre as the Artistic Director is an honour as I've worked with all the previous AD's before me. I have some very big shoes to fill since Ingrid Voorendt raised the bar during her time.”

2009 was a challenging year for the company on many levels, but we maintained steady productivity and developed new audiences beyond Adelaide. *Necessary Games* had already premiered by the time I'd arrived in May and continues to draw attention from festivals around the globe. Congratulations to Closer Productions and everyone involved in its continual success.

I arrived from London in the last rehearsal week of *Bedroom Dancing*. Collaborators Steve Mayhew, Alison Currie, Gaelle Mellis, Ben Shaw and Jason Sweeney, presented a cross pollination of performance art, installation and dance theatre for the Come Out Festival. The Youth Ensemble welcomed new member Kathryn Evans and guest performers, Kel Mocilnik (visual artist) and Jo Dunbar (UK deaf artist). Sound, audio/visual and new technologies played an important role in the work, and took Restless into new territory in terms of form, scale and accessibility.

Peter Burdon writing in the Advertiser said: **Restless Dance has presented consistently impressive works by young people, especially those with a disability, for a wide audience. Bedroom Dancing is perhaps the best to date.**

2009 marked new beginnings for five dancers (Dan Daw, James Bull, Stuart Scott, Lachlan Tetlow-Stuart and Anastasia Retallack) who graduated from the youth ensemble. An evening celebrating their 'coming of age' climaxed with the *Eye of the Tiger Award* won by James Bull (of course). Thank you all for the dedicated years – you are greatly missed by the ensemble.

Debut 2 was my first project as Artistic Director producing a season of short works directed by four members of the youth ensemble, Lorcan Hopper, Dana Nance, Andrew Pandos and Jianna Georgiou.

Taking inspiration from Tutti artists, James Kurtze, Aimee Crathern, Scott Pyle and Charlie Taplin, the directors collaborated with AC Arts 1st year dancers and the Youth Ensemble to shape a season that was rich in colour, imagination and humour. I'd like to thank the mentors for their contributions, Glen McCurley, Sasha Zahra, Aidan Kane Munn and Katrina Lazaroff who were all so giving of their time and energy, assisting the directors to research new ideas. For many in the audience, new ensemble member Jesse Rochow and Kel Mocilnik performed the highlight of the night singing into hair brushes a rendition of *All The Single Ladies*. Another new-comer, Dianne Nguyen joined the Youth Ensemble giving a very focused performance in *Colours* and truly fierce and energetic in *Dancing Dragons*.

The Heart of Another is a Dark Forest was short listed for an Outstanding Achievement in Youth or Community Dance at the 2009 Australian Dance Awards.

Since premiering at the Adelaide Film Festival in February, *Necessary Games* has screened at a number of film festivals around the world winning four awards at the South Australian Screen Awards, Best Experimental Film at the Melbourne International Film Festival and the EnhanceTV ATOM Awards. Two of the films: *Necessity* and *Sixteen* were also awarded an honourable mention at the London International Creative Competition.

We welcomed back Ingrid Voorendt in August for the first stage development of *Beauty* which we eagerly anticipate the world premiere at the Adelaide Festival Centre and trust it will be unimaginably gorgeous.

The education program was busy throughout the year with 3 terms of Restless Central and a term of *The Bridging Project* in Murray Bridge, led by Gabrielle Griffin; two terms of *Growth Spurt* and a term of *Leaps and Bounds* led by Sally Chance; *The Siblings*

Project which I led; and *Restless in the Riverlands*, an Artist in Residence Program led by Steve Noonan and Alison Currie.

Marc Brew (Associate Director Fellow Scottish Dance Theatre) led a series of master classes for AC Arts dancers and another at the Australian Dance Theatre studio with the Youth Ensemble and ADT dancers. Sally Chance facilitated a forum with international Deaf and Disabled artists that included Marc Brew, Jo Dunbar, Gaelle Mellis and myself who engaged in conversation about our experience of disability dance practice both in Australia and internationally.

I would like to acknowledge the support that acting Company Manager Maggie Armstrong gave Restless in Nick's absence, and the continued support and advice she personally offered me in this challenging time for the company. Without her comforting reassurance, and her ability to problem solve quickly, my first eight months as AD would have been very different.

There are other people who I would like to acknowledge that helped make the year possible. Staff: Nick Hughes, Kirsty Martinsen and Gaelle Mellis. Gaelle not only finds solutions to make most things simple, she recognises the beauty in the small detail. Of course without the dancers and their families, this company doesn't exist, the artists that collaborated on productions, the education team, the board and friends of the company, and my peer advisors Jeff Meiners, Garry Stewart, Steve Mayhew, Carol Wellman Kelly, Roz Hervey and Sasha Zahra for your support throughout the year. An extra special thank you to my partner in life, Sean Campbell for his constant loyalty, love and kindness on our journey in Australia together, without him I feel unfulfilled. Lastly, to all the people I haven't personally named, I thank you as well.

PHILIP CHANNELLS



“ 2009 was filled with new and exciting experiences for the Restless performers, including performance and directing opportunities, conferences, goodbyes and hellos. ”

Our new Artistic Director Philip Channells has challenged the ensemble with new movement styles and techniques, utilising our Thursday night ensemble sessions to support everyone to grow and encouraging us to push ourselves and each other.

Travelling back... The Youth Ensemble developed and performed *Bedroom Dancing* as part of the Come Out Festival 2009. The nature of the promenade performance required a lot of maturity, discipline and self-motivation from us all as performers. The show consisted of lots of solos all happening simultaneously and this meant elaborate time cues, the ability to perform solo and an intimate up close and moving audience – among other things. This unique performance experience was extremely exciting for us all and boosted a sense of independent ownership and contribution to a shared work, a truly ensemble building experience. It was also exciting to have the opportunity to work with Director Steve Mayhew and ensemble members Alison Currie, in the role of Choreographer and Lachlan Tetlow-Stuart creating video installations. Thanks also to the rest of the creative team Gaelle Mellis, Ben Sraw and Jason Sweeney.

Debut 2 saw Youth Ensemble members Lorcan, Andrew, Janna and Dana digging their teeth into the challenge of directing a work. It was also a first in that the Youth Ensemble was joined by a number of first year dancers from the Adelaide College of the Arts, for both the creative development and performance of the works. The combination of these diverse energies and experiences, guided by experienced mentors; Aidan Kane Munn, Glen McCurley, Katrina Lazaroff and Sasha Zahra culminated in a night of time travel, dragons, pirouettes, hip-hopping transformers, leaps and just a little bit of Beyonce.

In other news, there have been developments by the Touring Company, plenty of workshops, conferences in Sydney, television interviews, film awards and the list continues. As ever there has been too much happening to be able to possibly share all the amazing details, so I will end with a final highlight. A night of glitz and glamour, shiny cars and microphones, yes it was possibly the biggest Restless graduation in history! We fondly, and may I add in the height of style, bid farewell to long term Youth Ensemble members Lachlan Tetlow-Stuart, Stuart Scott, James Bull, Dan Daw and the lovely Ana Retallack. They way they grooved down the centre stage should make all those who have and will be involved with the company proud.

Thank you to all the staff, family and supporters who have shared another year of fun, creativity and art with us.

PATRON, STAFF & BOARD

PATRON

Jane Lomax-Smith

STAFF

Philip Channells
Artistic Director

Nick Hughes
Company Manager

Kirsty Mortensen
Administrative Assistant

Maggie Armstrong
Acting Company Manager

BOARD

JAYNE BOASE

Chair (Following AGM on 4/5/09)
Previously Treasurer

Previously Program Manager, Governor's Leadership Foundation, Leaders Institute of South Australia

CAROLINE ELLISON

Deputy chair (Following AGM on 4/5/09)
Previously Chair

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

DAVID GADSDEN

Treasurer (Following AGM on 4/5/09)
Previously Board Member

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

PHILIP CHANNELLS

Artistic director

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



“ 2009 was a year of transition for Restless. Ingrid Voorendt left as Artistic Director at the end of 2008 and Philip Channells took up the role in May 2009. ”

CAROL WELLMAN KELLY

Wide experience with Dance Companies and knowledge of community dance and disability dance practice. Member of Dance Board of the Australia Council.

STEVE MAYHEW

Artworker with wide ranging experience in theatre and Youth Arts. Creative Producer, Local Stages, Country Arts SA.

KYRA HERZFELD

Marketing Manager with Australian Dance Theatre.

NICK LINKE

Lead partner in legal firm Fisher Jetlines. Practises in contentious insurance, employment and commercial law.

LLARA LOVEDAY

Not for profit disability sector experience.

JAMES BULL

Dancers' representative with a disability (Left Board 20/7/08)

Dancer with Restless Dance Theatre Youth Ensemble.

KYRA KIMPTON

Dancers' representative with a disability

Dancer with Restless Dance Theatre Youth Ensemble.

BONNIE WILLIAMS

Dancers' representative with a disability (Uned Board 20/7/09)

Dancer with Restless Dance Theatre Youth Ensemble.

SANDRA HOPPER

Parents' representative
Parent of dancer with a disability.

Fortunately, the Company was well positioned to manage this transition effectively. The Company's detailed Business Plan covering the 2009 – 2011 triennium was able to provide the necessary direction and stability to ensure that the changes did not unduly disrupt the smooth operation of the company's ongoing programs.

The triennial funding from the Dance Board of the Australia Council was a major factor in providing stability to the company in 2009. Restless did not receive all that it asked for from the Dance Board for the 2009 – 2011 triennium. However, the decision to create two new Touring Company works over the three years (instead of three) proved to be a prudent course for Restless to follow. Ingrid Voorendt was able to creatively develop *Beauty* with a Touring Company cast in 2009 and to continue working towards a production of this work in 2010.

Further stability was provided by the continuing support for the company's work by the Community Partnerships Section of the Australia Council. This brings a level of constancy to the Company's workshop programs which underpin the operations of both the youth ensemble and the Touring Company.

The third pillar of support that the company relies on for its continued existence is that provided by the South Australian Youth Arts Board (now known as Carclew Youth Arts Board). Without this ongoing support Restless would be unable to operate, and the Youth Ensemble would be unable to continue producing the amazing and surprising new works of dance theatre that it does.

The other major supporters who remain crucial to the ongoing operations of the company are the Office for Disability and Client Services (ODACS) and Arts SA through the Richard Llewellyn Arts and Disability Trust and the Community Arts Development Program.

2009 also saw the culmination of the *Necessary Games* project with three short films premiering as part of the Big Pond Adelaide Film Festival (AFF). The films have been extraordinarily successful both at the AFF and at many subsequent film festivals. It is important to acknowledge that the films would never have been made without the initial endorsement and support of Katrina Sedgwick (Director of AFF) and the generous commitment of Sophie Hyde and Bryan Mason of Closer Productions.

The other crucial supports that enabled the *Necessary Games* films to be made were provided by: Ingrid Voorendt, whose wise guidance was essential; the Dance Board of the Australia Council which allowed Restless to use a significant portion of its triennial funding for the project, and the South Australian Film Corporation who provided half the budget.

NICK HUGHES



FINANCIAL STATEMENTS

Performance for the year ended 31 December 2009

REVENUES FROM ORDINARY ACTIVITIES	2009	2008
Earned Income	50,431	29,663
Sponsorship	23,355	29,100
Grants and Subsidies	368,294	425,950
Total Revenues	\$442,080	\$484,713
EXPENSES FROM ORDINARY ACTIVITIES		
Salaries and Fees	280,242	311,412
Production	61,340	75,618
Marketing	38,073	46,057
Administration	48,665	37,556
Total Expenses	\$428,321	\$470,643
NET PROFIT	\$13,759	\$14,070

Financial position as at 31 December 2009

CURRENT ASSETS	2009	2008
Cash assets	217,097	318,363
Debtors	45,524	1,872
Total Current Assets	\$262,621	\$320,235
NON-CURRENT ASSETS		
Plant and equipment	5,997	7,269
Total Non-Current Assets	\$5,997	\$7,269
TOTAL ASSETS	\$268,618	\$327,504
CURRENT LIABILITIES		
Payables	11,462	15,208
Grants in advance	104,495	181,317
Provision for employee entitlements	58,221	52,637
Total Current Liabilities	\$174,178	\$249,162
NON-CURRENT LIABILITIES		
Provision for employee entitlements	15,204	12,865
Total Non-Current Liabilities	\$15,204	\$12,865
TOTAL LIABILITIES	\$189,382	\$262,027
NET ASSETS	\$79,236	\$65,477
EQUITY		
Retained Earnings	65,477	51,407
Current Year Earnings	13,759	14,070
TOTAL EQUITY	\$79,236	\$65,477

CASH FLOWS FROM OPERATING ACTIVITIES

Cash flows for the year ended 31 December 2009

	Inflows (Outflows)	
	2009	2008
CASH OUTFLOWS		
Salaries and Fees Expenses	(280,242)	(304,426)
Production, Marketing and Other	(148,078)	(153,880)
	<u>(1428,320)</u>	<u>(\$458,306)</u>
CASH INFLOWS		
Government and other Grants	439,333	434,377
Interest	12,746	20,864
	<u>\$442,079</u>	<u>\$455,241</u>
NET CASH provided by / (used in) Operating Activities	\$13,739	(\$3,065)

NET INCREASE (DECREASE) IN CASH HELD	(101,266)	(3,065)
CASH AT 1 JANUARY	318,363	321,428
CASH AT 31 DECEMBER	\$217,097	\$318,363

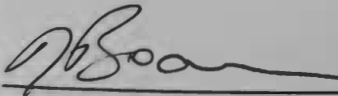
STATEMENT BY MEMBERS OF THE COMMITTEE

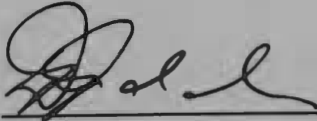
The Committee has determined that the association is not a reporting entity and that this special purpose financial report should be prepared in accordance with the association's accounting policies to the financial statements.

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 2009 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:


Jayne Boase
Chair


David Gadsden
Treasurer

GRANTS AND SPONSORSHIP

SPONSORSHIP AND OTHER	2009	2008
Ernesta		6,000
Community Benefit SA	9,100	
Sydney Myer Fund		15,000
Bedford Industries		1,000
Fundraising Donations	1,430	1,820
Interest received and other	14,346	26,344
Total Sponsorship and other	\$24,876	49,964

GRANTS	2009	2008
Dance Board, Australia Council	101,325	155,000
Community Partnerships section, Australia Council	70,000	80,000
South Australian Youth Arts Board	86,261	84,157
Arts SA	15,196	32,192
Arts SA: Health promotion (07/08)		30,000
Arts SA: Community Development (08/09),	45,000	
Country Arts SA	12,825	5,000
Office For Disability and Client Services	20,660	21,250
Office For Youth		630
Australian Festival for Young People	10,000	
Richard Llewellyn Arts and Disability Trust	17,500	16,400
Other		1,321
Total Grants	\$378,767	\$425,950

INDEPENDENT AUDIT REPORT

To the members of Restless Dance Theatre Inc

SCOPE

I have audited the attached special purpose financial report comprising the Income and Expenditure Statement of Restless Dance Theatre Inc for the year ended 31 December 2009 consisting of the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows and accompanying notes. The full report is available on application. The Board of the Association is responsible for the financial report and has determined that the accounting policies used are consistent with the financial reporting requirements of the Association's constitution and are appropriate to meet the needs of the members. I have conducted an independent audit of financial report in order to express an opinion on it to the members of the Association. No opinion is expressed as to whether the accounting policies used and described in Note 1, are appropriate to the needs of the members.

The financial report has been prepared for distribution to members for the purpose of fulfilling the Executive's financial reporting requirements under the Association's constitution. 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 Auditing 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 requirements of the Associations Incorporations Act.

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

AUDIT OPINION

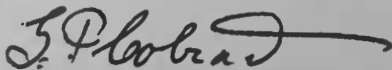
In my opinion:

A

The financial report presents fairly in accordance with the accounting policies described in Note 1 to the financial statements and the financial position of the Restless Dance Theatre Inc as at 31 December 2009 and the results of its operations for the year then ended.

B

I have obtained all the information and explanations required from the Association.



Gerald P Cobaic
AUA CPA: Licensed Company Auditor

Dated this 31st day of March, 2010

MAJOR WORK

Bedroom Dancing was supported by the Australian Festival For Young People (Come Out).



BEDROOM DANCING

"I'm the type who'd be happy not going anywhere as long as I was sure I knew exactly what was happening at the places I wasn't going to. I'm the type who'd like to sit home and watch every party that I'm invited to on a monitor in my bedroom."


ANDY WARHOL

Bedroom Dancing was a fifty minute performance involving 15 individual performance installations arranged as if they were in an art gallery. The works were structured to a strict set of timed soundtracks and were loosely divided into 5 x 10 minute loops representing the five stages of sleep culminating in a choreographed finale "Stage 5 - REM SLEEP"

The works had elements of intimacy through to grand gesture and the audience was invited to adjust their personal viewing relationships with the works as they wished; by standing, sitting on the benches provided or walking/ wheeling through the designated areas to view them. Audience members could also take advantage of the listening and feeling posts provided to further enjoy the exhibits on another sensory level.

Restless made this work accessible to people with a wide range of abilities and in some performances there was audio description and Auslan interpreters to add to the overall visual and aural experience. The audience was invited to take the opportunity to gaze, stare, listen and pry, into 15 bedrooms, 15 confidential spaces, 15 special stories, 15 private shrines to life.



DIRECTOR
 Mayhew

CHOREOGRAPHER
 Alison Currie

DESIGN
 Gaelle Mellis

LIGHTING DESIGN
 Ben Shaw_ bluebottle3

SOUND ARTIST
 Jason Sweeney

VIDEO ARTIST
 Lachlan Tetlow-Stuart

REHEARSAL DIRECTOR
 Jessamy Chapman

PROJECT MANAGER
 Carol Wellman Kelly

PRODUCTION MANAGER
 Brianna Meldrum

STAGE MANAGER
 Lucie Balsamo

ASSISTANT SM
 Jessamy Chapman

TECHNICAL MANAGER
 Damon Jones

CREW
 Mark Finch
 Stuart Crane
 Garry Green
 Tom Sutton
 Amr Abdallah

GALLERY GUIDES
 Rachel High, Jim Scott
 Lauren Smeaton
 James Hallahan
 Carol Wellman Kelly
 Jessamy Chapman
 Philip Channells

PHOTOGRAPHER
 David Wilson



Necessary Games was supported by the BigPondAdelaide Film Festival, the South Australian Film Corporation and the Dance Board of the Australia Council.

NECESSARY GAMES

The *Necessary Games* triptych of short dance films premiered at the Big Pond Adelaide Film Festival in February 2009. The films have since gone on to achieve many national and international successes playing at many film festivals and winning several awards.

Necessary Games was a partnership with Closer Productions (Sophie Hyde and Bryan Mason) which produced three new dance works made specifically for film featuring members of the Restless Youth Ensemble. Each of the three films was a collaboration between Closer Productions and three different choreographers: Paul Zivkovich, Kat Worth and Tuula Roppola. The result was a series of unique and compelling duets in three distinct spaces; three different takes on distance, intimacy, isolation and connection.

Restless Dance Theatre brought its acclaimed brand of honest, idiosyncratic movement to the big screen in a triptych investigating our human need to connect. Closer Productions have been filming and editing Restless performances for the past five years, and have an extraordinary ability to capture the style, pace and unique movement quality of the Restless dancers.

Restless Dance Theatre develops performances through a collaborative process in which the young dancers with and without disabilities contribute creatively through tasks, improvisations and devising methods, and are supported by the highest standard of production values. This same process was used to develop this triptych of dance films.

AWARDS

Best Experimental Short Film
Melbourne International Film Festival 2009

Best Short Film
Best Non-Narrative Film
Best Editing
Best Production Design
SA Screen Awards 2009

Best Experimental
*Australian Teachers
Media Awards 2009*

FESTIVALS

2009
BigPond Adelaide Film Festival

2009
Melbourne International Film Festival

2009
Vladivostok International
Film Festival "Pacific Meridian"

2009
Uppsala International Short Film Festival

2009
Abilities Arts Festival Toronto

2009
WOW (World of Women) Film Festival



TOP AND BOTTOM RIGHT PHOTOGRAPHER
Matt Notthom

LEFT IMAGE PHOTOGRAPHER
Andy Rushford

DEBUT 2

THE DANCERS DIRECT

Debut 2 provided opportunities for four members of the youth ensemble to try their hand at directing a new short work. It was a collaboration with four visual artists from Tutti and nine first year dancers from Adelaide College of the Arts.

The art works presented by the Tutti artists were stunning. They were the starting point for each director's inspiration. The project was an opportunity for emerging artists from different backgrounds and experiences to collaborate. It was Philip Channells' first production for the company that he fully engaged in from the conceptual ideas to the completion of the project.

Finding suitable mentors that were sensitive to the needs of the directors, and available for the project was an essential part of the process. The AC Arts dancers interested in the project were all scheduled into the season so that each dancer had an opportunity to work with two directors.

The AC Arts dancers brought a very different experience to the process. This made the project a very different experience for everyone involved and resulted in the project being a unique experience for the Company and everyone involved.

It was an opportunity for emerging artists from very different backgrounds to collaborate in a project that is guided by the principles of Restless. Five Restless dancers had recently graduated from the Youth Ensemble, therefore the works cast more AC Arts dancers than dancers from the youth ensemble – this made the project a very different experience or everyone involved.

“...it feels like a real dance company.”

AN AC ARTS DANCER

ART

Scott Pyle

Monsters and Power Rangers, 2008
Watercolour and felt tipped pen on paper.

Aimee Crathern

Extensions 2009
Acrylic and charcoal on canvas.

James Kurtze

Spiral, 2009
Coloured pencil on paper.

Charlie Taplin

Colours, 2009
Coloured pencil on paper.

RESTLESS ENSEMBLE DIRECTORS

Dana Nance
Andrew Pandos
Jianna Georgiou
Lorcan Hopper

MENTORS

Sasha Zahra
Aidan Kane Munn
Katrina Lazaroff
Glen McCurley

CRÉATIVE SUPPORT

Jessamy Chapman
Kyra Kimpton
Jo Dunbar
Kel Mocilnik

RESTLESS ENSEMBLE DANCERS

Dianne Nguyen
Jessie Rochow
Ali Coley
Alice Kearvell
Kathryn Evans
Jessamy Chapman
Kyra Kimpton
Jo Dunbar
Kel Mocilnik

ADELAIDE CENTRE FOR THE ARTS DANCERS

Nicole Calabrese
Ellen Hodgemann
Alyshia McKinnon
Kris Lajumin
Ashleigh Richardson
Jessica Symons
Narika Thurtell
Jake Walasek
Benji Hoopman

PRODUCTION MANAGER

Damon Jones

PRODUCTION ASSISTANT

Lisa Hill

DESIGN CONSULTANT

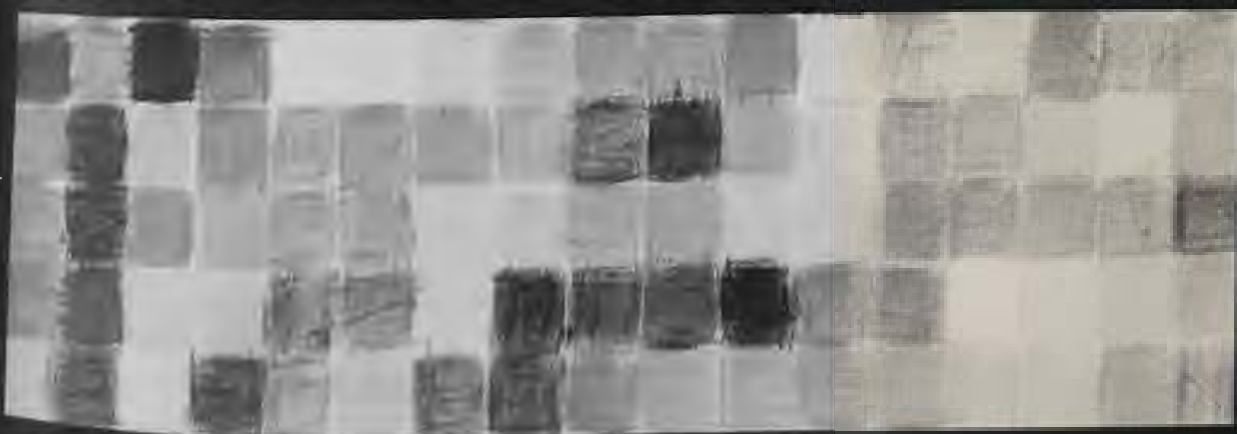
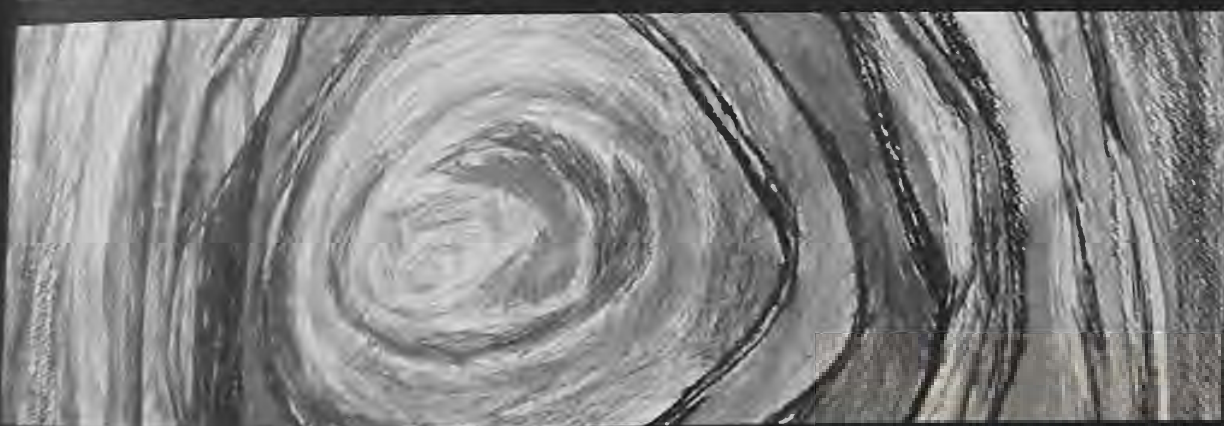
Gaelle Mellis

COSTUME ASSISTANT

Sean Campbell

TUTTI ARTISTS

Charlie Taplin
Scott Pyle
Aimee Crathern
James Kurtze





1

**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. *Restless Central* workshops are the most usual way for new young people to find their way into the company's performing group (the Youth Ensemble). Restless finds that auditions are not usually appropriate for young people with a learning disability and therefore uses the *Restless Central* program 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 over three terms during 2009.

Workshop tutors

Gabrielle Griffin
Kyra Kimpton
James Bull
Anastasia Retallack
Borrie Williams
Lachlan Tetlow-Stuart

2

**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.

Two *Growth Spurt* workshops were held in 2009. In term 2 a series was held at The Parks Community Centre. In term 4 second series was held in Mt Barker in conjunction with the Adelaide Hills Community Health Service, Children and Families Team.

Workshop tutors

Sally Chance
Kyra Kimpton
James Bull

Musicians

Belinda Gehlert
Heather Frahn

3

**ODACS
WORKSHOPS**

The Bridging Project

Part of the funding received from the Office for Disability And Client Services supports both the *Restless Central* and the *Growth Spurt* workshops. However, ODACS also supports one term a year of weekly workshops for people in the Day Options program. This year we worked with people from Community Lifestyles in Murray Bridge.

This is part of a longer term project to build an outcome that can be shown as part of the 2010 Murray Bridge Regional Centre for Culture program.

Workshop tutors

Gabrielle Griffin
Kyra Kimpton



1

RESTLESS IN THE RIVERLAND

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 was an extended residency at the Riverland Special School in Berri. Restless was able to put together an excellent team at short notice and to take up the opportunity to engage in another regional project.

The students and the school proved to be 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

Alison Currie
Stephen Noonan
Anastasia Retallack
Lachlan Tetlow-Stuart
Jo Zealand

2

SIBLINGS WORKSHOP

A series of weekly workshops over one term for non-disabled participants who have a sibling with a disability. *The Siblings Project* was the culmination of a two year partnership with Siblings Australia. The project was a success due to the support of Disability SA Northern Branch. Without their continued involvement and commitment to siblings work, this project may not have been the success it was.

Having investigated the worlds these young people live in, the dancers performed a short 30 minute work at the completion of the project. Journalist and sibling Nance Haxton from the ABC Radio interviewed the participants and aired the project on her program and Radio National.

Workshop tutors

Phillip Channells
Gemma Coley
Kynan Coley
Ebony-Fleur Bott

3

LEAPS AND BOUNDS

Leaps and Bounds was a pilot project to explore extending the materials for the successful *Growth Spurt* projects into working with children in the 5 to 8 year age range. A series of workshops were held with a class of students at St Patrick's Special School. In the event the group consisted of people with Autism Spectrum Disorder. While the resulting materials are probably not generally applicable to 5 to 8 year olds, they are suitable for young people with Autism.

Restless will be using the materials to develop a major workshop series with Autism South Australia in 2010.

Workshop tutors

Sally Chance
Kyra Kimpton
James Bull

Musician

Heather Frahn

SUPPORTERS

MAJOR SUPPORTERS

The Dance Board and the Community Cultural Development Board 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) and Country Arts SA, Big Pond Adelaide Film Festival and the South Australian Film Corporation.



Australian Government



CARCLEW
YOUTH ARTS



Government of South Australia

Arts SA



Government of South Australia

Department for Families
and Communities



Government
of South Australia

country..
arts sa

SPONSORSHIPS



COMMUNITY SUPPORT

Adelaide Festival Corp, Australian Dance Theatre, Arts Projects Australia, Community Bridging Services, Disability Services SA, Ladykillers, Mosaic Audio Visual, Osmond Electronics, Community Lifestyles Inc.

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