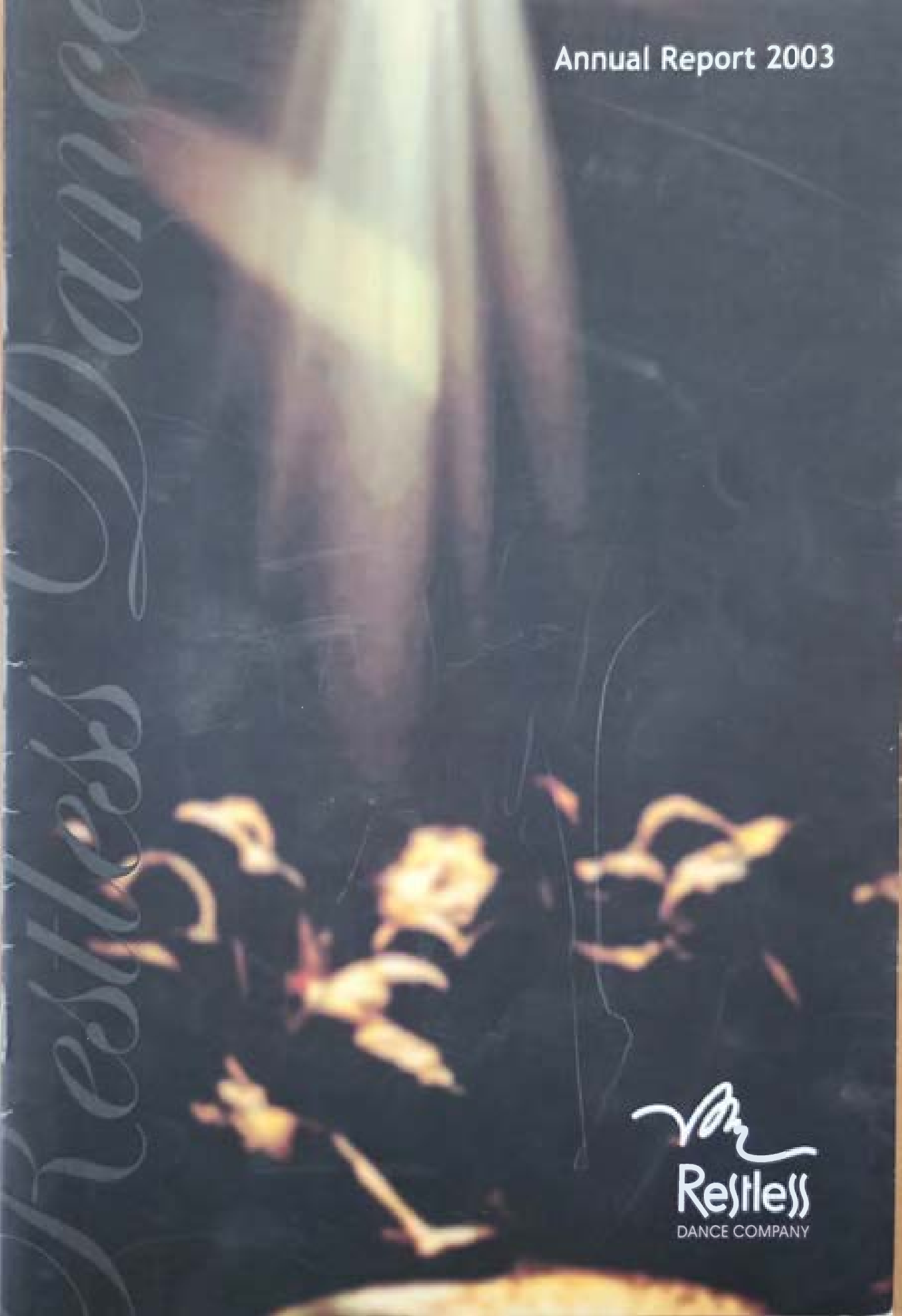


Annual Report 2003



Restless Dance

Van
Restless
DANCE COMPANY

Our Vision

to create outstanding new dance theatre that is inspired by cultures of disability and is universally recognised for its artistic excellence and inclusive collaborative processes.

Our Mission

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

The Guiding Values which underpin our work are

- **Innovation:** through exploration and artistic risk taking
- **Participation:** through accessible and inclusive creative experiences
- **Collaboration:** which creates mutual ownership of achievements
- **Professionalism:** which sets a standard for the aspirations and the governance of the Company's work



Company History

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

Major Productions

1993/94	<i>None</i>	Come Out Festival (Hornwood Town Hall) & Next Wave Festival, Melbourne (The Gasworks) "a visual and musical feast" The Age "exhilarating" The Advertiser
1994	<i>Love Dances</i>	Adelaide Fringe (Odeon Theatre) "It's an attitude which makes 'Love Dances' a winner" The Advertiser
1995	<i>Talking Down</i>	Come Out Festival (Lion Theatre) "engaging and enthralling" Rip It Up "beautifully develops themes of trust, friendship and honesty" The Advertiser
1995	<i>Giglioli</i>	Brave New Works Program, Adelaide Festival Centre (The Space Theatre) "amazing ... rich ... inspirational" The Adelaide Review
1997	<i>Sex Juggling</i>	Theatre SA's Threesome Season (Junction Theatre) & National Youth Dance Festival (Darwin Entertainment Centre) "touching and humorous" The Advertiser "A triumph for all concerned" The Messenger
1998	<i>The Flight</i>	High Beam Festival (The Space Theatre) "complex and challenging" The Advertiser "effective and brilliant ensemble" dB Magazine
1999/00	<i>Precious</i>	Come Out Festival (Cirkidz Hall) & Adelaide Season (SA Opera Studio) & Sydney Paralympic Arts Festival (York Theatre, Seymour Centre) "inspiring and humbling" The Messenger "another of those shining works that, like the best dance, confirms the power of movement to stir the imagination and the emotions" The Australian
1999	<i>Drift</i>	Fest West 99 (Outdoor roving performance commissioned by Adelaide City Council)
2000	<i>the days allotted to me</i>	High Beam Festival (The Space Theatre) "an amazing and liberating experience" The Adelaide Review "darkly intelligent, emotionally gripping and incredibly honest" dB Magazine
2000	<i>Perfect Match</i>	Adelaide Season (Odeon Theatre) "powerful and elemental" The Adelaide Review "bold and confronting" The Advertiser
2001	<i>Headlong</i>	Come Out Festival (Queen's Theatre) "art happens at Restless performances" The Adelaide Review "a physical theatre work of power and impressive discipline" The Advertiser
2001	<i>Proximal</i>	SA Opera Studio "undoubtedly one of the most moving and stirring Restless Dance productions since 'Precious'" - dB Magazine
2001	<i>in the blood</i>	The Queen's Theatre "an honest, deeply felt work that beautifully captures the painful, often ambivalent relationship between parents and their disabled children" - The Advertiser
2001	<i>Headlong (rework)</i>	High Beam Festival (Odeon Theatre) "the actions of the dancers are imbued with such heart and personality" - dB Magazine
2003	<i>The Singing of Angels</i>	Come Out Festival (St Peters Cathedral) "It was enough to turn even the most hardened cynic into a believer." - The Advertiser
2003	<i>Starry Eyed</i>	X Space Theatre, Adelaide "Restless holds its place as one of the state's most inspiring performance companies." - The Advertiser
2004	<i>Landmark</i>	High Beam Festival (Odeon Theatre) "...a further affirmation of this remarkable company's achievement over 13 years" - The Australian

Company History

Major Community Projects

- 1996 - 1997** ***Out There***
Dance workshops for young people with a disability in the Southern, Western and Northern metropolitan regions of Adelaide
- 1997** ***Kin***
Dance workshops for young people with a disability in the above regions exploring 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** ***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
- 2003** ***Swivel***
Open access Community Dance Classes for people with and without a disability.
- 2004** ***Tilt***
Open access Community Dance Classes for people with and without a disability

Chairperson's Report

The year 2003 was a consolidating year for Restless Dance under the artistic directorship of Kat Worth. The Youth Ensemble continued to mature in terms of the skills base and the opportunities presented to individual company members. The company's philosophy and work processes, which are such a vital part of its inspirational performances and successful workshop program, have helped secure an international reputation for Restless, which received an invitation to perform at a future International Festival of Disability Dance to be held in London.

The year began with the *HOME* project, which expanded the horizons of the Youth Ensemble into the world of singing, in a co-venture for Restless and The State Opera Company of South Australia. The project involved 12 young people with a disability and four without, five State Opera Young Artists and tutors, nine Restless tutors and artists, and directors and staff from State Opera and Restless and the Zephyr Quartet. *HOME* was jointly funded by the Major Performing Arts Board, the CCDB of the Australia Council and SPARC Disability Foundation.

HOME explored a range of notions of what home means and involved a series of dance and voice workshops for young people with and without a disability held during the period January 21st to April 1st. A public performance for 100 friends and family at The Opera Studio in Netley on 5 April was topped off by a lively discussion of the workshop process. Audience feedback was very encouraging.

It was disappointing that Restless was unsuccessful in winning funding for a separate Come Out production in 2003, but instead joined forces with the Tutti Ensemble to produce *The Singing of Angels* at St Peters Cathedral on 13 and 14 March. Audiences of 384 witnessed a stunning, moving production.

In July Sydney based choreographer, Michael Whaites was able to visit the company and work with the Youth Ensemble as the first step in the development of a new work for the 2004 High Beam Festival entitled *The Laminex Man*.

The final production for the year, *Starry Eyed*, was performed at the

AIT Arts theatre in Light Square from October 10-17. Directed by Kat Worth, with designer Gaelle Melis, lighting design by Geoff Cobham and music composed and performed by Heather Frahn, *Starry Eyed* was viewed by 821 people to critical acclaim. *The Advertiser's* Louise Nunn's affirmed that "Restless holds its place as one of the States most inspiring performance companies."

The Workshop program continues to be a vital part of Restless' work and a key platform for introducing the company to new audiences and recruiting new ensemble members. In 2003 the company ran a total of 110 workshops with 217 individual participants, 40% of whom were young people with a disability. There were 1021 attendances at these workshops. This is a different pattern of workshops from the previous year; in 2002 the company ran a total of 75 workshops with 324 individual participants, but only half as many (nearly 19%) were young people with a disability. There were 1380 attendances at these workshops. The difference is because in 2002 Restless was able to run a major series of workshops in schools as part of the Community Cultural Development Board (CCDB) funded project, *Headlong* Presentation and Promotion. This project continued into the first six months of 2003. This involved the company returning to schools which saw the *Headlong* performance to conduct workshops for young people with a disability. Workshops were also held at Flinders University, Magill Education Centre and Second Storey Youth Centre Tutors Daniel Daw, Lauren Smeaton, Dimitrios Vuthoulkas, Carolyn Ramsey, Anna Hickey-Moody, James Bull, Gemma Coley and Finegan Kruckemeyer provided the professional leadership and guidance for which the company has a growing reputation within the disability sector and beyond.

There were about a dozen community workshops conducted in 2003 including a series of 6 for Community Lifestyles in Murray Bridge, conducted mainly by Anna Hickey-Moody and Dimitrios Vuthoulkas.

The Open Access Workshop Project for 2003 was *Swivel*, a workshop for

young people with and without a disability, led by Sasha Zahra with tutors Finegan Kruckemeyer and Daniel Daw, held on Monday nights from 21 July to 22 September at the Estonian Hall in North Adelaide, which finished with a showing for friends and family. This project was funded by the Premier's Community Initiative and the cheque for \$6,750 was personally presented by our local member, the Hon. Jane Lomax-Smith, who later kindly agreed to become a patron of the company.

The Company has continued to seek ways to diversify its funding base, including seeking closer links with the corporate sector. Enlisting the support of patrons who are leaders in their fields will greatly assist this process, which will become a focus for the company in 2004-5. Active and supportive Board involvement in this venture is essential.

While funding from the State Government has continued, the future of ongoing Australia Council funding from the Dance Board is still under a cloud following the Dance Board review which began in 2002. But Restless continues to maintain high professional standards in performance and management to secure its unique and valuable place in the international disability and dance scene.

Restless continued its partnership with Australian Dance Theatre by exchanging workshops, and developed a relationship with Flinders University which increased the company's access to potential new company members through the Drama and Disability Studies departments and the Up The Hill Program.

Many thanks to the management team, Nick Hughes and Kat Worth, for their tireless work. They were ably assisted by a team of volunteers who worked on *Starry Eyed* especially Carolyn Ramsey, Shane Billet, Rachel Fisher, Sue and Andrew Coley and Julian Jaensch.

Thanks also for their support to Shermans Hairdressing Academy, Tatachilla Wines, Community Bridging Services, AIT Arts and The Royal SA Deaf Society Inc,

Simone Avramidis, Freddie Brincat, Sally Chance, Michael Fargos and Mari-

person's Report



Jane Lomax-Smith, Restless Dance Company Patron

anne Kidd, Justin and Wanjo de Leeuw, Roz Hervey, Leigh Milne, Helen Omand, Ingrid Voorendt and Jenni Worth.

The company suffered ongoing uncertainty about its accommodation at The World Dance Centre which was sold during 2003, and began searching in earnest for a new office and rehearsal space.

The Restless Board underwent some changes during the year and thanks are in order. Helen Bock resigned after

4 years' tireless service on the Board. Many thanks to Helen for her contribution, especially to the development of staffing policies and work practices at Restless. Thanks also to Nick Corbett, who resigned after 2 years as Treasurer. He was replaced in November by Tarnya van Driel, who has brought with her a wealth of experience in the production and financial management of theatre for young people. Bronwyn Sugars, an arts educator and former director of the Festival Centre's Education Program, joined the Board in February and has already contributed a great deal to policy development and strategic planning process for Restless.

The Board also welcomed Daniel Daw as the new dancer's representative on the Board, who along with James Bull provide valuable insights into and feedback from the Youth Ensemble, which also has its own Sub-Committee that meets at least monthly. Thanks to Board member Pamela Hansen for chairing this sub-committee.

Thanks to all Board members who continued to contribute throughout the year: deputy chair, Lee Anne Donnelly, Jim Scott, Caroline Ellison, Bronwyn Sugars, Tarnya van Driel, Pamela Hansen, Daniel Daw and James Bull.

During 2003 the Company Manager and the Board worked on a set of policies required for the Company to become a member of the Disability Service Provider Panel in 2004. The staff contracts were overhauled and a new Terms and Conditions for Restless Employees was developed along with a Letter of Appointment and revised Job Descriptions which form the contractual arrangement for Restless staff.

Many thanks to the Friends of Restless and all parents and friends who volunteered to help with front of house and productions and to those who offered their assistance in fundraising towards the proposed London Tour.

In 2004, our thirteenth year, we look forward to a new company home, our productions the *Landmark Double Bill: Starry Eyed and The Laminex Man*, and *Sustenance* and further development of our links with the disability sector.

Jane Russell

Artistic Report

2003 was a well balanced year for Restless Dance Company. The program was a healthy mix of youth ensemble dance productions and projects and Community Cultural Development programs that provided a space for the youth ensemble dancers to develop as performers, as tutors and as company spokespeople. In 2003 Restless worked with secondment and student placements from dance, theatre, disability and youth training centres, broadening the company's networks with outside organisations and increasing development opportunities for young people with and without a disability both inside and outside the company.

Youth Ensemble

During 2003 Restless welcomed five new youth ensemble members, Annie Lindner, Jess White, Jay Robinson, Alice Kearvell and Anna Maclean.

At the other end of the journey, graduation ceremonies were held for Rachel High and Nadia Ferenz. Thank-you to you both for your long years of membership and contributions to the company.

Thank-you to youth ensemble board members who served this year, James Bull and Daniel Daw.

The Youth Ensemble sub-committee met on numerous occasions, usually during rehearsal periods. Thank-you to board member Pamela Hansen for facilitating these meetings.

Productions

The Singing of Angels

As the sun began to set over the lawns outside the St Peters Cathedral, Rachel High and Dimitrios Vulthoulkas alongside 14 primary school children from Surrey Downs and Modbury South Special School began performing their dances to a roving audience making their way to the four entrances into the cathedral. Inside a cast of 130 something cast members from Restless Dance Company's youth ensemble and the Tutti Ensemble Choir dressed in layers of cotton underwear and tree-bark wings lined the cathedral while the audience filtered through. Once seated, the audience were presented with heavenly sound and song from the choir and a 15 minute *dance of life*

performed in the nave by the Restless youth ensemble accompanied by a new composition from Zoe Barry.

Starry-Eyed

Definitely the best part of this job! I skipped to work during the making of *Starry Eyed*. The development time for me working creatively with the company is an intrinsic part of my role as artistic director. My connections to the youth ensemble have been strengthened, allowing me to move forward and challenge the dancers in rehearsals and performance. Through my close involvement in the process I have been able to identify key phases of the creative schedule tracking where the youth ensemble ups and downs affect both the process and in particular the group dynamic. This insight will be advantageous in planning the next creative cycle for the company.

The contract ceremony for *Starry Eyed* involved each dancer presenting a 'success speech' to the company followed by champagne as the dancers signed their names in commitment to the rehearsal and production schedule. Each Restless production involves a contract ceremony that is written collaboratively and includes agreements by the dancers and staff.

Starry Eyed was a dance theatre work about life pathways, direction, choice and ambition. The dancers have questioned where they have come from, where they are going and what they are doing right now.

The work itself received fabulous response from peers, media and industry representatives. I am very proud of the dancers who collaborated professionally throughout the making and performance stages of *Starry Eyed*. Their support, respect and trust of me provided a positive and productive work environment.

I wish to congratulate the dancers on their wonderful work. I also wish to thank and congratulate the dancers on their abilities to discuss issues and overcome hurdles throughout the process, ensuring an honest and positive environment at all times.

I was thoroughly impressed to listen to the dancers speak about *Starry Eyed* at the 'Meet the Artists post

show forum. I was thrilled to hear the high level of ownership and enjoyment of the work expressed by the dancers. Youth ensemble individuals spoke with intelligence, maturity and an innate understanding of Restless Dance Company. The dancers advocacy work for the company extended to media calls, photo shoots and interviews including Stateline, Advertiser and Messenger Press.

As an artist, I revelled in the opportunity to work with Gaelle Mellis and Geoff Cobham. Two of Adelaide's renowned artists. Gaelle was tireless in her involvement, contributing extraordinary hours of design work and creative input into the piece. Geoff's lighting was divine. He worked with both Gaelle and I during production week, was extremely patient and aware of the dancers pace and needs and designed lighting that supported the work, yet powerfully artistic in its own right.

Dave Gadsden is not only a champion but the best production manager I have come across. What more can I say? Dave gave me the luxury of making my job one of artistic direction.

I am also grateful for the support of Anna Hickey Moody who Restless contracted as a project coordinator and rehearsal assistant. Anna supported Nick and I with administration tasks and supervised the ensemble when I had conflicting responsibilities. I simply could not have managed my workload without such assistance.

I would also like to acknowledge Shane Billet, a placement student from Mission Australia and Kelly Moritz, on secondment student from AIT Dance. Shane and Kelly assisted the project in various ways and were both extremely dedicated to the company and *Starry Eyed*.

The artistic peer group Garry Stewart, Tuula Ruppola and Teresa Crea were closely involved in supporting me throughout my directing process and challenged me to articulate my vision and direction of the work. The peer group also provided feedback on the rehearsal and performance outcomes and assisted with some problem solving. Their feedback on the peer process and the *Starry Eyed* outcome was extremely positive.

Artistic Report

A new relationship with Australian Dance Theatre

Garry Stewart (artistic director ADT), Carol Wellman (rehearsal director ADT) and myself designed a program creating artistic exchange between ADT and Restless Dance Company between 2003-2005.

In 2003 both companies observed rehearsal processes through rehearsal showings and a studio viewing of ADT's *Nothing*. Garry led three Thursday night ensemble workshops and participated in the artistic peer group during *Starry Eyed*.

This new relationship between the companies was initiated by Garry and I look forward to the artistic and organisational partnerships planned for 2004-2005.

Community Cultural Development

HOME

A partnership project with The State Opera Company of South Australia involving their Young Artists, the Zephyr Quartet and a team of Restless tutors

The *HOME* workshop program offered dance and voice workshops for young people with and without a disability. The workshop leaders, tutors, co-tutors and State Opera Young Artists delivered extremely professionally planned sessions. The creative team was quite outstanding and threw themselves into the project wholeheartedly.

The steering committee for HOME provided guidance and advice for the project in areas of Community Cultural Development, disability accommodation issues, opera, dance and tutor development. The steering committee members include Astrid Pill (performance director), Michael Masters (IDSC), Stephen Phillips (State Opera SA), Robert Petchell (CCD), Patrick Lim (State Opera Young Artist) Nick and myself.

HOME identified the diversity of living situations amongst participants. Workshop tasks included bringing items from home, making sounds unique to each house and developing movement and voice skills through games, songs and movement tasks.

The workshops also explored what makes a house a home, looking at safety and barriers in the house/home, What people love and hate about their homes and the sounds heard in people's houses.

Home concluded in a showing of workshop material directed by Astrid Pill on Saturday April 5th at the State Opera Studio. The 100 or so audience consisted mainly of family and close friends of the participants. I was very impressed by the way the team managed to present the workshop material. It looked great and maintained the integrity of the performers, acknowledging that for some people this was their first performance experience.

Headlong Presentation and Promotion
CCD Major Project from 2002 that was completed at the start of 2003:

Restless returned to many schools to conduct workshops as the third part of the three part deal we offered them:

- 1 A presentation about Restless in their school
- 2 A visit to see *Headlong*
- 3 A return visit to their school to conduct a workshop

There were about a dozen community workshops conducted in 2003 including Flinders Drama Centre, Flinders University Department of Disability Studies, Magill Education Centre, The Second Story and Ausdance SA and a series of six workshops with Community Lifestyles in Murray Bridge that were led by Anna Hickey-Moody and Dimitrios Vuthoulkas

Swivel

Open Access Workshop Project for young people with and without a disability

Swivel was a new term of ten workshops funded by the Premiers Community Initiative. The workshops were based on skills development and provided access for people with a disability to dance theatre training. The workshops were held at the Estonian Hall in North Adelaide led by Workshop Leader Sasha Zahra, Workshop Tutor Finegan Kruckemeyer and Workshop Co-Tutor Daniel Daw. The *Swivel* workshop program concluded on September 22nd with an informal showing to friends and family.

Kat Worth

Dancers Report



The Singing of Angels

The Singing of Angels

The project was a fantastic collaborative experience and provided opportunities to work closely with people from the other groups involved. The people from Tutti Ensemble and Dorothy Special School and Baffins all worked really well together and were very supportive of each other.

There was a really good vibe to the project which came from working with the others but also came from working in my rehearsal. The sessions went right in the centre of the performance space, you felt you could reach out and give your hands to them. It was really good being that close and the camera provided a really nice view.



Sharron Eved

Starry Eyed

We really enjoyed Kat's first major show with the company and we really like her approach to dance theatre. She looks at each individual dancer's needs and capabilities and is able to tailor the dance for the individuals.

We liked the intimacy of the X Space Theatre in AIT Arts. This was especially apparent during the post show forum where audience and dancers were able to communicate easily and openly. Doing the performance within an institution like the TAFE college gave a different feeling to the experience. There were always other people around so that it didn't feel so much "our space" as previous venues have.

The Youth Ensemble worked really well during the show with everyone listening to each other and giving feedback. It felt like a professional dance company because of the close connections within the Youth Ensemble.

The Youth Ensemble Subcommittee

The Youth Ensemble Subcommittee meetings are vital. They provide a forum where we can sort out problems within the group, bring ideas to check in with each other. It's really important that you know that you are all going on the same journey.

James Bull & Daniel Drew
Dancers Representatives

Company Manager's Report

for the Annual General Meeting
Restless Dance Company 27/4/03

2003 was a difficult year in terms of a number of unsuccessful grant applications, mainly for workshop series for young people with a disability. These remain the most troublesome aspect of the company's operations to find consistent funding for. While we were able to mount two productions, the first of these (*The Singing of Angels*) was done on a minuscule budget and was not able to contribute to the core costs of the company. We were however, able to maintain a reasonable level of workshop activity.

One consequence of this was a forty thousand dollar decrease in annual turnover from the previous year. The company was however, still able to finish the year showing a modest surplus.

We were visited during the year by Australia Council staff members who are involved in the push to "harmonise" application and reporting formats across the arts. They were very complementary about the standard of the company's financial reporting and cited our reports as examples of good practice to other arts companies.

The generic Marketing Plan developed with Marketing Consultant Fiacre Baker over the last two years has proved to be a valuable asset that continues to provide shape and direction to the company's promotional activities. Fiacre was also gave us a number of useful marketing tips that continue to bear fruit. (Tips such as: including a fax back form when faxing information and using the Newsletter to stay in touch with our client base). We have also developed our relationship with Kate Harnemann's company to manage press relations for us and this has contributed to raising our marketing profile.

SAYAB were able to grant the company a small "inflationary increase" for the year which has provided some relief regarding core costs and the company

was granted a modest increase in its Health Promotion funding but it is disappointing that the level of support from the Dance Board remains frozen. Nonetheless, I am hopeful that the resource base of the Company will improve in future years and see the work of the Company go from strength to strength.

Nick Hughes
Company Manager



Rest



2003



Wendy
Restless
DANCE COMPANY

Restless Dance Company Patron

Jane Lomax-Smith

Members, Board of Management

Jane Russell	Chair	Executive Officer of the Dunstan Foundation. Wide arts administration experience.
Lee-Anne Donnelly	Deputy Chair	Wide arts management experience including with Australian Dance Theatre, Fringe and Come Out Festivals and the Australian National Playwrights Centre.
Nick Corbett	Treasurer (part year)	Qualifications/ Experience: Qualified accountant with Hattam McCarthy Reeves. Left Board 4/2/03
Tarnya Van Driel	Treasurer (part year)	General Manager with Australian Festival for Young People (Come Out) Previously General Manager of Patch Theatre. Joined Board 4/11/03
Caroline Ellison	Board Member	BA App Sc (Disability Studies) Developmental Educator, MINDA Inc & Flinders University. Highly respected advocate of disability rights
Kat Worth	Board Member	Artistic expertise: BA Dance, Artistic Director of Restless Dance Company
Pamela Hansen	Board Member	Disability sector expertise: Job Co-ordinator, Personnel Employment, Barkuma Inc.
Helen Bock	Board Member (part year)	Qualifications/ Experience: Youth/arts expertise: Education Officer, Adelaide Festival Centre, Founding member Feast Festival. Board member of Australian Festival For Young People (Come Out). Left Board 4/2/03
Bronwyn Sugars	Board Member (part year)	Qualifications/ Experience: Education Officer in charge of all outreach education officers in SA . Joined Board 29/4/03
James Bull	Dancers Rep with a disability	Dancer with Restless Dance Company Youth Ensemble
Daniel Daw	Dancers Rep with a disability (part year)	Dancer with Restless Dance Company Youth Ensemble. Joined Board 29/4/03
Jim Scott	Parents Rep	General management expertise

Staff

Kat Worth	Artistic Director
Nick Hughes	Company Manager

Financial Statements

Statement of Financial Performance for the year ended 31 December 2003

	2003	2002
	\$	\$
REVENUES FROM ORDINARY ACTIVITIES		
Performance	6 029	10 617
Sponsorship	38 050	50 000
Participation Fees	6 114	5 802
Grants	165 538	178 926
Other Revenue	9 135	22 523
Total Revenues	224 866	267 868
EXPENSES FROM ORDINARY ACTIVITIES:		
Salaries and Fees	142 299	177 850
Production	30 969	29 780
Marketing	19 835	22 214
Administration	29 499	35 871
Total Expenses	222 602	265 715
NET PROFIT	2 264	2 153

Statement of Cash Flows for the year ended 31 December 2003

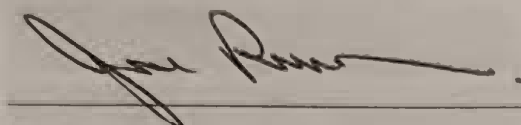
	2003	2002
	Inflows (Outflows)	Inflows (Outflows)
	\$	\$
CASH FLOWS FROM OPERATING ACTIVITIES:		
PAYMENTS:		
Salaries and Fees Expenses	(143 756)	(183 895)
Production, Marketing and Other	(67 075)	(116 254)
	(210 831)	(300 149)
RECEIPTS:		
Government and other Grants	240 140	282 604
Other revenue	2 959	31 000
Interest	3 310	4 253
	264 409	317 857
Net Cash provided by / (used in) Operating Activities	35 578	17 708
NET INCREASE (DECREASE) IN CASH HELD	35 578	17 708
CASH AT 1 JANUARY	123 168	105 460
CASH AT 31 DECEMBER	158 746	123 168

Statement of Financial Position as at 31 December 2003

	2003	2002
	\$	\$
CURRENT ASSETS:		
Cash assets	158 746	123 168
Receivables	-	695
Prepayments	3 168	4 625
Total Current Assets	161 914	128 488
NON-CURRENT ASSETS:		
Plant and equipment	4 499	4 840
Total Non-Current Assets	4 499	4 840
Total Assets	166 412	133 328
CURRENT LIABILITIES:		
Payables	14 414	9 003
Grants in advance	106 667	82 258
Equipment Provision	3 000	3 000
Provision for employee entitlements	4 000	4 000
Total Current Liabilities	128 081	98 261
NON-CURRENT LIABILITIES:		
Provision for employee entitlements	3 015	2 015
Total Non-Current Liabilities	3 015	2 015
Total Liabilities	131 096	100 276
NET ASSETS	35 316	33 052
EQUITY:		
Retained Earnings	33 052	30 899
Current Year Earnings	2 264	2 153
TOTAL EQUITY	35 316	33 052

Statement by Committee

In our opinion, the attached Financial Statements of the Restless Dance Company Incorporated, being the Statement of Financial Performance, Statement of Financial Position and Statement of Cash Flows for the year ended 31 December 2003 and notes thereto, present fairly, in accordance with the Associations Incorporations Act (1985), Statements of Accounting Concepts, applicable Australian Accounting Standards and applicable Urgent Issues Group Consensus Views. In addition, internal controls over financial reporting have been effective throughout the reporting period.



Jane Russell
CHAIR • RESTLESS DANCE COMPANY INCORPORATED



Tarnya Van Driel
TREASURER • RESTLESS DANCE COMPANY INCORPORATED

RESTLESS DANCE COMPANY INCORPORATED

Grants and Sponsorship

	2003	2002
	\$	\$
Sponsorship		
Arts SA -Health Promotion (03/04)	24 000	
Arts SA -Health Promotion (02/03)		20 000
Country Arts SA	600	
Premier's Community Initiative	6 750	
Community Benefit SA		5 000
Perpetual Foundation		5 000
SPARC Disability Foundation	6 500	
Community Bridging Services	200	
Total Sponsorship	38 050	30 000
Grants		
Dance Board, Australia Council	65 000	65 000
Community Cultural Development Board, Australia Council	35 258	38 942
South Australian Youth Arts Board	52 740	52 100
Arts SA	8 000	22 224
Ausdance		660
Australian Festival for Young People	4 540	
Total Grants	165 538	178 926

Sponsorship

BARRY J BIGGS

PUBLIC ACCOUNTANT

Telephone: (08) 8410 7366
Facsimile: (08) 8410 7388

53 Wright Street
PO Box 6620 Halifax Street
ADELAIDE SA 5001

INDEPENDENT AUDITOR'S REPORT TO THE MEMBERS OF THE RESTLESS DANCE COMPANY INCORPORATED

Scope

I have audited the financial statements of the Restless Dance Company Incorporated for the year ended 31st December 2003, consisting of the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows and the accompanying notes. The Board of the Restless Dance Company Incorporated is responsible for the preparation and presentation of the financial statements and the information contained therein, and has determined that the accounting policies used are appropriate to the needs of the members. I have conducted an independent audit of the financial statements in order to express an opinion on it to the members. No opinion is expressed as to whether the accounting policies used, and described in Note 1, are appropriate to the needs of the members.

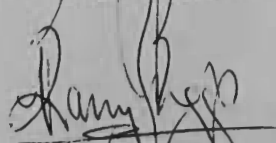
I disclaim any assumption of responsibility for any reliance on this report or on the financial statements to which it relates to any person other than the members, or for any purpose other than that for which it was prepared.

The audit has been conducted in accordance with the Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. The procedures in respect of the audit included examination on a test basis of evidence supporting the amounts and other disclosures in the financial statements and the evaluation of accounting policies. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with Australian Accounting Concepts and Standards and statutory requirements.

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

Audit Opinion

In my opinion, the financial statements present fairly the financial position of the Restless Dance Company Incorporated as at 31st December 2003 and the results of its operations for the year then ended, in accordance with applicable Statements of Accounting Concepts, applicable Accounting Standards, the Association Incorporation Act (SA) and accounting policies described in Note 1 to the financial statements.


BARRY J BIGGS
DATED THIS 26th

DAY OF February 2004

Starry Eyed

The Dancers

James Bull
 Gemma Cobby
 Claire Coulter
 Patrick Daw
 Lisa Goodburn
 Patrick High
 Adam Hickey-Moody
 Sulmaz Khazaei
 Finegan Kruckemeyer
 Annie Lindner
 Anna Maclean
 Andrew Nixon
 Ana Retallack
 Jay Robinson
 Stuart Scott
 Lauren Smeaton
 Dimitrios Vathoulkas
 Understudy:
 Martin Scott



Starry Eyed was a dance theatre work about life pathways, direction, choice and ambition. The dancers questioned where they came from, where they are going and what they are doing right now.

For many people, life is a routine of day to day existence, survival, choices and outcomes. It can be hard work maintaining life. *Starry Eyed* pressed 'pause' on the living-cycle and explored how the future is made up of the past and how the decisions we make today affect the futures we wish to create.

Starry Eyed was not so much about what the dreams actually are but more about why we have them and how we include them in our life planning and decision making. *Starry Eyed* was about what makes us ambitious about reaching our goals and what we need to do to get where we want to go.

It is interesting that many people hold onto dreams of the future while at the same time thinking they may never happen. What might life be like if the dreams did come true? How would your life change? Would you be the same person? We discovered that perhaps success is not a destination rather a process through which we discover ourselves.

Kat Worth
 Director

Starry Eyed was performed in the X Space Theatre in the AIT Arts Building, 39 Light Sq, Adelaide. in October 2003. It was the major performance work for Restless Dance Company for 2003.

Direction	Kat Worth
Designer	Gaelle Mellis
Lighting Designer	Geoff Cobham
Music Composed and performed	Heather Frahn
Starry Eyed Artistic Peer Group:	Teresa Crea, Tuula Rupolla & Garry Stewart

Home

HOME was a 12 week dance and opera workshop program for young people with and without an intellectual disability aged 15-33 living in metropolitan Adelaide facing issues around accommodation, the lack of it, their desire to have their own and the process of transition from moving away from home. HOME explored people waiting and thinking about finding appropriate independent living opportunities and those who have recently moved into accommodation.

The dance and opera workshop program explored issues around peoples' living situations. HOME was about peoples' living environments, who they live with, the transition from family to independent living and identifying what makes a house a home.

The young artists group of the State Opera, provides young opera artists with mentorship and professional opportunities within the context of the State Opera of South Australia.

The four, 'young artists', opera singers (Patrick Lim, Adam Goodburn, Prue Hompas and Sharon Olde) collaborated with the workshop tutors (Astrid Pill, Anna Hickey-Moody, Sasha Zahra, Finegan Kruckemeyer, Lauren Smeaton, Daniel Daw, Rachel High, Sulmaz Khazaei & Andrew Nixon) and participants during the workshops in the



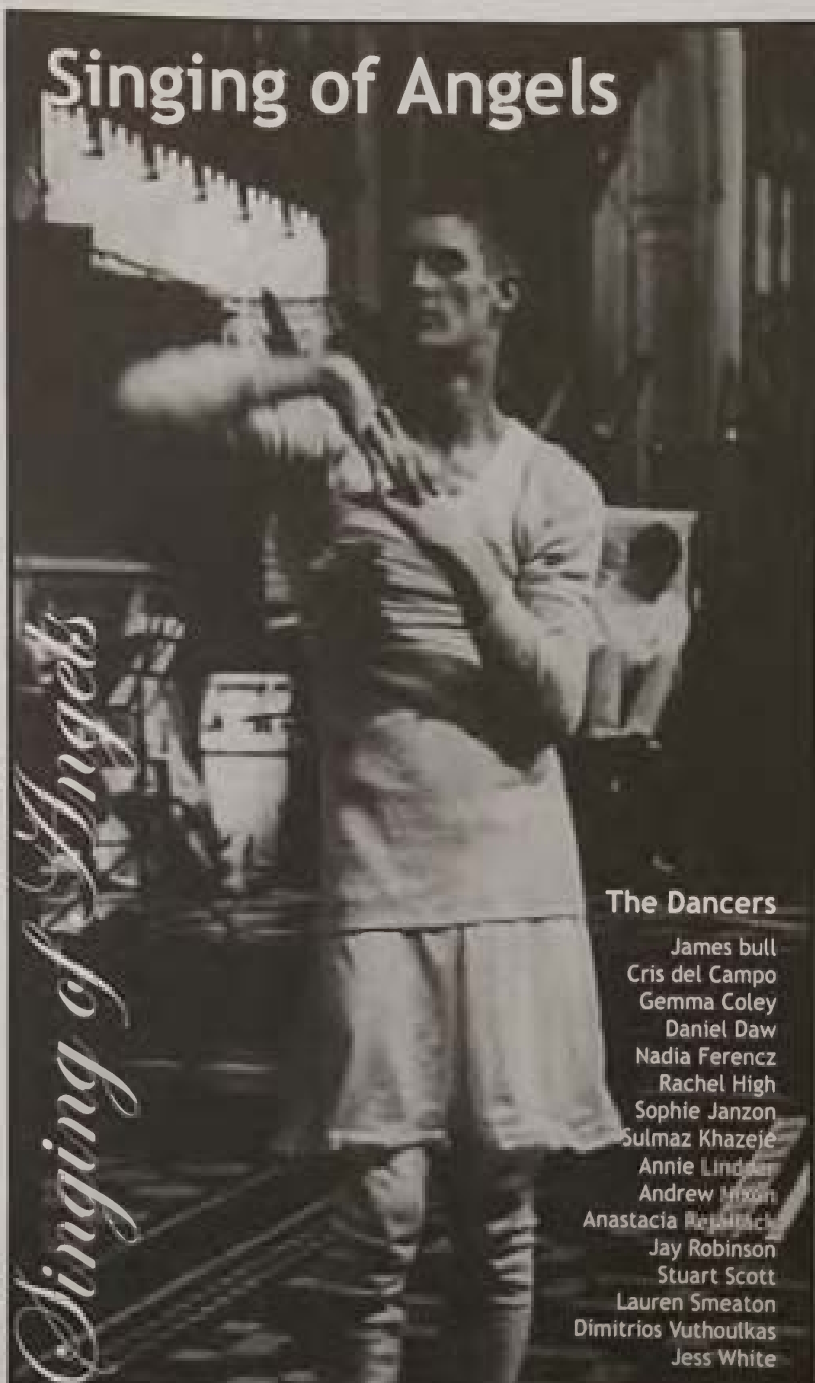
creation of workshop and performance material. The young opera artists led vocal warm-ups and exercises and presented Opera.

On Saturday April 5th 2002 the HOME participants presented their workshop material to an audience of family, close friends, industry representatives and colleagues. The showing consisted of workshop material from each group crafted by Performance Director Astrid Pill in collaboration with the participants and tutors. Anthony Hunt assisted as repetiteur and further musical support was provided by the members of the Zephyr Quartet: Imelda Baligod (Violin I), Anna Webb (Viola), Vanessa Neagle (Violin II) and Hilary Kleinig ('Cello).



Workshop Participants and Performers

Daniella Albore
Ami Boundy
Richard Gates
Caroline Hardy
Katie Haynes
Dougie Jacobson
Alice Kearvell
Anna Maclean
Jenna May
Jason Morrow
Martin Scott
Charlie Taplin
Jeremy Tarca
Joshua Tarca
Ben Whishart



The Dancers

James Bull
Cris del Campo
Gemma Coley
Daniel Daw
Nadia Ferencz
Rachel High
Sophie Janzon
Sulmaz Khazeji
Annie Lindner
Andrew Nixon
Anastacia Repach
Jay Robinson
Stuart Scott
Lauren Smeaton
Dimitrios Vuthoulkas
Jess White

The *Singing of Angels* was a co-production involving Restless Dance Company and the Tutti Ensemble Holdfast Choir as well as some students from Surrey Downs Primary and Modbury Special Schools. The production was co-directed by Pat Rix and Brian Gilbertson.

The Dancers performed a fifteen minute segment in the middle of the performance. They were directed by Kat Worth.

Three performances were given in St Peters Cathedral in Adelaide as part of the 2003 Come Out Festival

Direction	Kat Worth
Design	Gaelle Mellis and Louise Dunn
Music composition	Zoe Barry
Music performance	Zoe Barry - cello Belinda Gehlert - violin

Reviews

Captive glances of pure emotion



LAI D BARE:
Daniel Daw
and Rachel
High with
Restless
Dance
Company
performing
in *Starry Eyed*.

Starry Eyed
X Space Theatre
AIT Arts, Light Square
Until Friday

RESTLESS Dance Company's new show *Starry Eyed* is an exciting and affecting leap into the mysterious territory that shapes our hopes and desires.

Created by artistic director Kat Worth with 17 Restless performers, the dance theatre work explores ideas about who we are, where we are going and where our dreams come from. The piece begins with the dancers on a darkened stage sitting in a shaft of light with their backs to the audience.

They start breathing in unison, stroking their hair and then peeling off in pairs to form shifting tableaux as they drape themselves over one another again and again.

A meditative music score composed and performed by Heather Frahn gathers momentum, as dried rose petals start

streaming from the ceiling and falling in red mounds on to the floor.

Frahn is on stage the whole time and her stunning music and soundscape, which gains in intensity throughout the performance, is a major factor in the success of the piece. So, too, are the starkly beautiful design elements by Gaele Mellis, and Geoff Cobham's striking lighting.

Meanwhile, the performers sweep the audience up in Worth's choreography, negotiating their way through the petals, reaching for the sky, cradling one another, leaping for joy, parting and uniting. When they line the front of the stage under a row of downlights, baring their souls in words barely audible above the music, the emotion in their faces is captivating.

Combining the talents of artists with and without disabilities, Restless holds its place as one of the state's most inspiring performance companies.

Louise Nunn

The Advertiser www.theadvertiser.com.au Tuesday October 14, 2003

Shifting harmony of voices, bodies

STREAMS of tiny red-dyed wood shavings falling continually to the stage provide a unifying influence in artistic director Kat Worth's new work for Adelaide's dance group for people with and without a disability.

The floor is scattered with shavings before the dancers begin to move from where they are seated upstage left, backs to the audience. Standing to one side, composer-musician Heather Frahn strikes a bronze bowl, more chimes join in and gradually the dancers unfold themselves, until one boy stands and gestures. Others begin making patterns and moulding shapes in the red flakes around them, and a girl rises and dances, swaying her body, flexing and bending.

A change of music signals greater activity — walking, lying down, pairs echoing each other with jerky arms, swivelling heads, fluttering hands. A boy in a wheelchair makes his own little dance. All 17 performers have

DANCE

Starry Eyed
Restless Dance Company, X Space Theatre, AIT Arts, Adelaide until Thursday. Tickets: \$6. Bookings: (08) 8212 8495.

something distinct to do, but there is a general sense of harmony as the movement swells, then dies away.

The next sequence is propelled by loud, clunky industrial sounds and rhythms. There is much running and rolling about the floor. Voices are heard, imperfectly, but a few words, including "joy" and "future" can be heard, providing some link to the proclaimed theme of the work — directions in life, choice and ambition.

Movement accumulates; bodies turn, feet extend to their utmost, some dancers give a sense of desperation, others of elation, then everything sinks

back into quietness again. One boy begins moving the others into a straight line downstage and they begin to speak, softly, and by the time all have arrived, there's a pleasant babble. It suddenly stops, the music quickens, and individual moments of dance grow into a general melee. Frahn moves through the throng singing a wordless, strong melodic line and the dancing grows in intensity, with turning, jumping, and shavings, which have never ceased to pour down, thrown. Calm descends with darkness and the end.

Starry Eyed is far more abstract than most previous works from Restless, and while in its development the performers and their collaborators may have believed they were producing a work about where they are going in life, this is not conveyed to the audience. Instead, what we see is a series of movement sequences.

Alan Brissenden

Heavenly experience

The Singing of Angels
St Peter's Cathedral
Friday

PAT Rix and Brian Gilbertson couldn't have picked a more heavenly setting for their latest collaboration. Against the majestic backdrop of St Peter's Cathedral, rustic angels dressed in spencers, petticoats and blue gum bark wings, sang and danced their hearts out. It was enough to turn even the most hardened cynic into a believer.

The richly blended harmonies of the Tutti Ensemble Holdfast Choir and cherubic dancers of the Restless Dance Company created a vision of transcendent beauty. Students from Surrey Downs Primary and Modbury Special School ably assisted as angels-in-training. Fittingly, the central theme wrestled with eternal questions of identity, the meaning of life and the existence of an afterlife.

In the opening tableaux, depicting pre-birth and birth, dancers froze in recumbent positions. As tenor Alistair Brasted movingly sang of his celestial visions, they slowly awoke and made their way down the centre aisle in a sombre procession, hands outstretched in supplication. As the accompaniment became livelier, dancers lunged forward and leapt in the air. In the last passage, their movements slowed, signalling the waning of their lives. For the final, arresting image, a wheelchair-bound angel tenderly cradled his dying mate.

Throughout, the choir seamlessly melded voices in melodies which incorporated classical, jazz, folk and rock elements. Despite this risky mix, the music composed by Heather Frahn, Zoe Barry and Alies Sluiter slowly built in intensity to a rousing and satisfying conclusion.

Katherine Goode

The Advertiser www.theadvertiser.com.au Tuesday, March 18, 2003



pulse — messenger.net.au/pulse

DANCE THEATRE

Expressing dreams

■ **RESTLESS** is a youth dance company with a mission: to include and train dancers both with and without intellectual disabilities, and to develop dance theatre pieces specifically for them to perform as an integrated group.

Its aim is not to produce dance work that is "about" disability, but rather to encompass broader themes and experiences that are common to everyone.

Starry Eyed is about desires and expectations, about the way we imagine the future and the way we make our own futures.

The 17 dancers perform with a kind of dreamy intensity that is extraordinary to watch.

The choreography highlights the unique expressiveness of each dancer. It combines individual freedom of movement with brief scenarios about the ways that people intervene in each other's lives.

The dancers enact moments of confrontation, intervention, co-operation and trust.

The original thinking and hard work of director Kat Worth are apparent throughout.

The stage is dramatically lit but otherwise simple, using an all-purpose prop of something that looks like red-gold confetti occasionally raining lightly down on the dancers and building up in little heaps on the floor.



Anastacia Retallick amid the falling rose petals.

STARRY EYED:

Restless Dance Company
X Space, AIT Arts, Light Sq, city
Until October 17

This wonderfully suggestive substance, which turns out to be a kind of potpourri of dried rose petals, becomes in turn treasure to be heaped up or clutter to be cleared, clay to be moulded or gardens to be dug, as the dancers enact their pursuit of their dreams.

Near the end there is an intensely moving and powerful confrontation where the dancers line up at the front of the stage, all talking quietly but passionately, direct to the audience, about their dreams for the future.

— KERRYNGOLDSWORTHY

Eastern Courier, October 15, 2003

Eastern Courier, October 15, 2003

Major Supporters

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

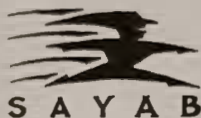
The South Australian Government through the South Australian Youth Arts Board and Arts SA (Health Promotion Through the Arts).

Premier's Community Initiative

SPARC Disability Foundation



Government
of South Australia



Positive
minds
attract

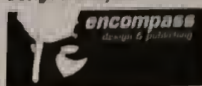
Community Support

Australian Dance Theatre, Australian Festival for Young People (Come Out), Community Bridging Services, Country Arts SA, Shermans Hairdressing Academy, Tatachilla Wines, The State Opera Company of SA, AiT Arts and The Royal SA Deaf Society Inc.

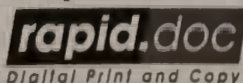
And many thanks to the following individuals for their support:

Simone Avramidis, Shane Billett, Freddie Brincat, Sally Chance, Libby Chapman, Naida Chinner, Teresa Crea, Rachel Fisher, Michael Fargos and Marianne Kidd, Arlene De Leeuw, Justin and Wanjo de Leeuw, Patrick Lim, Anna Hickey-Moody, Roz Hervey, Sophie Hyde and Bryan Mason, Michael Masters, Leigh Milne, Kelly Moritz, Helen Omand, Robert Petchell, Stephen Phillips, Astrid Pill, Carolyn Ramsey, Tuula Rupolla, Garry Stewart, Ingrid Voorendt, Jenni Worth and Sasha Zahra.

Design and layout



Printing



Annual Report 2003

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