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**RESTLESS DANCE  
THEATRE**

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# **ANNUAL REPORT 2008**

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## PURPOSE

To collaboratively create professional calibre dance theatre with young people who predominantly have an intellectual disability

## VISION

To present unexpectedly real dance theatre works by youth and professional ensembles to local and national audiences

## MISSION

To stretch artistically and develop wider markets for our work

## GUIDING PRINCIPLES

### Exploration:

through artistic risk taking

### Collaboration:

creating mutual ownership of achievements

### Calibre:

ensuring our work and governance is of the highest standard

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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.

# COMPANY HISTORY

- 1993-1994 IKONS**  
Come Out Festival  
*Norwood Town Hall, Adelaide*  
Next Wave Festival  
*The Gas Works, Melbourne*  
– "a visual and musical feast" *THE AGE*  
– "exhilarating" *THE ADVERTISER*
- 1994 LOVE DANCES**  
Adelaide Fringe  
*Odeon Theatre, Adelaide*  
– "It's an attitude which makes 'Love Dances' a winner" *THE ADVERTISER*
- 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*
- 1995 GIGIBORI**  
Brave New Works Program  
*The Space Theatre, Adelaide*  
– "amazing... rich... inspirational" *THE ADELAIDE REVIEW*
- 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*
- 1998 THE FLIGHT**  
High Beam Festival  
*The Space Theatre, Adelaide*  
– "complex and challenging" *THE ADVERTISER*  
– "effective and brilliant ensemble" *DB MAGAZINE*
- 1999-2000 PRECIOUS**  
Come Out Festival  
*Cirkidz Hall, Adelaide*  
Adelaide Season  
*SA Opera Studio, Adelaide*  
Sydney Paralympic Arts Festival  
*York Theatre, Seymour Centre, Sydney*  
– "inspiring and humbling" *THE MESSENGER*  
– "another of those shining works that, like the best dance, confirms the power of movement to stir the imagination and the emotions" *THE AUSTRALIAN*
- 1999 DRIFT**  
Fest West 99  
*Outdoor roving performance commissioned by Adelaide City Council, Adelaide*
- 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*
- 2000 PERFECT MATCH**  
Adelaide Season  
*Odeon Theatre, Adelaide*  
– "powerful and elemental" *THE ADELAIDE REVIEW*  
– "bold and confronting" *THE ADVERTISER*
- 2001 HEADLONG**  
Come Out Festival  
*Queen's Theatre, Adelaide*  
– "art happens at Restless performances" *THE ADELAIDE REVIEW*  
– "a physical theatre work of power and impressive discipline" *THE AUSTRALIAN*
- 2001 PROXIMAL**  
Adelaide Season  
*The Queen's Theatre, Adelaide*  
– "an honest, deeply felt work that beautifully captures the painful, often ambivalent relationship between parents and their disabled children" *THE ADVERTISER*
- 2002 HEADLONG**  
High Beam Festival  
*Odeon Theatre, Adelaide*  
– "the actions of the dancers are imbued with such heart and personality" *DB MAGAZINE*
- 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*
- 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*
- 2004 LANDMARK**  
High Beam Festival  
*Odeon Theatre, Adelaide*  
– "...a further affirmation of this remarkable company's achievement over 13 years" *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*
- 2005 VOCABULARY**  
Coproduction with ADT  
*Space Theatre, Adelaide*  
– "...Expressive powers of this quality remind us of the transcending power of the arts." *THE ADVERTISER*
- 2006 CONTINUAL UNFOLDING OF NOW**  
High Beam Festival  
*Odeon Theatre, Adelaide*  
– "a joy and a delight." *RADIO ADELAIDE*
- 2007 REBEL REBEL**  
Adelaide Season  
*Odeon Theatre, Adelaide*  
– "I saw dancers becoming artists for the future" *REAL TIME*
- 2008 SAFE FROM HARM**  
Adelaide Season  
*X Space Theatre, Adelaide*  
– "...impressive and satisfying..." *THE ADVERTISER*
- 2008 THE HEART OF ANOTHER IS A DARK FOREST**  
Melbourne Fringe Festival  
*DanceHouse, Melbourne*  
Co-production with *Rawcus Theatre*  
– "...a mighty work of art that will change the way you look at the world." *SUN HERALD*

## MAJOR PRODUCTIONS

- 1993-1994 OUT THERE**  
Dance workshops for young people with a disability in the Southern, Western and Northern metropolitan regions of Adelaide.
- 1997 KIN**  
Dance workshops for young people with a disability in the above regions exploring participants' thoughts about their families.
- 1998 VIVIDHA – DIVERSITY**  
Community Dance Workshops embracing Indian cultural themes and exploring cultures of disability.
- 2000 – 2001 COLOUR MY SELF**  
Dance workshops for people with a disability. Conducted in the Adelaide Metropolitan regional areas of the Intellectual Disability Services Council.
- 2001 LIFESPAN**  
Three Community Dance Workshops for a range of ages and incorporating a visual artist, a photographer and a visual artist.
- 2002 – 2003 HEADLONG Presentation & Promotion**  
Workshops in schools and with Youth Groups involving sessions both before and after visits to see the performance.
- 2003 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.
- 2005 DOT TO DOT**  
Tutor training program for people interested in the Restless ways of working.
- 2005 SWERVE**  
Open access Community Dance Classes for people with and without a disability.
- 2005 – 2008 GROWTH SPURT**  
Music and movement project for 2 – 3.5 year olds with a disability in the Salisbury region.
- 2006 CROSS ROADS**  
Tutor training program for people interested in the Restless ways of working.
- 2006 SPRING**  
Open access Community Dance Classes for people with and without a disability.
- 2006 – 2008 RESTLESS CENTRAL**  
Extended workshop programs for day options clients in Adelaide.
- 2007 FOR CRYING OUT LOUD**  
Workshop/performance project with young people with a disability in Golden Grove.
- 2008 SOUTH EAST WORKSHOPS**  
Community Workshops in Millicent and Mount Gambier.
- 2008 BACK TO BACK THEATRE RESIDENCY**  
Back To Back workshops with members of Restless, Tutti Ensemble and No Strings Attached.
- 2008 DEBUT – THE DANCERS DIRECT**  
5 short dance works directed by Youth Ensemble members working with mentors.

## MAJOR COMMUNITY PROJECTS

# CHAIR'S REPORT

Restless Dance Theatre began the 2008 year with a significant to-do list. In essence it was to be a pivotal year. During 2008, while Restless continued to create high quality dance theatre, a new business plan for 2009 – 2011 and new Purpose, Vision and Mission Statements were developed. This was consolidated with success in increasing our Dance Board Funding.

This most positive outcome provides Restless with the foundation to continue to strive towards new initiatives to ensure the organisation provides increasing opportunities for individuals with a disability to explore all elements of dance theatre, including areas beyond performance, such as responding to the need for increasing professional opportunities for young disabled artists as future directors.

**THE ACHIEVEMENTS OUTLINED IN THIS REPORT REFLECT AN ACTIVE AND VIBRANT ORGANISATION THAT CONTINUES TO GROW AND DEVELOP AND IS NOT SATISFIED TO REST, HAVING ALREADY ACHIEVED HIGH STANDARDS OF ARTISTIC EXCELLENCE AND SOUND ORGANISATIONAL GOVERNANCE.**

This can be attributed to the strong professional foundation of support from Nick Hughes as Company Manager and Kirsty Martinsen as Administrator. Nick continues to securely guide the administration of the company while Kirsty's arrival has brought new energy and stability into the coordination of workshop and other community projects as well as the ever increasing day to day operations of the company.

2009 will see Restless welcome a new Artistic Director and the anticipation is palpable; another journey is beginning and this renewal is a time of high excitement and a commitment to working to create new and effective relationships and art. However, while welcoming a new Artistic Director, it is important to recognise and celebrate the significant contribution made by Ingrid Voorendt in her period of tenure guiding the artistic direction of our company. Ingrid's courageous and rigorous artistic vision and skill saw Restless move forward artistically in leaps and bounds in a short time. I congratulate Ingrid on her contribution to Restless; the collaborations and the opportunities she facilitated for young artists and we look forward to an ongoing relationship involving direction of a new work in 2009 – 2010.

As is the cycle of any organisation, the end of a year is also a chance to express appreciation for and reflect on the work of Board members who, in moving onto new challenges, leave their indelible mark on the company and to welcome those beginning with Restless. A sincere thanks to Jim Scott for seven years of commitment to the governance of Restless as Parent Representative on the Board and to Lee-Anne Donnelly for her efforts. Welcome to David Gadsden, Sandra Hopper and Kyra Herzfeld.

I wish to congratulate Bronwyn Sugars for her leadership as Chairperson in recent years and thank the members of the Board who each contributed significant time and expertise.

**Caroline Ellison**

2008 was a HUGE year here at Restless in many exciting and significant ways. We got a new name (Restless Dance Theatre) and a new logo to go with it, launched the company's new professional ensemble, collaborated on a triptych of short films and took the youth ensemble on tour to Melbourne, amongst other activities.

We submitted a successful triennial application, won an award and launched our first 'dancers direct' season. Restless' aim for 2008 was to stretch artistically, with a continued commitment to our guiding principles of exploration, collaboration and calibre.

It was a big year!

# ARTISTIC DIRECTOR'S REPORT

The first project for the year was *Safe from Harm*, launching the new Restless professional ensemble. Performers Zoe Barry, James Bull, Lorcan Hopper, Stephen Noonan, Anastasia Retallack and Mario Spate collaboratively devised and performed this new work, in collaboration with myself, Gaelle Mellis, Govin Ruben, Catherine Oates and Roz Hervey.

**ACCORDING TO THE ADVERTISER WE 'SIGNIFICANTLY UPPED THE ANTE BOTH IN THE MOVEMENT VOCABULARY AND IN THE DEGREE OF DIFFICULTY, WITH IMPRESSIVE AND SATISFYING RESULTS!'**

The youth ensemble's major project for the year was the production of *The Heart of Another is a Dark Forest*, a collaboration with Melbourne based theatre company Rawcus co-directed by myself and Kate Sulan. Two new dancers, Jay Kimber and Bonnie Williams, performed with Restless for the very first time. With a cast of 24, the project was an enormous and very rewarding undertaking. The production was very well received, with rave reviews and a Melbourne Fringe Award for Best Performance.

Several members of the youth ensemble were selected to be involved in Restless' first venture into the world of film. *Necessary Games*, an exciting collaboration with *Closer Productions* (Sophie Hyde and Bryan Mason) is a triptych of short dance films made with guest dance artists Tuula Roppola, Kat Worth and Paul Zivkovich. *Necessary Games* premiered at the 2009 Adelaide Film Festival. Developing movement for film and the thrill of being on set made the process both a challenging and enjoyable experience for Andrew, Dana, Jianna, Kyra, Lachlan, Lorcan and Stuart.

In November we hosted a residency by outstanding Australian theatre company Back to Back Theatre. Back to Back makes locally devised, globally relevant and significant theatre and is Australia's only theatre company with a full-time ensemble of actors considered to have an intellectual disability. Back to Back's philosophy and process places artists with disabilities at the creative core of the company. The major strand of the residency was a three day intensive performance making workshop for 11 artists from Restless, No Strings and Tutti, resulting in a showing which was a great success. This was a fantastic opportunity for artists from the three Adelaide companies to meet and work with each other.

In December Restless debuted a program of short works directed by five members of the youth ensemble, in collaboration with guest artists who mentored them through the making process. *Debut* was a significant opportunity for James Bull, Lorcan Hopper, Dana Nance, Anastasia Retallack and Stuart Scott, all dancers with an intellectual disability. Thanks to the mentors Alison Currie, Sam Haren, Katrina Lazaroff, Steve Mayhew and Jo Stone for guiding the directors through a process inclusive of and responsive to their skills, interests, and needs. I was delighted and proud to program *Debut* as my final project as Artistic Director and thoroughly enjoyed the inspired, surprising and often hilarious directing debut of Stuart, Dana, Lorcan, Ana and James.

Restless ran two successful terms of *Growth Spurt*, our music and movement workshops for 2 – 4 year olds with a developmental delay. The workshop teams were Sally Chance, Astrid Pill, Kyra Kimpton, James Bull, Alice Kearvall, Heather Frahn and Ian Moorhead. We also ran three terms of the popular 'Restless Central', a weekly community dance workshop for young people aged 15 – 26 disabled and non disabled. Thank you to workshop leader Gabrielle Griffin for her skill, energy and enthusiasm, and to her team of support tutors Kyra Kimpton, Bonnie Williams and Ana Retallack.

Earlier this year I made the decision not to renew my contract at the end of 2008, in order to return to Melbourne and focus on directing. However, Restless has been an important part of my artistic life since I first worked with the company in 1997, and I'm sure it will continue to be.

**IT HAS BEEN A JOY AND AN HONOUR TO WORK WITH RESTLESS AS ARTISTIC DIRECTOR OVER THE LAST TWO YEARS, AND I TRUST YOU ARE DESTINED FOR TRULY ASTOUNDING PLACES IN THE FUTURE.**

I would like to acknowledge the incredible people who made this year possible. Thank you to the youth ensemble dancers, who have been on quite a ride with me since we began collaborating on *Rebel Rebel* at the end of 2006. They have taught me an enormous amount, contributed so much to the work we have made together and continued to surprise me, make me think and make me laugh. They are a truly unique group of people who have really worked their way towards being a cohesive, solid and inspiring ensemble. Thank you to graphic designer Amy Millinch for her superb work on our new logo and look, which truly reflects the energy and individuality of this new generation of Restless. A resounding thank you to the dancers' families and supporters, the artists, associates, tutors and crew, board members, and everyone else who was part of Restless in 2008. I also want to acknowledge and thank the wonderful Nick Hughes, Kirsty Martinsen and Gaelle Mellis for all their support this year (and for being so excellent to work with), along with Ladykillers, Leon Koomen, Kyra Kimpton, Steve Noonan and Kate Sulan. Love and thanks to you all.

**Ingrid Voorendt**

# DANCER'S REPORT

The other day I sat down to reflect upon the past year of Restless Dance Theatre... was it this year that the company toured to Melbourne, launched a professional ensemble, had dancers direct five short dynamic works; hosted a Back to Back residency and collaborated to create the films, *Necessary Games* that won all those SASA awards?

## SURELY NOT ALL OF THE ABOVE IN ONE SHORT SWEET YEAR? BUT YES. EVEN HAVING BEEN INVOLVED IT'S HARD TO BELIEVE.

This year was Ingrid's baby, her energy and vision fuelled us all. There was an extraordinary output from the youth ensemble and undoubtedly our most innovative work yet. Not to mention a new company image, name and professional ensemble. What an incredible experience it's been for every one of us to work with such a motivated and driven woman.

The collaboration with Melbourne's Rawcus Theatre involved so many exciting aspects I don't think we could pick just one favourite, so here's a few of the highlights. There were the actual performances at Dance House, which sold out and won a Melbourne Fringe best performance award. Working with a dynamic bunch of new collaborators; Kate Sulan and all the Rawcus crew – new friends.

Flatting together as a company and having a blast with the fabulous Steve, Gabrielle and Jo. Being in Melbourne! Over all just wow!

The highlight of the year however was Ingrid's introduction of the *Debut* program. Five dancers, Anna, Stuart, Dana, James and Lorcan, each mentored by a professional artist, directed a short work. Other youth ensemble members then performed these works in the lusciously decked out Big Space, red carpets and all.

## THE AUDIENCE WAIT WITH ANTICIPATION. SUDDENLY A ROLLER DOOR AT THE BACK OF THE STAGE IS FLUNG OPEN. THE DANCERS ARE REVEALED ROCK'N OUT, MUSIC PUMPING IN THERE SWISH RIDE 'ICE ICE BABY' AND SO IT ALL BEGINS.

Giant scorpions filled the room, shoot outs and sports teams, tender and humorous first experiences shared. I've never jumped higher or harder than when working under Lorcan's direction. The quality and diversity of the work presented is a tribute to Ingrid and all past artistic directors. The character of the company and those within could not more rightly have been represented.

So thank you Ingrid for this and much much more. You leave us in an incredible place of strength. We wave good bye, but hope its not for too long.

**Kyra Kimpton**

# COMPANY MANAGER'S REPORT

Restless has for many years operated off a two part model consisting of: the Youth Ensemble and the workshop program with both parts supporting each other. We rely on the workshop program to source new young dancers for the Youth Ensemble and we rely on the Youth Ensemble to source tutors for the workshop program.

It has been a workable model but it has suffered from two major drawbacks.

Firstly, in most years the members of the Youth Ensemble only get to do one major performance and that performance has a large cast which makes it difficult to tour. We have addressed this drawback by adding a third part to the model: the new professional ensemble which produced its inaugural production *Safe from Harm* this year. This and subsequent professional ensemble works will not only give Restless a body of work with which to enter the touring market but will also provide real career opportunities for young disabled dancers. The professional ensemble was given a boost this year by the company receiving a one off extra allocation from the Dance Board of \$64,895.

The second major drawback of the model has been the stop start nature of the workshop program. Restless has been adept over the years at approaching a range of philanthropic and arts funding bodies to support a terms worth of open access workshops for young people disabled and non disabled. The list of supporting bodies is long, but not as long

as the list of bodies which have refused support. In some years Restless was only able to garner enough support for one term out of four.

But this has now changed.

## RESTLESS ACHIEVED SOLID FUNDING RESULTS FOR 2008 WHICH PUT THE COMPANY'S OPERATIONS ON A MUCH MORE SECURE FOOTING. AND THIS IS PARTICULARLY TRUE FOR THE WORKSHOP PROGRAM.

The decision by the Community Partnerships section of the Australia Council to grant the company \$80,000 for its annual program in 2008 has transformed the workshop program. Not only were we able to run three terms worth of open access workshops and two terms of Growth Spurt, we were able to adopt a proactive policy of reaching out to other

organisations to begin designing projects with them. In 2008 we began discussions with: the Down Syndrome Society of SA, the Autism Association and Siblings Australia. This new stability in the workshop program has also been greatly assisted by the Office for Disability and Client Services (ODACS) who made their annual funding contribution of \$20,000 recurrent. This ODACS funding supports: the open access workshops, Growth Spurt and workshops with Day Options clients.

The workshop program has always been the unseen part of the Company's operations; the submerged part of the iceberg that supports the visible tip of the public performances. With this newly achieved stability all the parts of the company can operate healthily and the new work and the workshops that Restless is able to produce will be of the highest calibre.

**Nick Hughes**

## COMPANY PATRONS AND STAFF

### PATRON

**Jane Lomax-Smith**

### STAFF

**Ingrid Voorendt**  
Artistic Director

**Nick Hughes**  
Company Manager

**Kirsty Martinsen**  
Administrator

**Gaëlle Mellis**  
Resident Designer

### MEMBERS, BOARD OF MANAGEMENT

**BRONWYN SUGARS** **Chair**  
(Part year – left Board at AGM)  
Education Officer in charge of all outreach education officers in SA.

**CAROLINE ELLISON** **Deputy Chair**  
(Deputy Chair assumed Chair at AGM)  
BA App Sc (Disability Studies) Developmental Educator, MINDA Inc. and Flinders University. Highly respected advocate of disability rights.

**JAYNE BOASE** **Treasurer**  
Program Manager, Governor's Leadership foundation, Leaders Institute of SA.

**INGRID VOORENDT** **Board Member**  
Artistic Director of Restless Dance Company.

**CAROL WELLMAN** **Board Member**  
Ex Assistant Director, Australian Dance Theatre.

**PAMELA HANSEN** **Board Member**  
(Part year) Job Co-ordinator, Personnel Employment, Barkuma Inc. Youth Ensemble advocate.

**STEVE MAYHEW** **Board Member**  
Artsworker in theatre and youth arts.

**KYRA HERZFELD** **Board Member**  
(Joined Board on 18/8/08)  
Marketing Manager of Australian Dance Theatre.

**DAVID GADSDEN** **Board Member**  
(Joined Board on 16/6/08)  
Props Manager with State Theatre Co. of SA.

**JAMES BULL** **Dancers' Representative**  
Dancer, Restless Dance Theatre

**KYRA KRIMPTON** **Dancers' Representative**  
Dancer, Restless Dance Theatre

**JIM SCOTT** **Parents' Representative**  
(Until AGM)  
General management experience.

**SANDRA HOPPER** **Parents' Representative**  
(After AGM)  
General management experience.

# FINANCIAL STATEMENTS

Statement of Financial Performance  
for the year ended 31 December 2008

Revenues from ordinary activities	2008	2007
Earned Income	29 663	26 397
Sponsorship	29 100	31 145
Grants & Subsidies	425 950	255 168
Other Revenue	—	—
<b>Total Revenues</b>	<b>\$484 713</b>	<b>\$312 710</b>
Expenses from ordinary activities		
Salaries and Fees	311 412	212 123
Production	75 618	28 714
Marketing	46 057	30 700
Administration	37 556	32 858
<b>Total Expenses</b>	<b>\$470 643</b>	<b>\$304 395</b>
<b>NET PROFIT</b>	<b>\$14 070</b>	<b>\$8 315</b>

Statement of Financial Position  
as at 31 December 2008

Current Assets	2008	2007
Cash assets	318 363	321 428
Prepayments	1 872	460
<b>Total Current Assets</b>	<b>\$320 235</b>	<b>\$321 888</b>
Non-Current Assets		
Plant and equipment	7 269	8 452
<b>Total Non-Current Assets</b>	<b>\$7 269</b>	<b>\$8 452</b>
<b>TOTAL ASSETS</b>	<b>\$327 504</b>	<b>\$330 340</b>
Current Liabilities		
Payables	15 208	25 659
Grants in advance	181 317	201 459
Provision for employee entitlements	52 637	40 300
<b>Total Current Liabilities</b>	<b>\$249 162</b>	<b>\$267 418</b>
Non-Current Liabilities		
Provision for employee entitlements	12 865	11 515
<b>Total Non-Current Liabilities</b>	<b>\$12 865</b>	<b>\$11 515</b>
<b>TOTAL LIABILITIES</b>	<b>\$262 027</b>	<b>\$278 933</b>
<b>NET ASSETS</b>	<b>\$65 477</b>	<b>\$51 407</b>
Equity		
Retained Earnings	51 407	43 092
Current Year Earnings	14 070	8 315
<b>TOTAL EQUITY</b>	<b>\$65 477</b>	<b>\$51 407</b>

Statement of Cash Flows  
for the year ended 31 December 2008

CASH FLOWS FROM OPERATING ACTIVITIES	Inflows (Outflows) 2008	Inflows (Outflows) 2007
Cash Outflows		
Salaries and Fees Expenses	(304 426)	(212 123)
Production, Marketing and Other	(153 880)	(92 271)
	<b>\$458 306</b>	<b>(\$304 394)</b>
Cash Inflows		
Government and other Grants	434 377	172 953
Interest	20 864	14 240
	<b>\$455 241</b>	<b>\$187 193</b>
<b>NET CASH PROVIDED BY / (USED IN) OPERATING ACTIVITIES</b>	<b>\$(3 065)</b>	<b>\$117 201</b>
<b>NET INCREASE (DECREASE) IN CASH HELD</b>	<b>(3 065)</b>	<b>117 201</b>
<b>CASH AT 1 JANUARY</b>	<b>321 428</b>	<b>204 227</b>
<b>CASH AT 31 DECEMBER</b>	<b>\$318 363</b>	<b>\$321 428</b>

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 2007 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.



**Caroline Elliston**  
Chair  
Restless Dance Theatre Incorporated



**Jayne Boase**  
Treasurer  
Restless Dance Theatre Incorporated

## GRANTS AND SPONSORSHIP

Sponsorship and other	2008	2007	Grants	2008	2007
Sunshine Foundation		5 000	Dance Board, Australia Council	155 000	75 000
Envestra	6 000	4 000	Community Partnerships section, Australia Council	80 000	
Morialta Trust		5 000	Community Cultural Development Board, Australia Council		34 465
Interlecutal Disability Services Council		556	South Australian Youth Arts Board	84 157	82 104
Community Benefit SA		15 000	Arts SA	32 192	750
Sydney Myer Fund	15 000		Country Arts SA	5 000	
Bedford Industries	1 000		Arts SA: Health Promotion (07/08)	30 000	30 000
Fundraising/Donations	1 620	1 589	Intellectual Disability Services Council		
Interest received and other	26 344	26 397	Office For Disability and Client Services	21 250	6 250
<b>Total Sponsorship and Other</b>	<b>\$49 964</b>	<b>\$57 542</b>	Office For Youth	630	
			Richard Llewellyn Arts and Disability Trust	16 400	20 000
			Other	1 321	6 599
			<b>Total Grants</b>	<b>\$425 950</b>	<b>\$255 168</b>

# 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 2008 consisting of the Statement of Financial Performance, Statement of Financial Position, Statement of Cash Flows and accompanying notes. On the preceding pages 8 and 9 is an abridged version of this Special Purpose Financial Report. 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 and 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 and 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 2008 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

05.03.2009

Date



**MAJOR WORK  
YOUTH ENSEMBLE**

**THE HEART OF  
ANOTHER IS A  
DARK FOREST**

**Winner of  
the 'best  
performance'  
award at the  
Melbourne  
Fringe**

Above photographer: Brett Brogan  
Below photographer: Paul Dunn



**RAWCUS  
ENSEMBLE**  
Steven Ajzenberg  
Clement Baade  
Ray Drew  
Rachel Edward  
Nilgun Guven  
Valerie Hawkes  
Paul Mately  
Mike McEvoy  
Kerryn Poke  
Louise Riisik  
John Tonso

**RESTLESS  
ENSEMBLE**  
James Bull  
Gianna Georgiou  
Lorcan Hopper  
Alice Kearvall  
Jay Kimber  
Kyra Kimpton  
Dana Nance  
Andrew Pandos  
Anastasia Retallack  
Stuart Scott  
Lachlan Tetlow-Stuart  
Bonnie Williams

**DIRECTORS' NOTE**

**When you stand in front of me and look at me,  
what do you know of the griefs that are in me and  
what do I know of yours? FRANZ KAFKA**

Can we ever really know another person fully?

Can we ever really know ourselves?

These questions were the starting point for an interstate collaboration between twelve Rawcus performers and twelve Restless performers. The work plays with strangeness and familiarity, looking and being looked at, hiding and revealing, mysteries, secrets and questions. Sometimes the more you know about a person the more you realise you don't know. As Paul, one of the Rawcus performers, said in response to hearing the Kafka quote above, "Everyone's life is a secret..."

The two companies began the collaborative process by sending each other questions (How long does it take you to go to sleep at night? What part of your body do you like best?) and responding anonymously to them (It takes me ages because of Rusty the dog barking; the freckle on my right foot). People found out specific and often intimate details about each other without having met. We then spent a creative development week together in late April and witnessing the two companies meet each other within an improvised performance was a spine tingling experience. We hope the production retains some of the energy of that afternoon of mystery, discovery and playfulness.

**Kate Sulan and Ingrid Voorendt**

**Kate Sulan  
Ingrid Voorendt**  
Directors

**Emily Barrie**  
Set Designer

**Esther Hayes**  
Costume Designer

**Richard Vabre**  
Lighting Designer

**Zoë Barry  
Jethro Woodward**  
Composition/Sound Designer

**Naomi Adams**  
Production Manager

**Chloe Gestier**  
Assistant Stage Manager

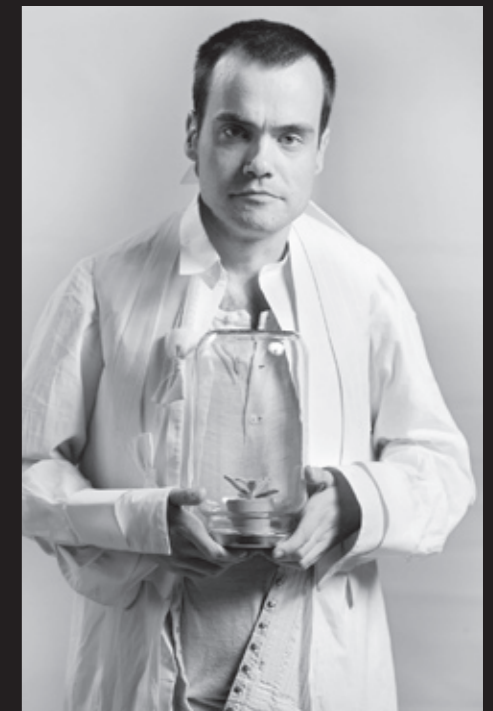
**Jacque Robinson**  
Rawcus Company Manager

**Nick Hughes**  
Restless Company Manager

**Kathryn Ross-Ballyhoo**  
Publicity

**Esther Hayes  
Emily Barrie**  
Skirt Designer

**Durran Reid**  
Skirt Constructionist



# MAJOR WORK PROFESSIONAL ENSEMBLE

# SAFE FROM HARM

**PERFORMERS**

Zoë Barry  
James Bull  
Lorcan Hopper  
Steve Noonan  
Anastasia Retallack  
Mario Spate

Photographer: David Wilson

*Safe from Harm* launched the company's new professional and touring ensemble and was different from the other works that Ingrid Voorendt has directed for Restless, which were all made with the Youth Ensemble with casts of at least 12 people.



The work was made collaboratively through a dance theatre process, with the performers making material in response to tasks and questions, and through improvisations and games.

**THE INITIAL STARTING POINT WAS THE CONCEPT OF DIGNITY OF RISK VERSUS DUTY OF CARE: THE TENSION BETWEEN OUR NEED TO TAKE RISKS AND OUR NEED TO BE SAFE.**

*Safe from Harm* moves back and forth between real and imagined dangers.



**Ingrid Voorendt**  
Director

**Gaelle Mellis**  
Set and Costume Designer

**Govin Ruben**  
Lighting Designer

**Catherine Oates**  
**Zoë Barry**  
Sound Composers

**Zoe Barry**  
Sound Performer

**Roz Hervey**  
Associate Director

**David Gadsden**  
Production Manager

**Brianna Meldrum**  
Stage Manager

**Damon Jones**  
Lighting Operator

**Craig Greening**  
Sound System Design

**Tia King**  
Costume Construction

**ARTISTIC PEER ADVISORY GROUP**  
Sally Chance  
Sam Haren  
Steve Mayhew

# Necessary Games won 4 awards at the South Australian Screen Awards in February 2009: Best short film, Best non narrative film, Best editing, Best production design

Photographer: Nick Hughes

# OTHER PROJECTS

## NECESSARY GAMES

*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 choreographers Paul Zivkovich, Kat Worth, and Tuula Roppola, production designer Gaelle Mellis and sound designer DJ TRIP.

**THE FILMS MADE WERE THREE 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 four years, and have an extraordinary ability to capture the style, pace and unique movement quality of the Restless dancers.

Restless develops performances through a collaborative process in which the young dancers disabled and non disabled 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.

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

## DEBUT THE DANCER'S DIRECTS



*Debut* was a program of short works directed by five members of the Restless Youth Ensemble in collaboration with guest artists, who mentored them through the making process. *Debut* was a significant opportunity for particular Restless dancers to try their hand at directing. The project was a response to strong enthusiasm and interest from members of the Youth Ensemble, and modelled on Australian Dance Theatre's *Ignition* program.

**DEBUT WAS SPECIFICALLY DESIGNED TO ENCOURAGE AND SUPPORT MEMBERS OF THE COMPANY WITH AN INTELLECTUAL DISABILITY.**

The artistic director led the process, providing structure and parameters. The outcomes were supported by minimal production values and design consultation, and presented in a context that supported and encouraged these first time directors.

The two performances of *Debut* were a huge hit with the audiences that crammed into the Big Space to see them.

*Debut* was supported by the Richard Llewellyn Arts and Disability Trust.

## BACK TO BACK THEATRE RESIDENCY

This was a nine day residency in Adelaide by outstanding Australian theatre company Back to Back Theatre, co-hosted by Restless Dance Theatre, No Strings Attached and Tutti Arts. The residency took place in November at the Big Space. The residency consisted of an intensive three day workshop in performance making, an open masterclass and a showing and talk about Back to Back's work. Back to Back makes locally devised, globally relevant and significant theatre. Based in Geelong, Back to Back is Australia's only theatre company with a full-time ensemble of actors considered to have an intellectual disability. Back to Back's philosophy and process places artists with disabilities at the creative core of the company. Their work is idiosyncratically driven from the performers perception of the modern world. This was an extremely valuable opportunity for Adelaide to host a pioneering theatre company whose work is internationally recognised, and for disability arts to impact profoundly on the wider arts community.

The major strand of the residency was a three day intensive performance making workshop for 11 artists from Restless, No Strings and Tutti. Each company nominated three or four outstanding individuals who were ready for such a significant professional development opportunity. These individuals were supported in the workshop by the respective artistic director of each company. This ensured support was available, that the artistic directors were aware of and connected to each artist's professional development, and that they too were given a significant professional development/mentoring opportunity, particularly through contact with Back to Back's director, Bruce Gladwin.

The visiting Back to Back Theatre artists were: Bruce Gladwin (artistic director), Marcia Ferguson (artistic associate), Scott Price (actor) and Brian Tilley (actor).

The project was supported by Arts SA.

# REVIEWS



... dignity of risk... the phrase recalls the dignity of risking the excesses of collaborative encounters.

**REALTIME 85**



This ensemble will give significant career opportunities to dancers with a disability.

**THE ADVERTISER**  
April 16, 2008



... director Ingrid Voorendt has significantly upped the ante both in the movement vocabulary and in the degree of difficulty, with impressive and satisfying results.

**THE ADVERTISER**  
April 23, 2008



Not theatre or dance in any conventional sense, *The Heart of Another* is a mighty work of art that will change the way you look at the world.

**HERALD SUN**  
September 26, 2008



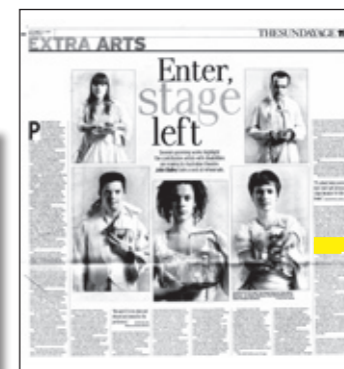
There are some beautifully accomplished dance sequences: one especially in which partners provide arms for each other in a scene of massed duets that produces a wonderful sense of bodily communication.

**REALTIME 87**



...'Have you seen a rainbow?' Exploring the mind of another is a human need that transcends all boundaries.

**THE AUSTRALIAN**  
September 19, 2008



Watching Rawcus and Restless productions is an intensely emotional experience, and some audiences find watching performers with disabilities, challenging bordering on voyeuristic.

**THE SUNDAY AGE**  
September 21, 2008



The episodic fragments become ever more personal, including an intimate moment between a blind, wheelchair-bound man and a young woman as they gently explore each other's faces...

**THE AGE**  
September 26, 2008

# WORKSHOPS AND OTHER PERFORMANCES

## WORKSHOPS

### ODACS WORKSHOPS

Part of the funding received from ODACS 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 the *North Link* program based at the Strathmont Centre.

**Workshop Tutors:**  
Gabrielle Griffin and Kyra Kimpton

### ONE OFF WORKSHOPS

#### Restless in the South East

The company received support from Country Arts SA and Bedford Industries to introduce Restless Dance Theatre to the South East. The project ran during September in Millicent and Mount Gambier with local people from schools and disability service organisations.

**Workshop Tutors:**  
Daisy Brown and Mario Spate

### ANFE WORKSHOPS

The Associazione Nazionale Famiglie Degli Emigrati Incorporated or ANFE contracted Restless to provide eight workshops split between two of their groups. The sessions ran in August and September in the Big Space at Restless. The groups ranged in age from 22 – 60.

**Workshop Tutors:**  
Gabrielle Griffin and Sasha Zhara

## RESTLESS CENTRAL

*Restless Central* is the company's regular open access workshop program for disabled and non disabled people aged 15 – 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 who have an intellectual 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 all year.

**Workshop Tutors:**  
Gabrielle Griffin, Kyra Kimpton, Anastasia Retallack, Bonnie Williams, Sally Chance, Lachlan Tetlow-Stuart, Jo Stone, Rachel High and Margot Politis

## GROWTH SPURT



*Growth Spurt* is the company's very popular music and movement workshop for young people (aged 2 – 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 terms 1 and 4, in the city and in the Holden Hill regions.

**Workshop Tutors:**  
Astrid Pill, Kat Worth, Sally Chance, Kyra Kimpton, Alice Kearvell, Anastasia Retallack, James Bull, Heather Frahn and Ian Moorhead

**Growth Spurt is the company's very popular music and movement for very young people aged from 2 – 4.**

Photographer: Nick Hughes



## 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, Arts SA (Richard Llewellyn Arts and Disability Trust and the Community Arts Development Fund), Country Arts SA and The Sidney Myer Fund.

Adelaide Centre for the Arts, Adam Internet, Bedford Industries, Community Benefit SA, Grote Business Precinct and The Office for Disability and Client Services.



## COMMUNITY SUPPORT

Adelaide City Council, Aspen Group, Boulderstone, Bunnings Mile End, Cooter Consulting for Adelaide West End Association, Community Bridging Services, Delta Television, Disability Services SA, ForestrySA, Kambitsis Group, Ladykillers, Lemac, Medina Grand Treasury Adelaide, National Camera Cranes, Oasis Point, The Royal SA Deaf Society Inc, The State Theatre Company of SA and U-Park.

## AND MANY THANKS TO THE FOLLOWING INDIVIDUALS FOR THEIR SUPPORT:

Julie Belwood, Michelle Bertossa, Prue Bickerton & Brett Williams, Bob Boorman, Freddie Brincat, Daisy Brown, Tullula Brown, James Bull, Sally Chance, Naida Chinner, Geoff Cobham, Dai Cookes, Robbi Cooter-Tims, Sasha Dalton, Chris Drummond, Caroline Ellison Catherine Fitzgerald, Gabrielle Griffin, Noel and Dianne Guerin, Sam Haren, Geoff Hodge, Felix Hopprich, Sophie Hyde and Audrey Mason-Hyde, Christine James, Alice Kearvell, Kyra Kimpton, Donna Laudonia, Tanja Liedtke, Pat Rix, P J Rose, Fiona Malcolm, Bryan Mason, Steve Mayhew, Gaelle Mellis, Hannah Moores, Ian Moorehead, Stephen Noonan, Richard Pak Poy, Mike Phillips, Astrid Pill, Anastasia Retallick, Tuula Roppola, Aila & Raimo Roppola, Katrina Sedgewick, Mario Spate, Amanda Stroet, Kate Sulan, Rebecca Summerton, Nicola Tate and Tracks Adelaide, Lachlan Tetlow-Stuart, Solon Ulbrich, Issac Walgos, Bonnie Williams, Carol Wellman, Kat Worth, Sasha Zahra, Jo Zealand and Paul Zivkovich.

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Illustration: Dana Nance



RESTLESS  
DANCE  
THEATRE