

Crossroad Arts Inc 2005 Annual Report



Mission Statement

Crossroad Arts' mission is to actively engage the community in collaborative works of art that reflect the needs and values of a diversity of people, create deeper and more meaningful connections and lead towards the building of a healthier society. We will accomplish this by bringing together a diversity of people from Mackay, other regional centers and rural areas in Queensland in the exploration and presentation of multiple art forms in bold creative ways that will tour and promote social transformation and celebrate shared values, a sense of belonging and collective identity. Integral to this journey is the empowerment of children and young people in exploring, developing and presenting dynamic art forms including the support and nurturing of emerging artists and the raising of the profile and practice of art and community cultural development in the Mackay region and beyond.

Executive Summary

Crossroad Arts is a dynamic company of community artists in Mackay and a significant player in community cultural development practice, quality theatre works, quality multi-art events and the professional development of young emerging artists throughout Queensland. The company's consistent ability to engage many diverse cultural target groups both in Queensland and overseas matched with outcomes of excellence has created for them a reputation as a leader in the arts community. There are 3 principle reasons for this achievement:

1. A firm unwavering belief and policy in the importance of art as a negotiated process, built on the sharing of values between a diversity of people.
2. That this process can lead towards great art and a healthy society.
3. A leadership that has the vision and drive to steer this mission and the collective support of a highly motivated and focused team of professional artists, volunteers and an active board who are prepared to support the leadership and the goals of the company.

Statistics from the company's 9 years of operation up to 2003 under one off project grants and self funding programs represented a significant output of quality work. With operational CIP funding in 2004 on a 3 year contract, the company has been able to increase its output and also consolidate the work with a particular emphasis on developing infrastructure programs with young people and developing partnerships both locally and throughout the state.

Programs such as the young film makers mentoring scheme, young playwrights program 'TRACKS' in partnership with Playlab and Queensland Theatre Company and the Young People's Theatre are good examples of how the company is laying down foundations for the sustainability of youth arts in the region. The partnership with The Australian South Sea Islander community has grown steadily over the past 12 months and resulted in an overseas tour of the play *Malao mo Hani* to Vanuatu and a major multi media project in partnership with Mackay Library, the State Library and MADASSIA on the history of the islanders.

While CCD work and Youth is at the very core of our operations, we will still continue to promote and extend our professional theatre program. Over the past 3 years the company has toured 4 plays to places such as Brisbane, Rockhampton, Moree/ah and Ambae Island in Vanuatu. Our reputation of excellence has resulted in the company being invited to partner Tropic Sun, Darwin Theatre Company and Just Us Theatre Ensemble in a new regional tour initiative as part of Arts Transit.

The values, principles and objectives of Arts Queensland's Cultural Infrastructure Program fit in well with Crossroad Arts Business Plan. The diversity of our multi-art programming, combined with our ability to consistently work with priority target groups identified by AQ places our company in a strong strategic position. We have clearly established a reputation for excellence across CCD and Theatre works. Our collective drive to make this happen will ensure that this company will prove to be an excellent investment in the future of Arts in Queensland.

Situation

Description of Company

Crossroad Arts is a not-for-profit multi arts company founded in 1997 and based in Mackay Queensland. Crossroad present a combination of high quality original theatre works, multi art productions and some classic theatre pieces. The company is directed by Steve Meyer-Miller who has a 20 year history of involvement in theatre and community cultural development work in association with local and interstate and overseas artists and artworkers invited to become involved on a project-by-project basis. The projects often target members of the local community who may have had little or no involvement in the arts. These groups have included the Indigenous community, Australian South Sea Islanders, People with disabilities, Young people and people who have English as a second language.

In 2002 Crossroad Arts leased an office and an eighty seat performance/ workshop space in Shakespeare Street Mackay as part of a building complex that includes, Mackay Women's Health Centre, A Child Care Centre, a Youth Support Worker and Pregnancy Help Office and an Endeavour School for people with disabilities. This new base has allowed Crossroad Arts to develop a number of collaborative partnerships with these organizations and to establish the theatre as a viable venue for theatre, visual art exhibitions and workshops, artist in residencies, the formation of a youth theatre and a tour venue for smaller companies.

Funding

Crossroad Arts has to date been funded through the Cultural Infrastructure Program of Arts Queensland. The company have applied to the Community Cultural Development of the Australia Council for a program grant in 2006. Other funding sources to sustain their 2006 operation will come from the Foundation for Young Australians, Mackay Crime Prevention Program, Mackay and Sarina RADF the Regional Arts Fund and Disability Services Queensland.

Community Relationships

Crossroad Arts' collaboration with people from diverse backgrounds and cultures has become a company hallmark. Over the years they have worked with communities including: Young people with Mental Health issues; Torres Strait; The Indigenous and Australian South Sea Islander Community and People in the Workplace. Strong relationships have also been established with local Pre-School, Primary and High Schools. Crossroad Arts has also established a number of partnerships with the Disability community, including Pioneer Employment, The Endeavour Foundation and Mackay Life Enhancements. The company has also undertaken projects in more remote parts of the region including the Moranbah and Middlemount mining communities, Mackay City Council, Artspace Mackay, The Entertainment Centre and in Vanuatu where they have established partnerships with Won Smol Bag Theatre and artists in Longana on Ambae Island.

Partnerships

A collaborative partnership with Queensland Theatre Company was established in 2002 as part of the regional partnership program. This has involved emerging and established QTC actors and writers working at Crossroad Arts and also touring with them on three productions. This relationship is expected to continue through 2005-6. In 2005 a partnership with Darwin Theatre Company, Just Us Theatre Ensemble in Cairns and Tropic Sun in Townsville was established to create an alternative regional theatre touring circuit as well as a sharing of professional expertise.

Values

Trust, Respect for difference, Support and Care for the Participants we work with.
Commitment to the quality of the work. Understanding that Art has the power to change and enrich a culture.

Goals

- i) To provide opportunities for a diverse range of people marginalised by geography, culture, age or ability to engage, participate and be empowered by the arts in a way that reflects the values and needs of their community.
- ii) To create bold, innovative and high quality programs which entertain, shake up and open up a wider audience to our work.
- iii) To develop partnerships with key government, non government, business and arts agencies that support policies of cultural development, creativity, inclusion, equity, difference and a belief in the common good.
- iv) To provide professional development opportunities and a nurturing / challenging peer environment for emerging artists working with Crossroad Arts.
- v) To support the growth of arts in our region by building a framework of cultural development which is able to articulate, negotiate and celebrate shared values in our community in the quest for a sense of belonging, sharing and collective identity.
- vi) To establish a well organized, supportive and sustainable administrative financial base for Crossroad Arts on - going growth and development.



The film 'Beats' in Wood St Mackay Aug 2004



Crossroad Art's dancer Sherri Smith with Minister for Arts Matt Foley, Mayor of Mackay Julie Boyd and Federal Member for Division De-Anne Kelly at the official opening of Artspace Mackay 2003.

History

Crossroad Arts was established in Mackay in 1997 by Steve Mayer-Miller after he returned from training overseas with Theatre Complicite on a professional development grant awarded by Arts Queensland. The company's first production 'Crossings' was staged at Paxton's Warehouse on the Pioneer River. This original work was part of a multi cultural project which featured professional and non professional actors, musicians and dancers from over 8 different cultures speaking their own languages on stage. It included Brisbane indigenous actress Roxanne McDonald. The production firmly established what is still today our working style of inclusiveness, of creating original work that reflects the human and physical landscape of Queensland and in presenting it in a bold, uncompromising and energetic way. Over the past 7 years the company have created over 10 original plays; 4 major visual art exhibitions, 3 films and a series of original dance pieces. During this time the company have collaborated with many diverse cultural groups including Young People, Aboriginal, Torres Strait Islander and South Sea Islander communities. The company's close association with Pioneer Employment Service over 7 years has resulted in a consistent number of clients with disabilities joining our projects. The same can be said about our strong relationship with primary and high schools in the region resulting in a high proportion of young people joining our projects and the schools utilizing our resources for skill development workshops. Our work has also taken us to outer regional areas such as Moranbah to set up community cultural development practices and to Middlemount where we went underground in the mines to complete a film project. In 7 years this company has steadily grown, building a solid reputation for cultural development practices that have gained a consistent project funding from The Australia Council. Critiques of our work has been covered in major articles in magazines such as Hands On and Art Work. The artistic standard of our work whether it be community cultural development or professional theatre has been praised by our peers in letters and also the press in Brisbane and in Mackay.



Shari Smith as Francis in Letters from River St



The cast of 'Letter from River Street'

We are in the business of cultural development and building high quality theatre productions.

Our uniqueness in this region is based on 6 strengths:

- 1) Our ability to combine art forms such as film, dance, music, visual arts and theatre and create environments where professional artists want to come together and experiment in creating original hybrid forms.
- 2) Our ability to create environments where professionals and non professionals can come together and have the generosity, belief and patience to work in a GGD framework alongside those who are less able, in the building of a healthy society.
- 3) Our passionate belief and the skills of a writer/director in linking our art with the local physical and human landscape and finding ways to tell our own stories.
- 4) The high artistic standard that we have been able to attain in both GGD and professional art work.
- 5) The teaching component in our work which has nurtured emerging artists to build futures for themselves and the Arts in Queensland.
- 6) The depth and extent of our partnerships with arts and non arts organizations in Mackay and throughout Australia.
- 7) The leadership of Crossroad Arts offers a dynamic creative energy and unwavering strength and determination in driving towards the setting up of a model for creating, promoting and nurturing arts and artists in the region.

Our market is therefore diverse. Existing in Mackay we have had to broaden our horizons on a number of levels to cater for a market that can be quite volatile. We therefore have branched out from our original theatre base and have created greater diversity in the way we market our product. This diversity is based on:

- i) The mixture of art forms we choose to use.
- ii) The spaces where we work.
- iii) The client groups we work with.
- iv) The subject matter we explore.

The diversity of our style and participating groups essentially means that audiences know that they will get something different each time they participate or see a Crossroad Arts work. It is this quality that keeps our work fresh, innovative and challenging.



The cast of Hole in my Shoe 2002
Workshop 2003



'Women's Health Centre Project'

History of Projects

1997

1997: 'Crossings' a CCD Theatre project in partnership with the Mackay Migrant Community.

1998-1999

1998: 'Crossing Streets'- a 2 year Youth projects working with marginalized young people and their relationship to public spaces.

1999: 'Cop'n the Head' a play with young people at risk.

2000

2000: 'Shades of White' A CCD project on the History of Debutante Balls in the Mackay region.

2001

2001: 'Shades of White': The Film on the history of Debutante Balls chosen for screening in Korea as part of the Australia Council Community Cultural Development exhibition on new Australian works.

2001: 'You come Fla La See' A 3 month Photographic and Film Project in partnership with the Aboriginal and Torres Strait Islander communities.

and CDEP. The project employed two Indigenous art workers under CDEP and resulted in a film and photographic exhibition. (RADP)

2001: *Letters from River Street*: A 6 month multi art project with the Disability community resulting in a 2 hr theatre production-employing 4 artists (Aust Council). "Last weekend I saw a piece of theatre that will stay with me for a long time, an expression of community enterprise and commitment..... This was community theatre at its best, using the musical, artistic and theatrical skills of local people, some with disabilities and some without, to create a work of immense power, using the resources of the community itself. This was up there with the best" - Courier Mail, Thursday Aug 2, 2001. Alison Coates.

2001: *Walls I have known* and *Our Place*: A solo theatre performance to mark the opening of the Mackay Town Hall followed by a documentary film on the outside of the Town Hall - employing 5 artists. (Mackay City Council)

2002

2001-2002: *Body Image*: A 4 month film, photographic and instrument making project in collaboration with young people with mental health issues- employing 4 artists. (Aust Council)

2002: *Stories from the Coalface*: A 6 month residency at the mining town of Moranbah culminating in musical instrument making, 2 films and the writing and performance of the play 'Out of the Blue'

Employing 5 artists including Indigenous actor Roxanne McDonald from the Queensland Theatre Company.

2002: *Hole in my Shoe*: a 3 month partnership with Opera North working with people in the community exploring the idea of collective memory. Employing 5 artists and culminating in the writing and performance of the play 'Hole in my Shoe' (Arts Qld)

2002: *Orwell's Animal Farm*- An original adaptation of Orwell's classic for 1 actor and musician - opened at Mackay Entertainment Centre for 1 week season in August 2002, touring in 2003 and part of Mackay 2003 Festival and Queensland Biennial ; Employing 3 artists.

2002: *Mango Dreaming*- a multi art presentation including 3D animation, live music and dance for the opening of the Mackay Arts Space, employing 9 local art workers- (Mackay City Council)

2003

2003: Women's Health & Information Centre Multi Art CCD Project resulting in the writing and performance of the play 'The Lives and Deaths of Eve Sherman'

2003: 2 week Season of 'Animal Farm' in Mackay for schools and mainstream community.

2003: Tour of Animal Farm to Brisbane and Rockhampton.

2003: Writing and Production of new work 'The Hollow' in partnership with QTC- Mackay Entertainment Centre.

2003: Arts in the Workplace- Partnership with Tri Q Services- Sculpture, music and Film
CCD Project.

2004

- Proj 1: Making of the Film 'Out of the Wasteland'
- Proj 2: Building of CD Rom for Escapes project
- Proj 3: Theatre Workshop Classes 8 weeks
- Proj 4: Musical Instrument Making Workshops
- Proj 5: Belong Youth Theatre CDD Project -
- Proj 6: Intensive Week Theatre Workshops for Young People
- Proj 7: Emerging Artists Mentoring Program-
- Proj 8: Clowning Workshops with Scott Will- QTC
- Proj 9: Writing and staging of new solo theatre work 'I knew Andy Warhol' for Artspace exhibition.
- Proj 10: Sarnia Theatre and Music Program-
- Proj 11: Writing, Staging and Touring of new work 'Giant over the Mountain' 12 weeks-
- Proj 12: Dreamtime Gundoo Indigenous Dance Group- 7 weeks
- Proj 13: 'BEATS' arts based alternative behavior program young males
- Proj 14: 'Seven Stories High' small schools tour 8weeks partnership QTC
- Proj 15: Writing and Performance of new Youth play- 10 weeks
- Proj 16: 'Our Space' Youths at Risk Film Project - 10 weeks, Mackay Sarnia Rockhampton



The cast from Out of the Blue 2003



Maria Porter from The Lives and Deaths of Evie Sherman 2003

CRITIQUES

"Animal Farm has been toured here. Independently from Mackay by Crossroad Arts Theatre, and the all Mackay talent on show is deeply impressive.....the effect is triumphant"

Ben Eltham Courier Mail Critical Review July 24 2003.

"The eight weeks I had in Mackay proved to be a really challenging, exciting and positive experience. Crossroad Arts plays a significant role in the Mackay Arts community and it was fascinating to see how this company operates."

Laurel Collins Queensland Theatre Ensemble Actor

"These 8 weeks have been incredible. The learning curve has been huge and the work challenging. "The Hollow" will be the foundation for future work. I look forward to many more projects with Crossroad."

Kellie Lazarus

Queensland Theatre Company Ensemble Actor.

"The work of Crossroad Arts successfully crosses over boundaries between performing, visual, multi media and community arts practice in an innovative manner that few regional arts companies are capable of achieving.....events that are critically engaging, enjoyable and innovative sets new standards for the sector"

Robert Heather Director Mackay Artspace

"Last weekend I saw a piece of theatre that will stay with me for a long time, an expression of community enterprise and commitment.....This was community theatre at its best, using the musical, artistic and theatrical skills of local people, some with disabilities and some without, to create a work of immense power, using the resources of the community itself.. This was up there with the best" - **Courier Mail, Thursday Aug 2, 2001. Alison Coates.**

"The Company and Steve work in a community cultural development context and the outcomes of their process speaks directly to the community from which it comes. He draws together different groups and individuals and gives them a voice in the development of the work using their skills and interests to ensure empowerment and ownership. The result is work of great intensity and diversity of style"

Sue Hunt General Manager Queensland Theatre Company July 2003.

Major Outcomes in 2005

PROJECTS

Proj 1: *Melek mo Hani* – Research, Writing, and Public performances of a new play. March – Dec.- Mackay Arts Festival; Vanuatu Independence Celebrations; QPACifica Conference Brisbane. -

Proj 2: *Tracks*- Youth Playwriting Program in partnership with Queensland Theatre Company as part of the regional partnerships program. March – Dec- Public Performances at Crossroad Arts Theatre.

Proj 3: *Free Fall* - Youth Multi Art Performance Project in Dance, Film and Music in collaboration with Brisbane band Water Logic and Centre Stage Dance Company. Public performances and forums at Mackay Arts Festival.- May- July

Proj 4: *Stori blong u mi* - Oral History/Video Documentary on the history of recruitment/blackbirding and settlement of Australian South Sea Islanders in Mackay from 1875-2005.

Proj 5: *In the Rough* – A Youth Theatre Production based on the writings of 5 young playwrights in the Tracks program.

Proj 6: *Youth Mentorships*: 4 young people working in film, music, and writing projects throughout the year.

Proj 7: *Glow*: Puppetry Workshops and performances with people with disabilities in partnership with Mackay Life Enhancement – 5 weeks

Proj 8: *Straw*: Creation of moving sculpture with children and parents from the International Adoptive Families of Qld Mackay and region Support Group for the Mackay Arts Festival

Proj 9: The Development of Theatre to the Edge- Alternative Arts transit Touring Circuit
Creation of 8 min video promo

NEW WORKS: 6 new plays and 2 videos

TOURING

10 day overseas tour of Vanuatu o *Melek mo Hani* and Theatre workshops with actors from Won Smol Bag Theatre.

CONFERENCES

JUTE Playwright's Conference – September

NARPA/ Arts Transit Conference- Ipswich- April

DARWIN: Theatre Across the Top meeting- Dec

Artistic Director/ CEO's Report

In 2005 Crossroad Arts continued to actively engage communities in an exciting array of multi art projects in the Mackay and South Pacific region. This was a year of new and ambitious developments. In March we introduced a playwriting program for young people in Mackay as part of the regional partnership program with Queensland Theatre Company. Writers of new work are at the core of what our company stands for. The development of original work reflects the nature of who we are and where we come from. I would like to thank Dr Ursula Dauth from Queensland Theatre Company for helping to initiate the program and to Kathryn Kelly the Director of Playlab for her inspired writing workshops in Mackay and her continued feedback and dialogue with the young writers over the web during the year.

All of the work that we have done in 2005 has been driven by a need to connect in a very real and direct way with our audiences, and to reflect the issues, hopes and yearnings of these people from our own backyard. The play *Melek mo Hari* began with conversations with our Australian South Sea Islander community and went on to tackle the issues of blackbirding, deportation and the right to question our government's past and present treatment of immigrants. The play was our first project with the local Australian South Sea Islander community and proved a triumph at the Mackay Arts Festival before touring overseas to Vanuatu. It showed once again that it was possible to develop new work with communities from the ground up using a cultural development model and to work with people with little or no experience to attain works of excellence. I would like to particularly thank Jeanette Morgan from MADASSIA who first raised the idea of creating a theatre work with their community in 2004 and to Rowena Trevie for her guidance during the process.

During the year we continued to develop a strong working relationship with the Australian South Sea Islander community. In August we began our film project *'Stoel blong u mi'*. The project which tells the story of Australian South Sea Islander recruitment and settlement in Mackay will be completed in February and represents another milestone for the company. Through funding from Queensland Stories and RADF we were able to employ Boyd Quakerwoot from the community to work with us as a trainee film maker. This project has been invited to perform at the QPACifica conference for Pacific Artists in December. Special thanks must go to Carrie Bics who was instrumental in gaining the funding for us on this project from Queensland Stories and to Julie Manway from Mackay Library for her assistance.

Another milestone in Crossroad Arts development was our official inclusion this year in the Arts Transit theatre touring circuit through Queensland. My special thanks go to Jane Atkins and the wonderful team of John De Feu, Suelen Maunier, Madonna Davies, and Jean Pierre-Voos who supported our company's bid to be part of that circuit. Following on from this, our company forged new strategic partnerships with Just Us Theatre Ensemble from Cairns, Tropic Sun from Townsville and The Darwin Theatre Company. With support from Arts Qld, Qld Arts Council and Northern Territory Arts, the companies are developing an alternative touring circuit in Northern Australia. Crossroad Arts have been commissioned by Qld Arts Council to make a promotional video of the concept to be shown at the 2006 Regional Arts National Conference.

As our company grows, so too does the level of administration and the need to operate a system that is transparent, as well as to balance that with a system that is flexible and straightforward. Following consultations with Arts Queensland we have introduced a new and more efficient accounting system. In 2005 governance has become an important focus for the company and we are currently in the process of including a lawyer on our board. My special thanks to our secretary Carrie Bics whose continued dedication and passion continues to inspire and remains ever strong, despite her move to Cairns earlier in the year. I would also like to thank our new Chairman, artist

John Pickup, whose wealth of experience in the arts industry will be of great benefit to our organization. John's CCD work with patients in hospitals, his skills as an award winning painter and his charity work make him an ideal ambassador for the arts and chairman for our company. I would like to thank our treasurer Sue Mayer-Miller for her hard working efforts in once again keeping our books balanced and successfully taking us through the transition to a new accounting system. While Sue will step down from the role as treasurer she will continue on the board as our representative in Education Queensland.

Finally I would like to thank Marion Hayes, Henry Laska and their team from Arts Queensland who helped our company in the CIP process during the year.

2005 has been a year of new and exciting initiatives for Crossroad Arts. Creative Partnerships with art organizations now extend throughout Queensland, over the top to the Northern Territory and to the South Pacific.

If the company is to continue growing, there are some on going fundamental issues that we must address. Funding is at the core of these issues. CIP funding from Arts Queensland has been an important step in our progress. We also need to look at other partnerships both in the cultural sector as well as the corporate world to find appropriate levels of sustaining the organization into the future. Administrative support is now a priority for the company and we are currently looking at different models to assist us in this field.

As a company who work in the field of cultural development as well as producing new works of excellence in multi media, writing and theatre we need to continue to search for new challenges in 2006. I look forward to working closely with our board in the challenges ahead.

Steve Mayer-Miller
Artistic Director/CEO



Melek mo Hani

The story of 2 South Sea Islander's search for a home.

90 minute new work theatre production performed to 2000 people in 2005



*Mackay Arts Festival—Crossroad Arts Theatre

*Won Smol bag Theatre – Port Vila

*Loquiataro Village Ambae Island

*Longana- Chief's Nakumal Ambae

*St Patricks College Ambae

*QPACifica Conference Brisbane

Maseng Enoch as Fadi and Andrew Satini as Moses Lingetua

In March two South Sea Islanders arrived at Crossroad Arts enquiring about a play that was going to be written about Australian South Sea Islanders. They had read a notice in the MADASSIA newsletter. Maseng Enoch and Andrew Satini had no theatre experience. For over six months they worked together with Steve Mayer-Miller on the creation and eventual presentation of the play *Melek mo Hani*. Their stories, songs and experiences were first written up in chalk over the black walls of the theatre space. Acting training in movement and voice followed. The stories were then improvised until the skeleton of a script was created. After 10 drafts the play was eventually written and premiered at the Mackay Arts Festival in July. The play was based on 2 stories. Lingetua who was blackbirded in 1875 and saw his family deported back to the islands in 1907 and his grandson Moses Lingetua a busker whose expired visa lands him in a detention centre and possible deportation. The play was very well received and judged the hit of the festival. The company then received an invitation from the Vanuatu government to bring the play to the island's Independent celebrations. In Port Vila Crossroad Arts performed at Won smol Bag Theatre and also ran acting workshops with the 20 actors. They then travelled to Ambae Island performing to hundreds of islanders at many villages. At each performance the actors conducted forums. In November the company received an invitation from the director of the Queensland Performing Arts Centre, John Kotras for *Melek mo Hani* to perform in Brisbane as part of the QPACifica conference. We have also been invited to perform at the Darwin Festival and Alice Springs in 2006.



Workshops at Won smol Bag Theatre Port Vila

Free Fall

Experimental music, dance and film combine for Mackay Arts Festival

A collaboration between Crossroad Arts, Brisbane new wave band Water Logic and Centre Stage Dance Company.



Warm up time with dancers and musicians



Scott and Yusukai Akai



Bridie



Musician Scott McCormachie

In May, preparations began for a completely new performance concept involving Water Logic a new wave experimental youth band from Brisbane working with local young dancers from Centre Stage Dance Company. The band and the dancers communicated their ideas over the net and did not rehearse until the public performances at the Mackay Arts Festival. On the night, the music and dancing was daring and exciting. It was complimented by experimental film images from young film makers working with Crossroad Arts. A number of students from the Conservatorium attended the shows and at the end of the week one of the bass players joined in with the band. It was a credit to all those young artists for the risks they took in creating this wonderful spontaneous performance piece and also their courage in conducting forums with the audience after the performance.

Water Logic has gone on to bigger things with a youth grant from Arts Qld and a one month residency at the Judith Wright Centre.

Post Performance Forum



Tracks

A playwriting program for young people in Mackay as part of the regional partnership program with Queensland Theatre Company.



Playwriting workshops at Crossroad Arts

The importance of nurturing young writers in this region who are able to write stories about their own landscape and experiences is vital when so many of today's voices come from other places and other experiences. Thanks to the efforts of Dr Ursula Dauth and Kathryn Kelly from Playlab five new young playwrights have emerged from the program and will see their work performed during the 'In the Rough' workshops in December.

Rhannon Jone's thoughtful drama 'Jungle out there' investigates the human condition as a zookeeper analyses a group of animals including a mongoose, mouse, Siberian Tiger, orchard mantis

and an American Bighorn Sheep.

In Reef Jamieson's back stabbing adventure play 'Death of the Black Charlotte, we take to the high seas with pirates, plundering everything they can get their hands on, including each other.

Ashley Hausenschild's intense and intriguing monologue 'That's Life' is a modern take on the character of Bottom from a *Midsummer Night's Dream*, revealing his tragic qualities.

Ashley followed this up with 'Will and Testament' in which a woman's life is put under the microscope during a judgement scenario and is found to be a failure.

In Trapped, Emi-Jai Palmer has written a thriller involving 4 young people trapped in a room, while Rebecca Hall's 'That's Life' shows the journey of three elderly men from life to after life.



Kathryn Kelly



Playreading with Anne Newborn

Stori blong u mi

A video oral history project tracing the history of recruitment and settlement of Australian South Sea Islanders in Mackay: Artists: Boyd Quakerwoot, Anton Mayer-Miller, Steve Mayer-Miller



Rhianon and Eryn Penola
Re-enacting the deportation
of South Sea Islanders on
board the Solway Lass (photo John Pickup)



Rowena Trevie tells the story of her grandmother's
blackbirding on Ambae Island.

Early in 2005 the Mackay and District Australian South Sea Islander Association MADASSLA approached Crossroad Arts to document their history. Following financial assistance from Queensland Stories and Mackay City Library, Crossroad Arts began their most ambitious multi media project. It would mean converting our theatre space into a film set, conducting many interviews against a green screen and a series of re-enactments using local islander actors. It also meant a great deal of research and the collection of pictorial and written documentation. On Ambae Island in Vanuatu our crew travelled hours across rugged terrain in the back of a truck to search for the beach and village of Walarigi. It was the beach where Rowena Trevie's grandmother

Natofilings was blackbirded in 1875 at the age of 15 with her friend Lucy Queero. When we reached the village we met with the chief and presented him with a manuscript given to us by Rowena

of her family history. The villagers recognised the name Natofilings and took us to the beach where the kidnapping took place. 2 young girls then re-enacted the incident for us as we filmed. In November we travelled with 10 islanders and 3 crew to the Whitsundays to film on board the old schooner Solway Lass on what life must have been like for the islanders once they were taken to Australia. The project is expected to be completed in February 2006.



Re-enactment in the Ship's hold

Taken in the studio of Crossroad Arts



Editor Anton and Camera Operator

Mentoree Boyd Q employed as part of the Crossroad
creative team.

Glow

A puppetry project with Mackay Life Enhancement Inc working with people with disabilities on black light theatre and shadow puppetry- Artist Wanda Bennett.

Using foam, polystyrene fabric and the techniques of black light theatre Wanda Bennett worked with a group of 10 people during the year to create a magical world of jungle creatures and space aliens in the creation of a short puppet play.



Strut

The creation of a moving sculpture with children and parents from the International Adoptive families of Qld Mackay and Region Support Group. Artists: Rosemary Payne and Wanda Bennett.



Mentorships

Crossroad Arts have steadily built up a mentorship program that allows for young people in the region to develop their work in consultation with a professional mentor.

In 2003 Adam Cruise came to us through the Youth and Information Referral Service and worked on our musical composition program creating a number of original Hip Pop Tunes. Darius Otab worked throughout the year on our film program and created a short video on the exploits of a plastic bag which is in the final stages of editing.

Birra-Lee Furini came to us from CDEP and in her first week created the storyboard for the first scene in the film *Stori blong u mi*. Birra-Lee travelled with us to film on location at Airlee Beach on board the tall ship Solway Lass. She is involved as an actor in the youth theatre project *In the Rough*. In 2006 Birra-Lee will continue her training in film making and join Steve Mayer-Miller in a partnership theatre/film project with the Indigenous Performing Arts Company Kooemba Jdarra on the stories of a Wik Woman. The filming will take place in Cape York.



Adam Cruise – Music Composition



Darius – Young Film Maker



Birra-Lee Furini: Young Film maker



Boyd Quackerwoot

One of our key mentorships has been with film maker Boyd Quackerwoot. Boyd joined us through MADASSIA and through an RADF grant is working on the *Stori blong u mi* project. His developing skills as an interviewer, camera man and editor as well as strong work ethic will ensure a strong legacy will continue in the Aust South Sea Islander community on future projects.

In the Rough

For six weeks a group of young actors completed an actor training course with tutor Anne Newborn in preparation for the In the Rough Intensive Week. Anne took the actors through basic Improvisation and Physical Theatre skills as well as voice work.

In December Queensland Theatre Company ensemble actor Emily Tomlins travelled up from Brisbane to work with the actors in an intensive week of preparation for the performance of the plays from the Tracks program.



Olivier Snoid as George
in Rebecca Hall's play
'That's Life'



Rebecca Hall as Melanie
in Emi-Jai Palmer's
play 'Trapped.'



Reef Jamison as 'M'
in Ashleigh Hainschild's
play 'Will and Testament'



Birra-Lee Furini as Sakum the
pirate in Reef Jamison's play
'Death of the Black Charlotte.'



Alex Corben as Iago and
Leon Wasserman as Gambit
In 'Death of the Black Charlotte.'



Emi-Jai Palmer
as 'I' in
'Will and

Testament'



The cast in Rhiannon Jones
Play 'Jungle out there.'



Rhiannon Jones as
Goldmine in 'Death
Of the 'Black Charlotte.'



Ashley Hainschild as the
Siberian Tiger in
'Jungle out there.'

Those who have worked with Crossroad Arts in 2005



Professionally employed Artists in 2005

Lindsay Foo
 Andrew Satini
 Maseng Enoch
 The band Water Logic
 Yuskai Akei
 Scott Mc Connichie
 Nik Mayer-Miller
 Centre Stage Dance Co
 Wanda Bennett
 Rosemary Payne
 Anne Newborn
 Emily Tomlins
 Kathryn Kelly
 Anton Mayer-Miller
 Boyd Quackerwoot

Young Artists Professionally employed

The Band Water Logic-Nik Yuskai Scott

Young Artists engaged in Projects

Rhiannon Jones

Emi-Jai Palmer
 Brian Stagg
 Reef Jamison
 Alex Comben
 Ashley Hauenschild
 Kimberley Sternes
 Hayley Williams
 Birra-Lee Furini
 Lindsay Smith
 AJ Minniecorn
 Denzil Porter
 Shannon Baggow
 Jai Arrow
 Rhiannon Penola
 Erryn Penola
 Carmen Fewquandie

TOTAL; 40 Artists 14 employed on contracts 26 volunteer artist

CCD- Participants

Rowena Trevie Winnie Boah Bob Boah Jeanette Morgan Noeline Choppy
 Kathleen Mathews Elizabeth Warren Zion Kiera Salbina Boah
 David Morgan Stuart Morgan Issac Fewquandie, Olivier Sneid

30 members of Adoptive Families
 10 from Mackay Life Enhancement
 20 from Won Smol Bag Theatre Workshops TOTAL = 74 CCD participant

Treasurer's Report

The following information is based on Crossroad Art's official half yearly financial report to Arts Queensland from Jan 1 to June 30 2005- compiled by Flor Hanley and Associates (The figures for the 2005 calendar year will be available following the audit in February 2006)

Up to June 2004 Crossroad Arts had a total income of \$42,818.65 with a total of expenses at \$39,617.70 leaving a surplus before tax of \$3200.95.

During 2005 Crossroad Arts received it's second year of CIP funding from Arts Qld of \$30,000 from a total of \$60,000 for the full year. Another source of funding came from the Breakwater Casino Fund of \$4544 which was used to purchase a laser colour photocopier allowing Crossroad Arts to create it's own posters and marketing material. Other sources of funding came from the Mackay Regional Arts Development Fund of \$7176 which contributed to the cost of the company's first overseas tour to Vanuatu in July 2005.

Crossroad Arts continued to raise revenue through it's own efforts of \$938.51 through workshops held in film making and theatre.

One of the central objectives of Crossroad Arts is the employment of artists. In the first half of 2005 Crossroad Arts employed 1 full time Artistic Director/CEO and 3 contracted artists as well as a part time administrative assistant for a total allocation of fees of \$29,474.48.

I would like to take this opportunity to thank the committee for their hard work & commitment to Crossroad Arts and I would like to announce that I am stepping down from my position as treasurer.

Sue Mayer – Miller
 Treasurer



Crossroad Arts Inc
418 Shakespeare St
Mackay, QLD 4740
Ph: 49535122
ABN: 30352 549 862

Children and Youth Activities Statistics 2004 – 2006

2004

Children 0-12

2004- Children Storytelling and Music Program

Tour of 8 Prim Schools x 30 x 3 perf per school = 720 children

Day Care Centres and Kindergartens = 80

Giant over the Mountain – 4 shows 250

Sub Total = 1050

Youth 12-36

2004 – Belong Youth Theatre Program –

Mitani HS 20 wk shops x 15 students = 300

Mackay HS 4 wk shops x 30 students = 120

Fitzgerald PS 10 workshops x 30 students = 300

- Head Above Water Film Project with Young People at Risk

Rockhampton 10 young people x 30 workshops = 300

Sarina 8 young people x 20 workshops = 160

Mackay 6 young people x 8 workshops = 48

BEATS – Film and Music Crime Intervention Program –

Mackay - 8 young people at risk x 12 workshops = 96

Youth Theatre Project

Mackay – 15 workshops x 6 participants = 90

TOTAL = 1414

2005

Children 0-12

International Adoptive Families Visual Arts Project

10 participants x 8 weeks = 80

Youth 12-26

Melek mo Hani Sth Sea Islander Theatre

Pioneer HS 100

Mirani HS 100

Mackay HS 100

Youth Audiences: 120

Overseas Youth Audience in Efate and Arifan Is: 900

Sub Total = 1320

Free Fall Youth Music and Dance Project

Centre Stage Dance Co: 8 dancers x 10 workshops = 80

Water Logic Band: 3 x 8 sessions = 24

Audience = 80

Sub Total = 184

Stori blong yu mi Sth Sea Islander Film Project

Participation of Film Crew = 4 x 80 sessions = 320

Participation of Actors and Voiceovers = 6 x 25 sessions = 150

Participation by young villagers = 60

Sub Total = 530

In the Rough Youth Theatre Project

Participation by actors 10 x 5 sessions = 50

Tracks Playwriting Program

Young writers, 5 participants x 20 workshops = 100

Glow: Disabilities Puppetry Program

8 participants x 6 workshops = 48

Youth Mentorship Program

4 young people x 20 sessions = 80

TOTAL = 2392

INDEPENDENT AUDITOR'S REPORT
TO THE MEMBERS OF
CROSSROAD ARTS INC.

SCOPE

We have audited the attached financial statement of the CROSSROAD ARTS INCORPORATION for the period 1st January 2005 to 31st December 2005. The Committee is responsible for the preparation and presentation of the financial report and the information contained therein and have determined that the basis of accounting used is appropriate to the needs of the members. We have conducted an independent audit of the financial report in order to express an opinion on it to its members. No opinion is expressed as to whether the basis of accounting used is appropriate to the needs of the members.

The special purpose financial report has been prepared for distribution to the members of the Association for the purposes of fulfilling the Committee's accountability requirements. We disclaim any assumption of responsibility for any reliance on this report or on the financial report to which it relates, to any person other than the members, or of any purpose other than that for which it was prepared.

Our audit has been conducted in accordance with Australian Auditing Standards. Our procedures included an 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 as to whether in all material respects, the financial report is presented fairly to represent the financial position of the Association.

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

QUALIFICATION

It is not practical to maintain an effective system of internal control over receipts from various sources until their initial entry in the accounting records. Accordingly, our audit relating to these transactions was limited to the amounts recorded in the books of record.

QUALIFIED AUDIT OPINION

Subject to the above, in our opinion, the Financial Statement presents fairly the financial position of the CROSSROAD ARTS INCORPORATION for the period 1st January 2005 to 31st December 2005, and the results of its operations for the year then ended in accordance with Australian Accounting Standards and other mandatory professional reporting requirements.

FLOR HANLY & ASSOCIATES
CHARTERED ACCOUNTANTS


John J. Hanly

CROSSROADS ARTS INC.

Statement of Income and Expenditure For Period 01 January 2005 to 31 December 2005

Opening Balance 01/01/05

- Mackay Permanent Building Society	9,402.43
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Add Income

Grants, Performance and Fees	105,491.50	
ATO - GST Refund	335.00	
Interest	<u>194.87</u>	<u>106,021.37</u>
		115,423.80

Less Expenses

Artists Fees	65,607.21	
Advertising and Marketing	798.00	
ATO - GST	10,844.81	
Bank Charges	38.87	
Consumables	2,864.29	
Electricity	1,214.85	
Fees	5.35	
Insurance	591.75	
Plant and Equipment	6,587.85	
Program, Production and Touring	12,426.30	
Rent	7,930	
Telephone	1,066.72	
Travel	<u>156.40</u>	<u>110,413.12</u>

Closing Balance 31/12/05

\$ 5,010.68

Represented by -

- Mackay Permanent Building Society	<u>\$ 5,010.68</u>
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CROSSROADS ARTS INC.

Statement of Assets & Liabilities As at 31 December 2005

Assets:

Plant & Equipment (at Cost)

Added During period:

- Book Shelf	180.91	
- Display Boards	10.87	
- Software	180.91	
- Rostrum	1,545.00	
- White Board	195.58	
- Vacuum Cleaner	89.88	
- Computer (2 nd Hand)	200.00	
- Software	108.18	
- Software	135.45	
- Hard Drive	389.09	
- Mike Stand	72.73	
- Software - Garage Band	135.45	
- Alan Music - Mixer	1,090.91	
- Air conditioner	341.24	
- Software (USA)	448.44	
- Production - Lighting/Audio Visual		
- DV Tapes	85.15	
- Amplifier	113.84	
- Extension Cord	53.50	
- Kennedy's	45.45	
- Lighting Copy	11.80	
- Kennedy's	429.55	
- Kennedy's	458.38	
- Kennedy's	45.45	
- Extension Cord	41.73	
- Sound Meter	<u>190.58</u>	6,567.85

Existing:

- Amplifier	2,000.00	
- Cameras	5,550.00	
- Laptop Computer	4,499.00	
- Lighting	1,568.00	
- Software	1,418.65	
- View sonic Monitor	799.95	
- Hard Drive	699.95	
- Xerox Copier	4,999.00	
- Fire Extinguisher	225.60	
- Tripod	141.00	
- Computers	5,893.00	
- Office Chair	289.95	
- Multi function Centre	699.00	
- Fax / Copier	<u>568.95</u>	29,390.25

Cash at Bank - Mackay Permanent Building Society 4,010.88

Total Assets 39,968.78

Less Liabilities 0.00

Net Assets \$39,968.78

Crossroad Arts

SCHEDULE A

The GRANTEE was paid a Grant of \$60,825 (including escalation) in 2005.

	APPROVED 2005	ESCALATION 2005
Base	\$0	
Outcome 1	\$30,000	
Outcome 2	\$0	
Outcome 3	\$0	
Outcome 4	\$0	
Outcome 5	\$30,000	\$825
TOTAL	\$60,000	\$825

CONDITIONS:

(Based on assessment comments/outcomes of reviews for subsequent contracts)

Funding is subject to the organisation's input to discussions and planning for the development of children and youth arts infrastructure in Queensland as a process facilitated by Arts Queensland and other agencies.

ANNUAL REPORTING AGAINST SCHEDULE B – Key Organisational Performance Indicators

- 1. Evidence that the organisation is constituted as a legal entity.**

Note: A copy of your Certificate of Incorporation may have already been provided with your original DIP submission to Arts Queensland; if not, please attach here.

- 2. Evidence of resolution of any issues that may have been raised in audited annual financial statements. Please provide brief details (Max 250 words). [eg Did your auditor "qualify" your Annual Report? If so, what has been done to address the identified issues]**

The qualification by the auditor in regard to "effective systems of internal control over receipts from various sources" was explained to us by the accountant as a standard qualification for all small companies who do not have their own accountants. Therefore nothing has been done to address the issue.

- 3. Evidence of where the use of evaluation tools has informed and improved the organisation's business operations. Please provide brief details (Max 250 words). [eg Corporate Governance / Business Planning Workshop, etc]**

In 2005 Crossroad Arts restructured its board of management in line with corporate governance principles. Sue Mayer-Miller stepped down as Treasurer and Mulum Stone the Indigenous Community Officer for Mackay City Council took her place. Mulum's inclusion on the board was also seen as important as Crossroad Arts were developing more programs with the Indigenous and Aust South Sea Islander Communities. With Carrie Blos move to Cairns, John Pickup took on the position as Chairman with Carrie taking on the role of secretary.

The establishment of strategic partnerships with JUTE, Darwin Theatre Company and Tropic Sun in 2005 was a key development in our company's ability to generate more work, and employment opportunities for local artists.

- 4. Evidence of where the use of evaluation tools has informed and improved the organisation's products and service standards. Please provide brief details (Max 250 words). [eg Audience / Peer / External feedback, self-assessment process, etc]**

The setting up of public forums with our audiences following each production is a new development and has improved our ability to get direct and informative feedback. These forums were videoed and the comments made by audience members made for a greater and more energetic debate on the ideas and processes we used and assisted us in being able to review our work. 22 public forums were held over 3 projects during 2005.

- 5. Evidence of an annual review of the organisation's risk management strategy. Please provide brief details (Max 250 words).**

i) Based on advice from Arts Law, Crossroad Arts changed its Insurance Company from the offshore Legal and General to an onshore company, Eagle Insurance. We also extended our coverage from Public Liability to also include Contents insurance.

ii) The company has employed a part time arts worker to assist in administration, audience development and finding submissions to improve on our capacity to generate more work and diminish financial risk as well as front cost.

Crossroad Arts

- iii) Meeting with Australia Council to discuss program Funding for 2006 and further secure our organizational future.
- iv) Part time employee has undertaken the Risk Management for Artworkers pilot training program run by QCAN to further develop and improve our company's risk management strategies for the future particularly in the area of occupational health and safety. Carl Fenton's role is to update and refine the organisation's risk management plan to comply with all health and safety requirements.
- v) A memorandum of understanding was developed with Queensland Theatre Company to continue the strategic alliance between the two companies thus ensuring further support for Crossroad Arts future operations and reducing financial risk in the organisation.
- vi) Crossroad Art's chairman John Pickup has attended 2 Art Business Foundation Seminars to explore opportunities and strategies for gaining partnerships with business organizations.

Crossroad Arts
ANNUAL REPORTING AGAINST SCHEDULE C –
STATISTICS

		One regularly scheduled artists	Two alternate artists/events	Two Young professionals' subjects	One Guest artist/industry professional	One Artist suggested, all selected	One Non-artist suggested, all selected	One One artist and all suggested/selected	Total
Annual Program Summary									
Number of self-entrepreneurial performance/events		29							29
Number of contract fee performance/events		1							1
Number of co-production performance/events		2				1			4
Number of exhibitions									
Number of exhibition days									
Number of publications									
Number of inbound tours									
Number of inbound interstate tours									
Number of inbound international tours									
Number of outbound international tours		1							1
Number of screenings						1			1
Number of lectures, seminars, conferences									
Number of workshops						10			10
Number of other activities (specify if noted)						22			22 (Screen)
Audience Attendance Summary									
Paid Attendances (metropolitan)	self-entrepreneurial								
	contract fee								
Paid Attendances (regional)	self-entrepreneurial	201							201
	contract fee	112							112
Paid Attendances (interstate)	self-entrepreneurial								
	contract fee								
Paid Attendances (international)	self-entrepreneurial								
	contract fee								
TOTAL PAID ATTENDANCES									
Unpaid Attendances	metropolitan								
	regional state					110			110
	interstate								
	international	1020							1020
TOTAL UNPAID ATTENDANCES									
Attendances at Non-Scheduled Events									
TOTAL ATTENDANCES									
Participants	metropolitan								
	regional state	121				40			161
	interstate								
	international	10							10
TOTAL PARTICIPANTS									
Total Subscribers									
Financial Members	metropolitan								
	regional state								
	interstate								
	international								
Corporate and Associate Members									
Non-Financial Members									
TOTAL MEMBERS									

Crossroad Arts ANNUAL REPORTING AGAINST SCHEDULE C – STATISTICS

		For Region's Production Sector	For Ontario Production Sector	For Other Production Sectors	Actual - 2005 For Total Production Sectors	For Total Production Sectors	For Ontario Production Sector	For Other Production Sectors	Total
Annual Program Summary									
Number of self-entrepreneurial performances/events		28							28
Number of contract-fee performances/events		1							1
Number of co-production performances/events		1				1			1
Number of exhibitions									
Number of exhibition days									
Number of publications									
Number of outbound tours									
Number of inbound interstate tours									
Number of inbound interstate tours									
Number of outbound international tours		1							1
Number of screenings						1			1
Number of lectures, seminars, conferences									
Number of workshops						16			16
Number of other activities (specify in notes)						37			37 (shows)
Audience Attendance Summary									
Paid Attendances (metropolitan)	self-entrepreneurial								
	contract-fee								
Paid Attendances (regional)	self-entrepreneurial	30							30
	contract-fee	110							110
Paid Attendances (interstate)	self-entrepreneurial								
	contract-fee								
Paid Attendances (international)	self-entrepreneurial								
	contract-fee								
TOTAL PAID ATTENDANCES									
Unpaid Attendances	metropolitan								
	regional state					110			110
	interstate								
	international	100							100
TOTAL UNPAID ATTENDANCES									
Attendances at Non-Schedule C Events									
TOTAL ATTENDANCES									
Participants	metropolitan								
	regional state	10				60			70
	interstate								
	international	10							20
TOTAL PARTICIPANTS									
Total Subscribers									
Financial Members	metropolitan								
	regional state								
	interstate								
	international								
Corporate and Associate Members									
Non-Financial Members									
TOTAL MEMBERS									

ANNUAL REPORTING AGAINST SCHEDULE C Statistics cont.

Crossroad Arts

Statistics	Actual 2005
Number of people employed by your organisation (FTEs)	2.96
Number of volunteers involved in your organisation / service	55
Number of products/services directly benefiting Aboriginal peoples	
\$ value of products/services directly benefiting Aboriginal peoples	
Number of products/services directly benefiting Torres Strait Islanders	
\$ value of products/services directly benefiting Torres Strait Islanders	
number of products/services directly benefiting Australian South Sea Islanders	2
\$ value of products/services directly benefiting Australian South Sea Islanders	\$54,147
Number of products/services directly benefiting people of diverse cultural backgrounds	1
\$ value of products/services directly benefiting people of diverse cultural backgrounds	\$7710
number of products/services directly benefiting youth (under 25 years)	7
\$ value of products/services directly benefiting youth (under 25 years)	\$30,000
Number of products/services directly benefiting older people (over 55 years)	
\$ value of products/services directly benefiting older people (over 55 years)	
Number of products/services directly benefiting people with disabilities	1
\$ value of products/services directly benefiting people with disabilities	\$6912
Number of products/services directly benefiting regional Queenslanders	9
\$ value of products/services directly benefiting regional Queenslanders	\$66567
Number of products/services directly benefiting women	
\$ value of products/services directly benefiting women	
Expenditure on marketing, promotion and advertising (excluding wages)	\$750

Crossroad Arts

REPORTING AGAINST SCHEDULE D – Performance Indicators and Measures

Outcome 1 High quality productions and exhibitions

Quantitative Indicator	2005 Target	2005 Actual
\$ value of investment in creative development	\$30,000	\$
Number of emerging artists supported	5	

Qualitative Indicator	Description: How will the indicator be measured?
'Critical acclaim' by peers and target groups.	Documented evaluation by peers and audience indicating: * Skills of the artists * The cultural resonance of the work * Innovation through our ability to experiment, take risks and explore new contemporary ideas in theatre making. * The cultural diversity of the form, the artists and the communities who directly or indirectly inform our work.

Report on 2005 Activity: (Box may be expanded if required)

Throughout 2005, Crossroad Arts ran a series of public forums giving our audiences an opportunity to engage in critical debate on the shows we presented. 18 public forums were conducted in Mackay, Port Vila, Ambrose Island and Brisbane with the director and two actors discussing the play *Melek mo Hari*. The forums indicated a high level of appreciation for the work we had achieved and the high production values of the show. This high acclaim was further reinforced by our peers when in July the artistic directors from our partner organizations JUTE, Tropic Sun and Darwin Theatre Company came to see the show. John de Feu's letter sums up the overall response to the production: "exciting, moving, funny and imaginative... simply excellent theatre." John de Feu Artistic Director Darwin Theatre Co.

Each of the visiting director's consequently invited Crossroad Arts to tour the show to their theatres in 2006. *Melek mo Hari* actively engaged the imagination of the Mackay South Sea Islander community by presenting for the first time on stage their story performed by their own community in 3 different languages and in a theatre form that many had never experienced before.

(see DVD support material)

In contrast to the technical minimalism of *Melek mo Hari*, the youth production of *Free Fall* utilized a cross-fertilization of media forms and experimental techniques that resonated with the young audiences who came to see the show.

Three public forums were conducted between the 10 young musicians and dancers and members of the audience (see DVD excerpt).

The performance which required the dancers to improvise to the eclectic and free form music of the Brisbane Band Water Logic and film segments shot by young people, demonstrated the company's ability to experiment and take risks in exploring the possibilities of crossing over new media forms in an exciting and energetic way. "We found the whole experience to be challenging and exciting. We want to come again," Yusuke Akai, musician with Water Logic. The collaboration of a visiting professional music group and non-professional local dancers produced a wonderful crossover and collision of ideas and energies which at times overwhelmed both the performers and the audience. It was also seen by the visiting Brisbane and local artists as a landmark for experimentation in performance improvisation and cross media in the region by using new media forms that resonated with youth.

'In the Rough' was the final youth production of the year and presented an opportunity for 6 young writers to have their plays workshopped by a professional director and presented to the Mackay community. Local drama teacher Anna Newbome worked with the young writers for 10 weeks in on-line collaboration with Kathryn Kelly the director of Playlab. Once the scripts were near completion Emily Tomlins from Queensland Theatre Company took over as resident associate director for one week under the regional partnership program. Emily and the young writers and actors found the work highly rewarding and challenging. Both actors and writers faced significant challenges in editing their work to fit into an hour performance. The results were best summed up by one of the audience members who said, "It is great that young people here in Mackay have the opportunity to get their own ideas on stage. We need more young writers."

Crossroad Arts

REPORTING AGAINST SCHEDULE D – *Performance Indicators and Measures*

Outcome 5 Cultural engagement and development

Qualitative Indicator	Description: How will the Indicator be measured?
Describe growth in involvement of community groups through your organisation including people living in regional/remote communities, Indigenous peoples, young people, people with a disability and people from linguistically diverse backgrounds.	Assess and document any growth in involvement from discussed statistics and feedback from participants.
<p>Report on 2008 Activity: <i>(Box may be expanded if required.)</i></p> <p>Five key community groups were engaged by Crossroad Arts in 2008:</p> <ul style="list-style-type: none"> • The Australian South Sea Islander Community in Mackay. • South Sea islander communities in Vanuatu- Efate and Ambae Islands. • The disability community through a partnership with Mackay Life Enhancement. • The youth community through performances of Free Fall and the Tracks playwrighting program and in the Rough performance program. • The International Adoption Families of Mackay community through the Strut visual arts project. <p>The play <i>Malek mo Hani</i> resulted in a significant increase in our audience participation particularly among the local Australian South Sea Islander community. Three hundred and sixty people attended the local production resulting in the establishment of a new audience base for Crossroad Arts from people who do not traditionally attend theatre. The audience number increased significantly to 1450 when we toured the show to Vanuatu during the independent celebrations. While the show was a goodwill visit and no ticket sales resulted, the outcomes were significant in developing future partnerships with theatre groups and organizations in Vanuatu and the confidence and prestige the actors and the local community got from the visit.</p> <p>With the cross media performances of <i>Free Fall</i> in July Crossroad Arts widened its audience base by appealing to young people who had never been to any of our productions. This included musicians from the local Conservatorium who were interested in the mix of music, dance and new media. Following the first performance one of the Con students brought his bass guitar along next night and joined the members of <i>Water Logic</i> in the performance.</p> <p>Crossroad Arts has a long association with the Disability community in Mackay. In 2005 a new partnership was created with Mackay Life Enhancements in an 8 week program of puppetry and black light theatre. It resulted in one small public performance with 30 people attending. Plans are underway for another project in 2008.</p> <p>Parents of adoptive children from overseas participated in a program of visual arts in the making of a large installation piece which represented their hopes and aspirations in the lives of their children.</p>	

Describe growth in partnerships in your organisation's program	Assess partnership feedback indicating level of satisfaction with program and willingness of partner organizations to continue and build upon existing program. Where possible provide examples of any new partnerships in the region.
--	---

Report on 2005 Activity: *(Box may be expanded if required.)*

In April 2005 a meeting was held in Ipswich between Crossroad Arts, Tropic Sun and JUTE to discuss a future theatre partnership of regional northern companies. The Queensland Arts Council and Arts Q supported the potential of this new collaboration and further meetings were held throughout the year in Mackay, Cairns and Darwin, where Darwin Theatre Company was included in the new partnership. Crossroad Arts was officially included in Arts Transit and was also commissioned to produce a short promotional video on the new partnerships called Theatre to the Edge.

The other significant partnership established in 2005 was with The Mackay and District Australian South Sea Islander Association. MADASSIA is the peak body for Australian South Sea Islanders in the region and the partnership resulted in the employment of Iainaa film maker Boyd Quakawoot and a significant number of Islanders in the making of the film "Stori blong yu mi." The film has also resulted in a continuing business partnership with Crossroad Arts and MADASSIA in the marketing and sale of the DVD.

Describe increase in innovative arts and cultural activities through the organisation's program.	Documented evaluation from participants, organizations and audiences indicating artistic standard of program processes and outcomes. Assessment of critical reviews. Crossroad Arts ability to continue to explore new art forms and OCO processes when delivering cultural services to the region.
--	---

Report on 2005 Activity: *(Box may be expanded if required.)*

Local ABC Radio Arts reviewer Geraldine Moylan described *Maek mo Hami* as the highlight of the 2005 Mackay Arts Festival.
This endorsement was further reinforced when the show was invited back for a series of return performances at the 2006 Mackay Arts Festival.
Audience reaction to the show was perhaps best summed up by Dr John Haddock, "It's the best thing that Crossroad Arts has done."

Free Fall divided its audiences. Some people found the show too experimental and were unable to engage with the concepts of improvisational dance, music and film. Others embraced the originality and the courage of young performers to take risks. In taking these risks there were parts of the performance that suffered from a lack of experience, particularly from the dancers. The element of failure was discussed in the lead up to the performance and I saw this as a strength rather than a weakness in being able to try new concepts.

Providing professional development opportunities to young emerging artists	Report on the development of mentorship program for young emerging artists. Outline participant feedback on quality of program.
<p>Report on 2005 Activity: <i>(Box may be expanded if required.)</i></p> <p>Crossroad Arts have steadily built up a mentorship program that allows for young people in the region to develop their work in consultation with a professional mentor.</p> <p>In 2005 Adam Crasie came to us through the Youth and Information Referral Service and worked on our musical composition program creating a number of original Hip Pop Tunes. Darius Otab worked throughout the year on our film program and created a short video on the exploits of a plastic bag which is in the final stages of editing.</p> <p>Indigenous artist Birra-Lee Focini came to us from CDEP and in her first week created the storyboard for the first scene in the film <i>Stori blang yu mi</i>. Birra-Lee travelled with us to film on location at Airlee Beach on board the tall ship Solway Lass. She is involved as an actor in the youth theatre project <i>In the Rough</i>. In 2006 Birra-Lee will continue her training in film making and join Steve Mayer-Miller in a partnership theatre/film project with the Indigenous Performing Arts Company Kooemba Idarra on the stories of a Wik Woman. The filming will take place in Cape York.</p> <p>"I like working here. I got the chance to do my own art work as well as join in with other projects done by Crossroad Arts."</p> <p>Australian South Sea Islander Boyd Quakawoot joined Crossroad Arts on the <i>Stori blang yu mi</i> film project in August 2005 as a trainee film maker through a grant from RADF. Boyd's development has included work as a camera operator, sound recordist and editor through the Crossroad Arts training scheme.</p> <p>"This has given me a great opportunity to tell the stories of my culture and I am keen to do more projects with Crossroad Arts."</p>	

Summary Schedule

CROSSROADS

ACTUAL 2009

Proposed Summary

Total Taxation	00.007
Total Non-Self Income	0.000
Total Self Income	00.517
Operating surplus/deficit	(2.154)
Accumulated Funds	
Financial Health Indicators	
Reserve Ratio (benchmark 20%)	
Working Capital (benchmark 2%)	
Earnings Income as %	

Annual Program Summary

Number of self-entrepreneurial performances/events	28
Number of corporate team performances/events	1
Number of non-probital performances/events	4
Number of exhibitions	-
Number of exhibition days	-
Number of publications	-
Number of related facts	-
Number of followed external facts	-
Number of external research facts	-
Number of external educational facts	1
Number of workshops	3
Number of lectures, seminars, conferences	4
Number of workshops	150
Number of other activities (seminars or others)	22 seminars

Audience Attendance Summary

Full Attendance (member)	cell programming	-
	service fee	-
Full Attendance (youth)	cell programming	500
	cell phone fee	118
Full Attendance (member)	cell programming	-
	cell phone	-
Full Attendance (member)	cell programming	-
	service fee	-
TOTAL FULL ATTENDANCE		618
	member	-
Guest Member	member fee	118
	service	-
	insurance	1,800
TOTAL GUEST ATTENDANCE		1,918
Attendance at Non-saved Events		
TOTAL ATTENDANCE		2,536
	member	-
Participant	member fee	180
	service	-
	insurance	130
TOTAL PARTICIPANTS		310
TOTAL SUBSIDIZED		
	member	-
Financial Need	member fee	-
	service	-
	insurance	-
Financial Need/Additional Need	insurance	-
Non-Resident Member	-	-
TOTAL SUBSIDIZED		

Arts Queensland Cultural Infrastructure Program

Organisation

CROSSROAD ARTS

Annual Reporting Against Schedule E

Entire organisation

APPROVED 2005 BUDGET

Provide project OR program titles below	Outcome Select an outcome for each project from the drop down menu.	
Do not fill out this section	Do not fill out this section	
Malek mo Hani 5th Sea Is Production	High Quality Productions and Exhibitions	One
Young People's Playwriting Program	Cultural Engagement and Development	Five
Young People's Theatre Production	Cultural Engagement and Development	Five
Visual Art and Film Program for People at Risk	Cultural Engagement and Development	Five
Do Not use this column		

Contains calculated fields - DO NOT ENTER ANY DATA		
Please enter data in whole cents		
		1 00
Production Title		
	FTE	Total
Creative Personnel / Consultants		
Artist / Director	1	94877
Artistic Title	0.015	150
Writing Title	0.017	170
Subtotal	1	95,197
Performers, Artists and Arts Workers		
Actor	0.104	1040
Actor	0.104	1040
Musician	0.01	100
Musician	0.01	100
Musician	0.01	100
Dancer	0.01	100
Subtotal	1	1,340
Production/Technical		
Subtotal	1	-
Management / Administrative		
Admin Assistant	0.1	1000
Admin Assistant	0.1	1000
Subtotal	0	2,000
Marketing/Promotion/Development		
Subtotal		-
Production and Other Costs		
Printing, Travel, Long Term, & Miscellaneous, etc.		
On-going business, union, etc.		
Production Development	1	-

ANNUAL REPORTING AGAINST SCHEDULE E

CROSSROAD A

Income Budget

2006

Contains Budgeted Sales - DO NOT ENTER ANY DATA

Please enter data in whole cells

ACTUAL

Earned Income

Performance / Audience Sales

Box Office & Entry Fees

1,181

Curtain / Co-producer Share

-

Recording / Sales Fees

-

Fees & Services

Participants / Workshop Fees

1,470

Admin and Management Fees

-

Consultancies and Commissions

1,222

Membership and Merch

Membership Fees

-

Publications/Program Sales

-

Sales

-

Resource Income

Sponsorship & Food sales

-

Venue Hire

200

Instruments & Equipment Hire

-

Licensing and Royalties

-

Other Usage Income

-

Sub-total

4,773

Sponsorship/ Fundraising/ Donations

Sponsorship

Cash

-

Non-Cash (Contrib)

-

Donations

-

Fundraising

-

In-kind Services

-

Sub-total

-

Other Earned Income

-

Interest

125

Reimbursements and Recoveries

40

Other

224

Sub-Total

380

TOTAL NON-GRANT INCOME

5,153

Public Subsidies

Australia Council

Board Key Organisation

-

Boards Project

-

Other Australia Council

-

Other Commonwealth

Annual / Multi Year

-

Project

-

State

Arts Queensland Cultural Infrastructure Program

60,820

Project

11,224

Non-Cash (in-kind) Subsidy

-

Other

4,547

Local Government

1,620

Overseas

-

Other

-

TOTAL GRANT INCOME

83,217

TOTAL INCOME

88,371

Annual Reporting against Schedule 6

	2020
Contains calculated fields - DO NOT ENTER ANY DATA	
Please enter data in whole cells	ACTUAL
SALARIES, WAGES & FEES	
Creative personnel / Consultants	85,557
Performers/Artists/Actuaries	1,165
Production/Technical	-
Managers/Administrative	3,400
Marketing/Promotion/Development	-
Revenues, On-Costs and Related Costs	
SUBTOTAL	90,122
PROGRAM, PRODUCTION, EXHIBITION & TOURING	
Venue	10
Equipment, Lighting and Audio Visual Costs	1,352
Scenic, Staging and Materials	134
Other Development and Creative Costs	1,388
Ticket, Freight, Rental and/or Costs	1,355
Other Production	-
Costs for non-produce implementing organisations	
Conferences and Workshops	-
Marketing / Professional Development Programs	-
Industry and Community Activity	38
Community projects and programs	-
Publications / Recordings	-
Evaluation and Research Costs	37
SUBTOTAL	13,472
MARKETING, PROMOTION & DOCUMENTATION	
Advertising (all media)	788
Promotional materials	-
Website, Publications and Documentation	-
Marketing and PR	-
Fundraising Expenses	-
Other Promotional and Marketing Costs	-
SUBTOTAL	788
INFRASTRUCTURE COSTS (ADMINISTRATIVE)	
Office Rent and Running Costs	8,144
Office Consumables and Resources	9,183
Communications	1,587
Travel	108
Insurance	833
Legal, Finance and Governance Costs	45
Depreciation	-
Sundry	-
SUBTOTAL	19,797
TOTAL EXPENDITURE	129,387
OPERATING RESULT BEFORE ABNORMALS	3,154
ABNORMALS AND ADJUSTMENTS (NET)	-
OPERATING RESULT AFTER ABNORMALS	3,154

Outcomes Summary for 2005

CROSSROAD ARTS

Arts Queensland Cultural Infrastructure Program Outcomes

One High quality productions and exhibitions	Two Information and referral services	Three Training and professional development	Four Support services for industry and business	Five Cultural engagement and development	Six Base Base (Management and administrative costs)	Other Other activities which are linked elsewhere	Total 2005
---	--	--	---	---	--	---	------------

2005 ACTUAL

Financial Summary

QIP Program Funding	10,000	-	-	-	10,000	-	60,800
Australia Council Reg. Organisation Costs	-	-	-	-	-	-	28,400
Other Grant Income	-	-	-	-	-	(8,000)	6,400
Non-Grant Income	6,400	-	-	-	-	-	46,700
Total Income	16,400	-	-	-	10,000	(8,000)	64,900
Salaries, Wages & Fees	11,100	-	-	-	11,100	1,400	12,400
Programs, Production, Exhibition & Booking	6,200	-	-	-	6,200	-	700
Marketing, Promotion & Documentation	800	-	-	-	800	-	20,100
Infrastructure Costs (Administration)	-	-	-	-	-	13,200	20,900
Total Cost	18,100	-	-	-	18,100	14,600	51,700

Contains calculated totals - DO NOT
ENTER ANY DATA
Please enter data in white cells

Statement of Financial Position

		ACTUAL 2005
CURRENT ASSETS		
	Cash	5,011
	Receivables	-
	Inventory	-
	Other	-
TOTAL CURRENT ASSETS		5,011
NON-CURRENT ASSETS		
	Long Term Investments	-
	Property, plant & equipment	35,508
	Intangibles and Preliminary Expenses	-
TOTAL NON-CURRENT ASSETS		35,508
TOTAL ASSETS		40,519
CURRENT LIABILITIES		
	Payables	-
	Interest Bearing Liabilities	-
	Income received in advance	-
	Subsides received in advance / Unexpended grants	-
	Deposits and Funds Held in Trust	-
	Tax and Other Withholdings	-
	Provisions	-
	Other Current Liabilities	-
TOTAL CURRENT LIABILITIES		-
LONG-TERM LIABILITIES		
	Borrowings	-
	Provisions	-
	Other Long Term Liabilities	-
TOTAL LONG-TERM LIABILITIES		-
TOTAL LIABILITIES		-
NET ASSETS		40,519
		CHECK
ACCUMULATED FUNDS		
	Reserves and designated funds	
	Retained Surplus (Deficit)	
NET ASSETS		-

Summary Schedule

CROSSROAD AR

ACTUAL 2008

Financial Summary

Total Subscriptions	69 367
Total Non-Client Income	6 899
Total Client Income	66 012
Operating Expenses (net)	(3 184)
Adjusted FY08	
Financial Health Indicators	
Reserve Ratio (December 2008)	
Working Capital (December 2008)	
Return on Assets as %	

Annual Program Summary

Number of self-entrepreneurial performance events	28
Number of contracts for performance events	5
Number of co-production performance events	4
Number of workshops	4
Number of exhibition days	10
Number of publications	10
Number of closing hours	10
Number of outbound interactive hours	10
Number of outbound interactive hours	10
Number of outbound interactive hours	10
Number of outbound interactive hours	10
Number of workshops	5
Number of lectures, seminars, conferences	10
Number of workshops	150
Number of other activities (workshops, etc.)	22 Seminars

Audience Attendance Summary

Full International (International)	self-entrepreneurial	contracted	0
Full International (International)	self-entrepreneurial	contracted	0
Full International (International)	self-entrepreneurial	contracted	0
Full International (International)	self-entrepreneurial	contracted	0
Full International (International)	self-entrepreneurial	contracted	0
Full International (International)	self-entrepreneurial	contracted	0
TOTAL FULL ATTENDANCE			470
Partial International (International)	self-entrepreneurial	contracted	0
Partial International (International)	self-entrepreneurial	contracted	0
Partial International (International)	self-entrepreneurial	contracted	0
Partial International (International)	self-entrepreneurial	contracted	0
Partial International (International)	self-entrepreneurial	contracted	0
Partial International (International)	self-entrepreneurial	contracted	0
TOTAL PARTIAL ATTENDANCE			1 819
Attendances at non-physical events			
TOTAL ATTENDANCE			2 008
Participants	International	Regional	0
Participants	International	Regional	0
Participants	International	Regional	0
Participants	International	Regional	0
Participants	International	Regional	0
Participants	International	Regional	0
TOTAL PARTICIPANTS			750
TOTAL SUBSCRIPTIONS			
Financial Members	International	Regional	0
Financial Members	International	Regional	0
Financial Members	International	Regional	0
Financial Members	International	Regional	0
Financial Members	International	Regional	0
Financial Members	International	Regional	0
Financial Members	International	Regional	0
TOTAL FINANCIAL MEMBERS			0

Crossroad Arts

Yes / No

In both cases, please provide details as well as evidence eg brief overview, Programs, Reviews, Video/Recordings (if applicable), etc. [Note: Max 500 words + Attachments if required]

In March Crossroad Arts introduced a playwriting program called *TRACKS* for young people in Mackay as part of the regional partnership program with Queensland Theatre Company and a partnership with Playlab. Five young playwrights came into the program and over the course of the year developed scripts with Kathryn Kelly from Playlab which eventually were publicly performed during the 'In the Rough' performance program in December. Young actors and writers also worked with Anne Newborn, a local theatre teacher and Emily Tomlins, a professional director from the Queensland Theatre Company. The program was highly successful.

During the same month, the concept development and writing process began for the new South Sea Islander project called *Melek mo Hunt*. The play was written and went on to be performed at the Mackay Arts Festival. It was then invited to tour Vanuatu for the nation's independent celebrations. In December the play was invited to Brisbane to perform at the the QPACifica Conference in Brisbane. The play was the company's first project with the local Australian South Sea Islander community and proved a triumph at the Mackay Arts Festival before touring overseas to Vanuatu. It showed once again that it was possible to develop new work with communities from the ground up using a cultural development model and to work with people with little or no experience to attain works of excellence.

In May, Crossroad Arts engaged members of Centre Stage Dance Company in Mackay and the experimental Brisbane band Water Logic to join a unique cross new media project called *FREE FALL* involving a series of improvisation performances using modern dance, live music and film. The success of the program was measured by the company's ability to attract new audiences, the boldness in the experimentation, the risk taking of the performances and using young people from Crossroad Arts film program.

During 2005 a number of meetings were held with the directors of Tropic Sun, JUTE, Darwin Theatre Company and the Queensland Arts Council. From these meetings key strategic partnerships were formed and Crossroad Arts was included in the Arts Transit Circuit. This was a significant milestone in our development as a regional company.

QUESTION 3:

Can /Would you like to offer

- Any further observations on your 2005 Program
- Any lessons learned in evaluating your 2005 Program
- Any critical issues relevant to your organisation and/or the arts sector in Queensland

Please provide details (Max 500 words)

3 Observations:

1. Attempting seven major CCD projects under Outcome Five and two major new work projects under Outcome 1 was perhaps over ambitious in relation to the size and infrastructure of our company. In the end what proved to be most valuable and enduring was the success achieved with the South Sea Islander new work play Melek mo Hani in Outcome 1, the Tracks Youth Playwriting and Theatre program in the Rough in Outcome 5 and the New media project Free Fall.
2. At present there appears to be a lack of funding support coming from other government agencies for youths at risk in involving them in the arts in the Mackay Region. Trying to continually support these young people outside the agencies is draining our resources, time and energies. The Mackay Youth Support and Information Service was the one youth agency that showed any real support – although this did not include funding. YIRS is now being closed down.
3. The on going administration of Crossroad Arts and the need to have a specialist administrator is still a pressing issue. During the year two part time administrators joined the company but left to take on more secure work. The result was that considerable time was invested into teaching these people the company's processes. We are currently planning a restructure of the administration of Crossroad Arts.

Crossroad Arts

ANNUAL REPORTING AGAINST SCHEDULE F – 2005 PROGRAM

QUESTION 1:

Did you deliver your 2005 Program as approved and attached to your CIP Funding Agreement?

Yes / No

If not, please provide details of any variation (Max 500 words):

The Fuse Arts Intervention Program for young people at risk was cut back due to no funding from Dept of Communities and Mackay Youth Support Service- (2 clients at risk, Birahlee Furini and Adam Cruise however were referred to Crossroad Arts by CDEP and Mackay Youth and Information Referral Service and were engaged in 4 projects- The *Stori blong u mi* film project, *TRACKS* and *In the Rough Youth Theatre* and *Young people's film workshops*. The allocated CIP funding for the FUSE program was used in the *Free Fall Youth Dance* and *New Media* project.

The Indigenous Youth Theatre Workshops did not take place. QTC had only sufficient funds to employ a director and tutor to run our *In the Rough* and *TRACKS* playwriting program and we made the decision to concentrate on these programs. An indigenous young person Birahlee Furini joined both of those programs.

CIP Funding for the Indigenous Youth Workshop project was used for the Youth Dance, Film and Music Project *Free Fall* in partnership with Centre Stage Dance School and Brisbane band Water Logic.

QUESTION 2:

Was your 2005 Program considered successful?