



# 2015 Annual Report

CROSSROAD ART

## **Our PURPOSE**

**Crossroad Arts collaboratively develops opportunities for people with a disability and in aged care to access and participate in the arts**

By collaborating we are talking about creating an environment where people develop a powerful voice in the creation and direction of their art.

By collaborating we are also talking about bringing in a diverse range of partner organisations to work with us actively in developing these opportunities.

## **Our Values**

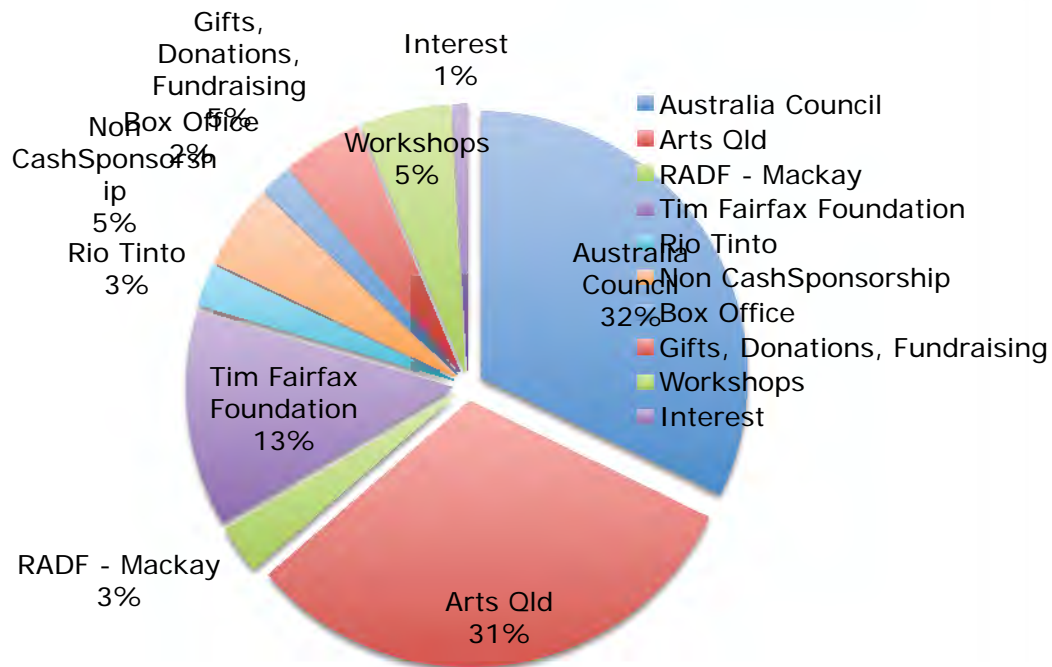
**DIVERSITY:** respect for all people and cultures paves the way for a healthier and robust society.

**SOCIAL JUSTICE:** access and participation in the arts is a moral and democratic right

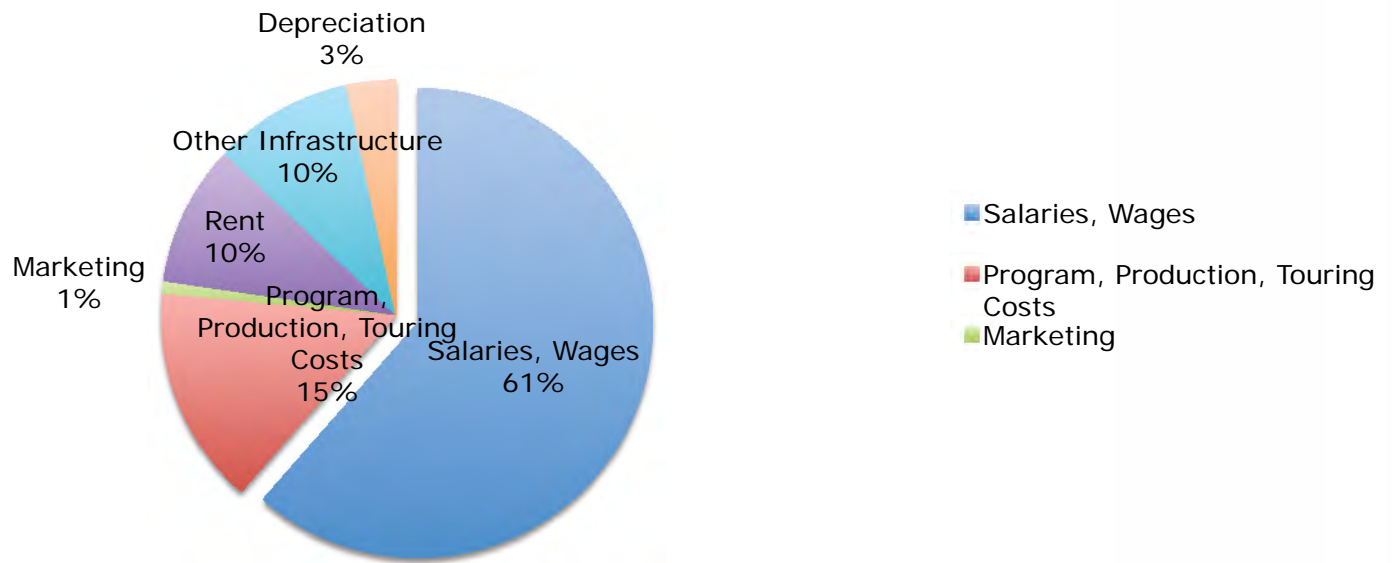
**CREATIVITY:** freedom to use imagination opens up opportunities to create worlds of possibility. Stories nourish our imagination. Imagination nourishes our empathy

**RESILIENCE:** building the capacity of communities ensures an ownership in their future.

## Total Revenue 2014 - \$345,819



## Total Expenditure 2014 - \$321,127



# Artistic Director/CEO



## 2014 Artistic Program

Crossroad Arts conducted 4 major programs in 2013:

### ABC Open Training Program

ABC Open Workshops training young people in interview techniques, filming and editing.

Matthew Brooker was able to create a film on his iphone which was then published onto the ACB Open website.  
<https://open.abc.net.au/explore/67509>

These skills were then used to interview residents in aged care about





their life story. Stories were recorded, photographs were collected and short films were made.

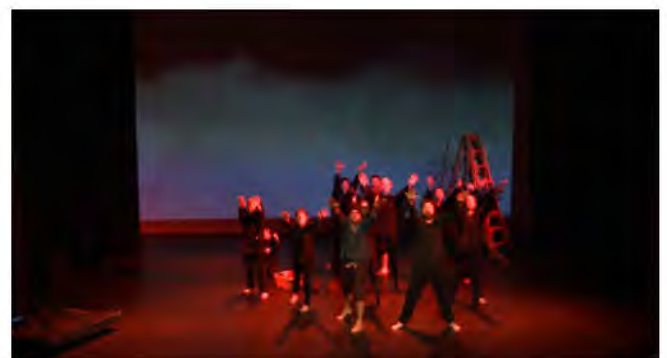
## Homefield Interviews



## Cry of the Curlew

In February 2014 an ensemble of volunteers, participants across all abilities, came together at Crossroad Arts to creatively develop the play. Ideas were improvised and workshopped over 5 months and a new 'faerie' language was developed to enhance this sense of otherness, both on the stage and in our own community arts practice with people who traditionally have been outsiders.

The puppetry production 'Cry of the Curlew' broke new ground for us in real time interaction between film, puppets and actors. It also represented the first collaboration of 2 disability service providers, BlueCare and The Endeavor Foundation. The invitation by Tanpopo-no-ye-to perform at the Happy Spot Festival in Nara City Japan was the icing on the cake.





## **Tara Martin**

*“Brilliant imagery. Enchanting story. Talented performers. You have so much to offer the creative community.”*

(Cry of the Curlew)

## **Ruth Fiedler**

*“This was my first and it will not be my last Crossroads production. The crafting of the opening scene, dinner, school, drowning scene, reconciliation and the final scene were sensitive and beautiful.*

**(Cry of the Curlew)**

## **Indian Dancing**

Dance instructor Simmi Dipanwita Das facilitated a series of 10 workshops at Crossroad Arts every Saturday morning.

Georgia Knoll, Emily Glasgow and Kyla Ranger got to learn and embrace the Indian culture throughout the 10 weeks.



The dance was then performed in front of 300 audience members in celebration of BlueCare's 50<sup>th</sup> Anniversary.



## Finding Ithaka

Finding Ithaka was an ambitious project. Running a 6-day week multi arts project at Homefield Aged Care while also sending 3 artists to Gladstone for 1 month to work in 2 aged care centers. It also included residencies in Biloela and Dysart. 2 aged care residents including and traveled to Mackay for 3 weeks to reside and perform in the play. It showed that people in aged care centers are not



passed their use by date. By also opening up the aged care center as an alternative performance and exhibition space we broke down negative perceptions of aged care centers as places where people go to die. Bringing two aged care residents from Gladstone to Mackay for 3 weeks to perform in the theatre production Finding Ithaka involved a significant degree of co-ordination from support services and the community.

**'I feel so alive!'** These words came from 87 year old Norman Thornton after a music workshop at the Hibiscus Garden's Aged Care Facility in Gladstone. What a wonderful way of describing the importance that art can play in our lives and the impact it can make on so many people. Negative perceptions however still remain. The arts are sometimes seen as belonging to an exclusive club. And people in aged care centres are often labelled as being past their 'use-by date.' Crossroad Art's intergenerational project 'Finding Ithaka' is about challenging those perceptions.

Taking photographs, dancing, storytelling and playing music is not so far removed from what many of us do. When you engage in these activities with a focused attention, imagination, memory and a willingness to explore and have fun, we call it art and it's loses its exclusiveness and becomes something we can share with others. People are able to express themselves in ways they had never thought of before and challenge the way other people see them. When young people come on board these projects and work side by side the elderly, there is a different kind of interaction that offers new points of contact that says 'this is who I am' and 'I'm still here'. Art is for everyone.



The outcomes of these intergenerational projects far exceed the sum of their activities.



Art making brings about a greater sense of achievement, breaks down social isolation, and reaffirms a sense of identity, confidence and a sense of our shared humanity. People who before felt as though they did not belong, now stand side by side others in weaving looms across whole rooms, singing the same lyrics in a choir and, sharing life journeys



through map making and storytelling. This kind of art creates connections between people and their communities and validates a person's past, present and future. This kind of art, contributes to a more vibrant society. A society where we acknowledge the contributions that can still be made by our elders.



## Hibiscus Aged Care

*"I noticed how well the dementia*

*patients responded to the  
workshops”*

(Finding Ithaka)

## **Eden Vale Aged Care**

*“There was such a wonderful  
array of activities that could be  
easily worked into the a daily  
calendar. Please come back  
Crossroad Arts”*

(Finding Ithaka)

### **Brenden Borellini Creative Development**

Deaf/Blind artist Brenden Borellini's  
emerging development as a  
photographer had an uncertain and  
tentative beginning for the first 6



months but eventually blossomed when we were able to create tactile images for Brenden and other blind people to interpret, giving Brenden greater control over his medium.

The creative development for 'Staring Back' and 'Fallen Leaf' highlighted the benefits of our emerging artist program with people with a disability.

Teaching a deaf/blind person to not only take photographs but to find technology to allow him to convert these 2D images to 3D was an enormous learning curve for all of us and it took the full resources of the organisation to realize the outcomes.

Blind people through the process of tactile enhancement could now interpret the photos that Brenden took of trees in the Central Qld landscape. Brenden has been invited to exhibit in Nara City, Nagoya, Nagakute and Sendai Japan from Feb 1 to Feb 14

There was a 7.30 Report done on Brenden's work. The film drew attention from all over the world.



# Judith Brown



*“It was a lovely segment. I was fascinated with the way the photos could become three-dimensional so that Brenden could catch their image for himself”*

**(Brenden Borellini ABC Report)**

## **Kelly Vea Vea**

*“Well done! Brenden you are an inspiration, a beautiful artist”*

**(Brenden Borellini ABC Report)**

### **Mentorship**

The employment of 3 young emerging artists, Sarah Rotoloni, Rosie Fyvie were contracted and Kyla went on salary. The further development of their skills in facilitating workshops across a number of mediums. Developing their skills in negotiating with

management and residents in Aged Care Centers.



### **Sarah Rotoloni**

Sarah began volunteering at Crossroad Arts on the 20<sup>th</sup> February 2014. She assisted in training Brenden Borellini, helped in workshops run at Homefield Aged Care and was a puppeteer in 'Cry of the Curlew' and performed in 'Finding Ithaka'. She was later employed to facilitate some movement dance workshops.



### **Rosie Fyvie**

Rosie has been working at Crossroads as a Trainee Artist since. During 2014 she came onboard 'Cry of the Curlew' and 'Finding Ithaka' as an actor. Rosie has both facilitated and assisted in workshops with Crossroad Arts working with Endeavour, Homefield Aged Care Residents and BlueCare.



### **Kyla Ranger**

Kyla has been employed by Crossroad Arts on a full time basis since 3<sup>rd</sup> Feb 2015 working as an arts worker facilitating various workshops as assisting with administration. She has been involved in productions as a performer, worked as an workshop facilitator and spent 4 weeks living in Gladstone working in and Aged Care Centre.

# **Mentorship Reflection**

# OUTCOME Statistics:

Mackay Disability Community: The first artistic collaboration between Mackay's two main providers in disability; Bluecare and The Endeavour Foundation resulting in the strengthening of organisational networks and the sharing of information and resources.

- Mackay Aged Care Community:
- Gladstone Aged Care Community
- Biloela Aged Care Community
- Dysart Aged Care Community

A major outcome was in the strengthening of cross regional alliances in aged care and disability as shown through the input of all towns in the final outcome in the staging of Finding Ithaka in Mackay.

## ADVOCACY:

Stronger advocacy for addressing the barriers which prevent emerging artists and cultural workers with a disability from working in the arts.

Stronger voice for developing strategies, programs and growing audiences for work created by artists with a disability. Strengthening of organizational capacity between a community arts org and business and govt orgs.

## WELL BEING:

A reduction of social isolation for people with disabilities.

A reduction in the social isolation of the elderly.

## CULTURAL DIVERSITY

Bringing together people in agedcare with professional emerging artists, young people and people with a disability

## Number of activities by type

Productions 11  
Performances 16  
New works 4  
Creative developments 4  
Exhibitions 4  
Exhibition venues 4  
Publications 1  
Tours 3  
Tour venues 4

## Number of activities, attendees and participants in each region

Outside South East Queensland (but still in Queensland)

Number of activities – 570

Number of attendees – 2 258

Number of Participants – 3 070

75 skill based workshops delivered to people who experience a disability. 5 master class workshops with key stakeholders run by deaf/blind artist Brenden Borellini in finger spelling to create greater understanding of disability.