



Crossroad Arts

2012 Annual Report

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OUR PURPOSE

**“ I feel alive,
I feel like a
normal person”**

Michael Argent
from the CA film Small
Miracles

Crossroad Arts collaboratively develops opportunities for people who experience a disability, to access and participate in the arts.

By collaborating, we are talking about creating an environment where people with a disability have a powerful voice and work with us in the creation and direction of their art.

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

While access encompasses a whole range of factors in the disability community, our energies and values are focused on developing access to the tools and resources of art making .

OUR VISION

ART BEYOND BOUNDARIES

It is a future in which we want our art making to break through the boundaries of social isolation, discrimination and inequity, to create a society of inclusiveness that celebrates art as a force of intrinsic good and a key ingredient for a better and more vibrant society in North Queensland.

It is a future where we want to push past the boundaries of art making itself where the public benefit and participants growth take on a greater value than the artworks they produce. We want to challenge the traditional spaces where art making takes place; and to challenge the notion of who participates in that process and how they participate.

OUR VALUES

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

OUR MISSION

Empower people,
change the mindset,
create great works of
art

SOCIAL JUSTICE: access
and participation in the arts for all people is a moral
and democratic right.

CREATIVITY: freedom to use imagination opens up
opportunities to create worlds of possibility.

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

Chairperson's Report

2012 was another ambitious and ground-breaking year for Crossroad Arts. A number of original multi-arts performances and art installations were the outcomes of community art projects that brought together diverse groups within our community. These 'unlikely cohorts' included: people perceived with disabilities; people experiencing substance abuse and mental health issues; young people with Autism; and students disengaged from school. All of these wonderful first-time artists and actors worked together on the studio and theatre floor to create original works of art.

The year kicked off with the multi-arts theatre performance *Whiff*. Thanks to philanthropic support from the Tim Fairfax Foundation, 5 people with a disability (the beginnings of our fabulous 'Small Miracles Ensemble') and one professional dancer, Liz Lea (Canberra Dance Theatre) were employed as part of this project. *Whiff* was presented to enraptured audiences at five sold-out shows, as part of the 2012 Mackay Festival of Arts.

Another multi-tiered arts project, *Cherish*, brought together participants from Mackay Ozcare Drug & Alcohol Rehabilitation Centre with our 'Small Miracles Ensemble' and young people with Autism. The Mackay Ozcare group created unique cyanotypes,

which were eventually 'stitched' into a large quilt and displayed as part of an art installation in the foyer of the Parish Hall

An invitation from the Australia Council to apply for Key Producer Status (KPS) gave both the staff and board an opportunity to 'workshop' and chart the future direction of Crossroad Arts, via the development of a new 6-year 'Strategic Direction' for the organisation. Intensive SWOT analyses and brainstorming sessions with staff and board allowed the organisation to identify a strength, in the work being developed with the disability community. The challenge of succession planning was also investigated. Artistic Director Steve Mayer-Miller is to be commended for ensuring Crossroad Arts' success in making it through the first round selection process for Key Producer Status, an extraordinary achievement for a small arts organisation performing on a national stage.

Late 2012 also saw the development of important, long-term partnerships with key stakeholders in the Isaac Region's disability sector. A series of meetings with community groups in Moranbah

Crossroad Arts continues to deliver spirited, original community arts projects, which have a profound impact on participants and audiences alike. 2012 was an exciting year, I can't wait to see where 2013, and beyond, takes us!

Tracey Heathwood

Chair
Crossroad Arts



Steve Mayer-Miller and Tracey Heathwood on the set of **WHIFF**

Inside the Engine Room

On a daily basis Crossroad Arts is a hive of activity. With simultaneous workshops in its Gordon Street multi level studio, the organization is a magnet for people wanting to contribute, participate or volunteer their time to working with and for people with a disability. Our doors have always remained opened to interns, work experience students, observers and researchers.



Artistic Director/CEO
Steve Mayer-Miller

Artistic Director/CEO Report

To describe Crossroad Arts as an engine room makes it sound at first a bit like a factory, with all those negative industrial connotations. But over time the engine room metaphor has stuck. It doesn't always run like a smooth well oiled machine but the abundance of activity matched with the drive and spirit of the people who work here makes for an infectious creative energy which continues to draw new participants and new audiences to our doors. The people who come through those doors, whether as artists, participants or audiences, understand very quickly that we are driven and nourished by the need to use our imaginations and create something that was not there yesterday. It's a skill we empower to everyone and something we deeply value.

In 2012, all our pistons were firing. It was a year of consolidating our already strong links with the local disability community and forging new partnerships with local government, schools and NGOs in the Isaac Region. It was a year when we opened the doors to the parents of many of our participants and gave them a stake in how decisions were made.

Our focus was fully sharpened mid year when the Australia Council invited us to apply to become a key producer. We were on their radar. The process made us take a long hard look at what we had done and where we were going. Out of it came a new strategic direction aimed squarely at providing opportunities for people with disabilities to participate in the arts. The board stepped up to the mark and got behind me in helping to drive through this document. I thank them for that. I thank them for taking the time to attend the SWOT sessions, and giving good sound feedback to my recommendations. And I thank our chair Tracey Heathwood for continually supporting me and also challenging me with bright, innovative and constructive ideas.

It's sometimes a fine line between keeping the essential culture of care, the freedom of the imagination the skills and constraints in art making and the need to drive a business in an increasingly competitive environment. We're still able to do that. When you see the improvements and transparency of our financial reports it owes something to the generosity of our business partners, philanthropists and funding bodies. But what has kept it well oiled is the remarkable skill and leadership of our own chartered accountant Loraine Macdonald who will join the board in 2013.

My eyes are now firmly fixed on the future direction of this wonderful company and in achieving the goals and high bench mark that we have set ourselves in making this state of Qld, an engine room of creativity for people with a disability.

Financial Report

Financial Situation.

Over the past 6 years Crossroad Arts has continued to develop its reserves with an average reserve ratio of 18% and the current ratio at 23%. Our current income and expenditure levels are on average \$300,000 per annum with our earned income between 4% and 10%. One of the key initiatives in our new strategy is to build this amount to 20%. This level has been calculated on the increase in the box office return in our theatre program. We are anticipating that with renewed growth and increased levels of funding we will be able to sustain a turnover in the

volunteer workers. Non grant income has grown 42% in 2012 and strong growth is expected to continue in 2013 (68% growth) and 2014 (39% growth) as existing relationships are nurtured and new ones developed.

2013 will be a year for planning and consolidation, development of new programs and securing key partnerships ahead of a planned major expansion from 2014 underpinned by a 6 year funding deal with Australia Council, as well as maintaining other grants funding from State (Arts Queensland) and local government sources.

A secure funding base from 2014 will facilitate major investment into the employment of arts workers, productions and promotion of the Arts.

Administration overhead costs are expected to be well managed and any increases will be in line with CPI.

Liquidity is closely monitored through frequent preparation and review of cashflow statements.

Financial results are prepared on a timely basis and presented at board meetings.

Lorraine McDonald

Grant income represented 80% of total income in 2011 and 71% in 2012. This critical source of funding has declined 16% in 2012 and is expected to decline a further 32% in 2013 due to the loss of recurrent funding from Australia Council (Australia Council funding accounted for 44% of the total grant income in 2012).

To maintain its level of service offerings Crossroad Arts has proactively sought to retain its overall level of funding by forging strong business partnerships with philanthropic and other business and community groups. It also relies heavily on a very loyal base of

Financials - 2012

Profit and Loss

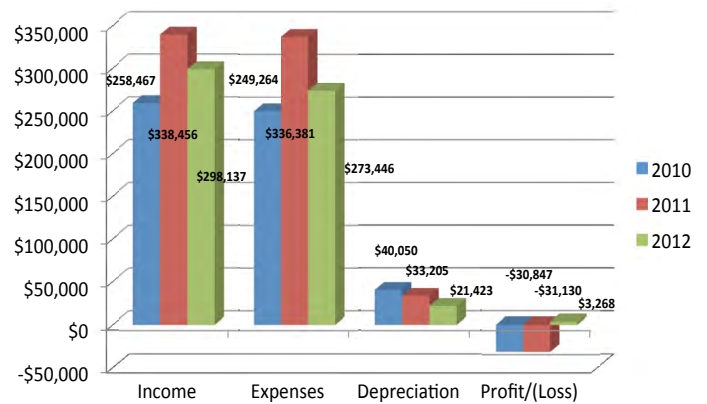
Income	\$298,137
less Expenses	<u>(294,869)*</u> includes Depreciation \$21,423
Net Profit	<u>\$ 3,268</u>

Balance Sheet

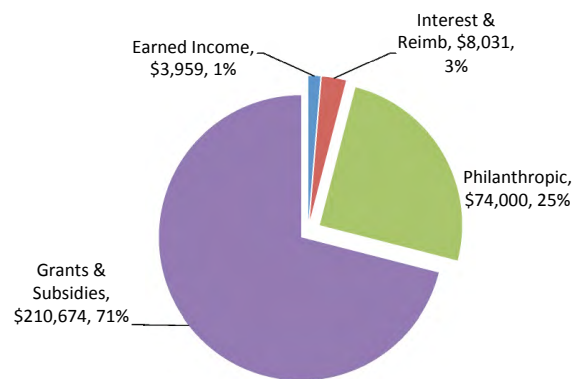
Current Assets	\$46,461* includes Cash at Bank \$41,534
Non Current Assets	<u>\$33,601*</u> Plant & Equipment
Total Assets	<u>\$80,062</u>
Current Liabilities	\$18,236* includes Employee PAYG/Super \$14,233
Employer Entitlements	<u>\$12,390</u>
Total Liabilities	<u>\$30,626</u>
Equity	<u>\$49,436</u>

Financials

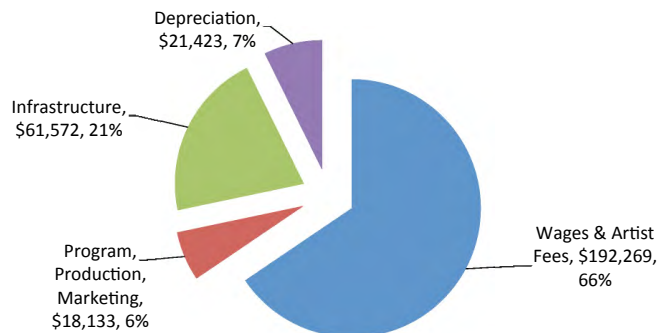
Profit And Loss –Comparison



Profit & Loss – Income \$298,137



Profit & Loss – Expenses \$293,763



TRACKS

report

Tracey has spent the last school term working with Victoria Park State School student Harry Frost. - Harry identified a keen interest in drawing and said his favourite drawing subjects are gibbons, gorillas and orangutans. - Harry developed a series of drypoint etchings (during weekly workshops) based on various 'ape' drawings and went on to produce editions of 4 separate 'ape-themed' drypoint etchings Harry's etchings will also be incorporated into the final 'Cherish' project

Jeremy Gascoigne Jeremy's first contact with Tracey was during a kids' art workshop for children with Autism, held at Artspace Mackay in May. - Jeremy has an exceptional talent for drawing and has been working with Tracey in weekly art workshops since the beginning of the school term.

- The outcome of this term of workshops will be a quick animation entitled "A day in the life of Jeremy", which uses original paintings and drawings by Jeremy. - It is hoped that Jeremy can eventually be integrated into the Small Miracles project, which will also encourage participants to produce short animations based on original drawings.

The Artistic Program





Blue Care Report

Participants in Mackay's BlueCare Respite Centre took part in 19 weeks of workshops covering music, theatre, photography and zines with workshop facilitator Autumn Skuthorpe and Artistic Director Steve Mayer-Miller.

The grassroots workshops comprising of 21 participants, were broken into three parts and integrated into the *Cherish* project. These workshops culminated in a performance at BlueCare's Open Day.

BlueCare participants exercised confidence building activities by orchestrating DIY music. There was a strong focus on using unconventional objects as percussive instruments. Using a cardboard box and motif beats, the group created a percussive piece. Elements of this were later used in *the BlueCare Open Day and Cherish* performance ('*The Nest*'), performed by Natasha Tomlinson (BlueCare participant and Small Miracles).

We also explored new technologies with ipad and iphone apps. Participants were then able to create music without limitations. Lincoln led the music score using an ipad during the *Blue Care Open Day Performance* and the *Nest*.

The group expressed a desire to explore theatre techniques through story telling. Incorporating the percussive music, cardboard boxes, the iphone, ipad and movement, the participants produced tableaux individually and as a whole group. Six members of the BlueCare grassroots workshops by this stage were also participating in the *Small Miracles* programs on Saturdays. The ideas brainstormed and workshopped in the BlueCare sessions began to shape the preview of the *Nest* performance.





“Working at Crossroad Arts changes you. It’s my happy place.”

Natasha Tomlinson

Administration Assistant and
Trainee Director



Finally, the BlueCare participants were armed with cameras and zine making techniques to begin capturing their stories on small works of paper. Some of these techniques were taught at the Respite Centre. In addition, there were A dance performance piece involving all BlueCare participants and some Small Miracles performers during the BlueCare



Open Day. The troupe built a nest out of cane during the piece and accompanied the work with their own music scores using the ipad, iphone and cardboard boxes. The dance performance explored the concept of leaving the ‘nest’ and finding a mate. Beautiful spontaneous movement pieces were performed by the participants. This first performance was the foundation for the larger public work on the 14th of December. Many participants were integrated in both the BlueCare Grassroots Workshops and the Small Miracles Program. These participants forged new leadership roles and are interested in pursuing further formal mentoring in directing, acting and dancing.

No. of participants: 21 participants x
38 workshops: total - 798



H e r o e s

Outcome: There were several outcomes produced from the grassroots workshops. Including the making and exhibition of 15 zine magazines. Editions of the zines were catalogued in Crossroad Arts Zine Library and displayed on our online Outreach page on the Crossroad Arts website. They are also distributed by hand by the participants.

The webinar model was a successful example of how to approach future outreach programs and established a strategy for projects in 2013. This has expanded our reach and increased the amount of participants engaged with Crossroad Arts programs. We are now able to stream live workshops with the Isaac region to follow up our residencies. Participants performed a special dance in conjunction with the BlueCare Open day; 80 people applauded the group for their piece.



Strengths:

The Grassroots Program revealed several strengths. Tina from BlueCare Respite Centre has now been positioned as an arts liaison coordinator and will have direct contact with Crossroad Arts for programs in 2013.

Tina also provided support outside of the workshops and continued the arts based skills taught during sessions. This ensured smooth transitioning between workshops.

Six new participants joined in the Saturday Small Miracles Program.

Non-verbal participants able to communicate through the arts. These participants were able to contribute and collaborate in new ways that they had not experienced before.

Exploring several mediums ensured full participation across the board. Every BlueCare client participated in at least one workshop over the 19 weeks. 85% of BlueCare clients were consistently engaged in the program.

New technologies and the appropriate equipment to utilise them allowed us to work with new participants who had previously shown little or no interest in the pr

"I would like to see more people with a disability gaining employment at Crossroad Arts. It is important for us to contribute to the community."

Brenden Borellini
CA advocate and deaf/blind researcher

Challenges:

Itinerancy of the program: The BlueCare schedule is very full with extra activities from other community groups. Often times these would clash with Crossroad Arts workshops. More consistent scheduling would prove beneficial for the participants and artswomen in the future.

The group was quicoordinated by one artswoman from Crossroad Arts. Whilst this worked for most activities, as participants supported and encouraged each other, a second or third artswoman would have ensured each participant had some one on one time.

Crossroad Arts encouraged all BlueCare participants to join the Saturday Small Miracles workshops. However, access to the building proved problematic. Wendy Stream from BlueCare Respite Centre arranged for Small Miracles to rehearse out of the respite centre. The offer to use their bus to pick up participants has been confirmed for future programs. This will improve our integration percentage greatly for 2013. The biggest competition for engagement at the respite centre was television. Participants were often more interested in watching a movie or television show than workshops. We were able to overcome this challenge by using new technologies such as Ipad and iphone apps. This appealed to our participants and was of their interest as they use smart devices in day to day life.

As with any workshop group, especially of a large size, there are often powerful personalities that dominate the sessions. We found providing participants with leadership roles and special duties during workshops kept the dynamic running smoothly.

Opportunities:

Ipads proved to be an excellent tool and it would be great to see BlueCare investing in one for the centre. This way arts based skills outside of the workshops can be furthered explored by the participants on their own. Furthermore, if Crossroad Arts was able to access funding to purchase more Ipads, a greater number of non verbal participants would be able to actively contribute to the workshops.

Webinar forums will allow us to keep in contact and catch up with our participants regardless of locality.

The webinar model will be trialed with the disability community in the Isaac region in 2013. The model could also be implemented to connect with other regions or participants who are unable to attend Crossroad Arts outreach or grassroots program.

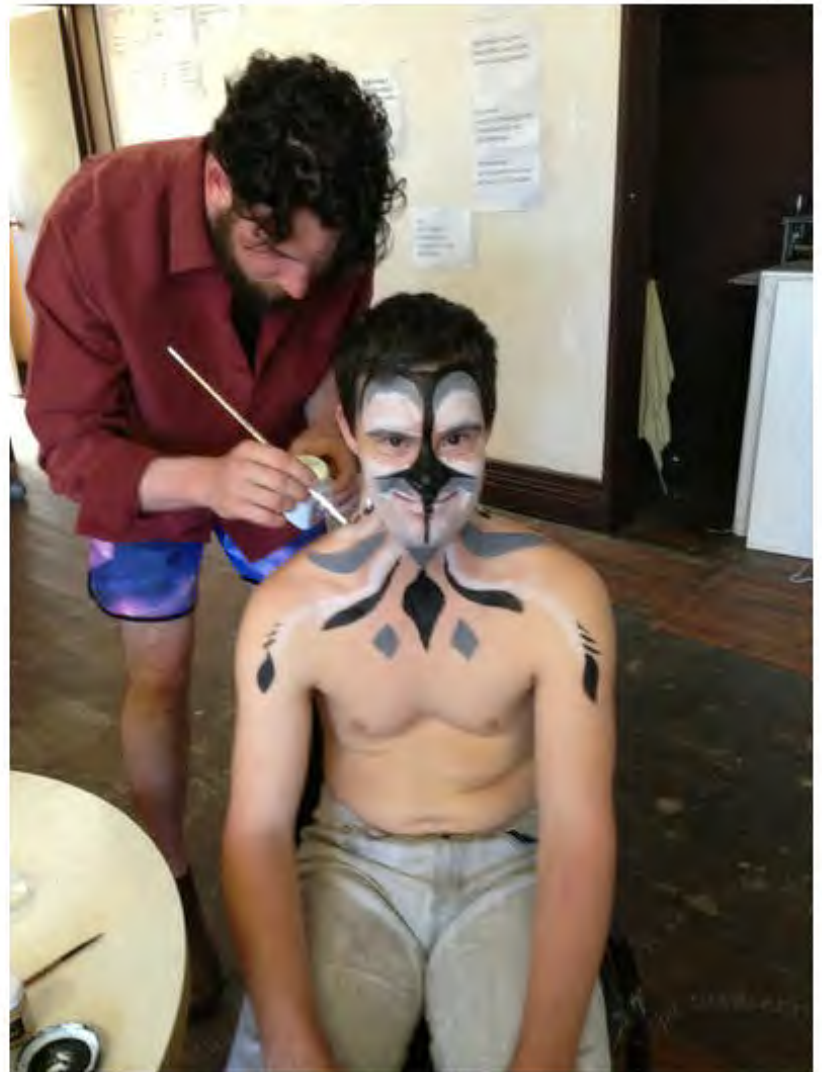
“The beginning of my piece is very quiet – like a bird curled up in an egg. The outside world is not inside the egg. And the egg is tucked in a big nest, very quiet and safe.”
Natasha Tomlinson

I then make a very small scratching noise and that is the sound of the bird emerging from its shell. When the bird is out of the egg it wonders if it should fly and when it does it is looking for love.”
Natasha Tomlinson

Small Miracles Report

Crossroad Arts’ Small Miracles Ensemble undertook workshops over 20 weeks exploring film, animation, music, dance and performance. These workshops were facilitated by Autumn Skuthorpe, directed by Steve Mayer-Miller and assisted by Dougal McLauchlan, Danielle Gervais, Rosie Fyvie and Tony Moore.

During the last stage of workshops local artists Wanda Bennett, Pam Hutley, Ted Lekatsas and Carol Forbes came into the program to create works in collaboration with the Small Miracles Ensemble for a final performance entitled *‘The Nest’*.



The Small Miracles Ensemble workshops were a part of the Cherish program that included Autism Support, OzCare Drug and Alcohol Rehabilitation Centre, BlueCare and the wider community. Ozcare participants culminated their workshops with a cyanotype exhibition as a preview to the Small Miracles Ensemble performance on the 14th of December 2012.



Saturday workshops were held with sixteen (16) core group participants. Volunteers from the community would come and go during the program to provide support for the large group. The Small Miracles Ensemble had grown considerably since their last performance in July, (*Whiff*) from six performers to sixteen. To adjust to the new dynamics the ensemble spent six weeks working in small groups exploring the concept of “what they cherish the most”. The ensemble presented these stories as drawings that were cut out and used in a DIY stop motion film. During these sessions the participants learnt the basics of using still and video cameras, lighting, recording equipment and story telling techniques. The works that were produced were the foundation to workshops that led to a public performance on the 14th of December at the Parish Hall Gardens.

As mentioned in the BlueCare evaluation there was a crossover of participants. New members of the Small Miracles Ensemble were generally involved in the BlueCare program. We also had three participants join from the Autism community; Matthew Brooker and Julian Reck have worked with Crossroad Arts in several programs since 2007 and Julian was participating in a visual arts program with Tracey Heathwood. The program was drawing to a finish and Jeremy’s parents wanted to keep him engaged with Crossroad Arts – he was invited to join the Small Miracles Ensemble and worked alongside Ted Lekatsas in stage makeup.

As I learn more skills, I feel better about myself and my capabilities and continue to see myself as a valued member of the community.”

Mathew Brooker

The ensemble comprised of talented musicians, dancers, actresses and actors, visual artists, animators and emerging stage techs. This led to wonderful percussion sessions using cardboard boxes and other unconventional objects as instruments orchestrated by Natasha Tomlinson and Sam Miller. Guerrilla flash mob performances on Gordon Street with Brenden Borrellini leading with signing. Photography sessions, Ozcare participants teaching Julian and Matthew about animation, story telling with Steve Mayer-Miller and movement with Dougal, Danielle and Autumn. The program was jam-packed and always evolving.

Mackay is a very tight knit community – word of mouth generated a lot of interest. Participants would invite friends and family to the workshops. In the room you could find local artists, aunts or uncles, friends of friends, past participants of projects, development officers from council and people who just wanted to create art.

A wonderful energy was present in all the workshops and a very inclusive environment was generated quite organically. The large amount of participants made the Crossroad Arts theatre or the BlueCare space a hub of activity. However harnessing all of these talents and interests into one direction was quite challenging and only began to take shape in the last eight weeks of the program.



Project Dates:

Part One: August 11th – September 24th

Weekly 2hr workshops on Saturdays

Part Two: Sept 24th – 14th of December

Weekly 5hr workshops on Saturdays + 2 dress and tech rehearsals

No. of participants:

Core group: 16 participants x 21 workshops/rehearsals (1 major public performance) = 336

Volunteers: 22 volunteers x 10 workshops = 220

Artists: 4 artists x 8 rehearsals = 32

Other (stage managers, set up & pack down): 14 volunteers x 1 performance

TOTAL: 602





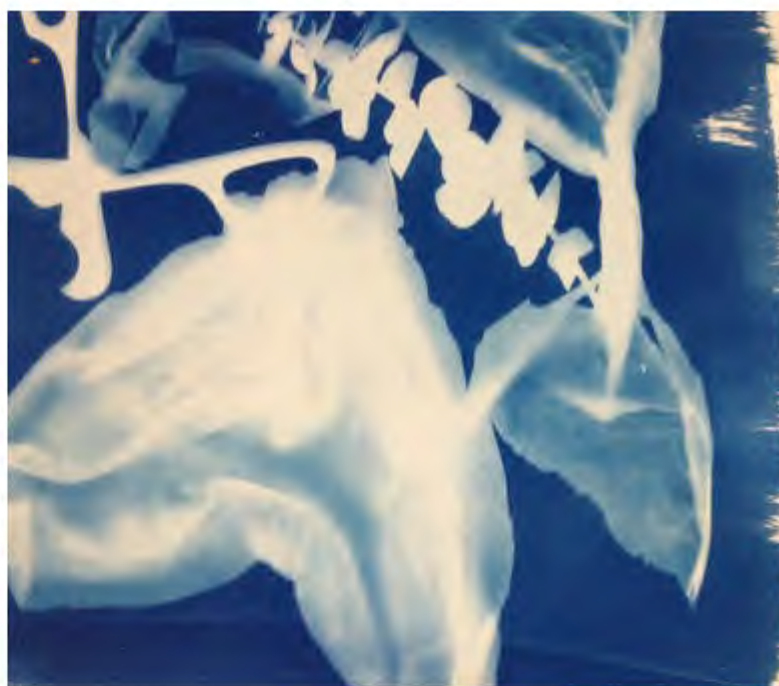
Many of our clients have not, due to their previous life experiences, had the opportunity to engage within the social community in such a way so as to feel genuinely accepted and valued for their individual worth and talents. Neither have they had the opportunities to explore, recognise, and enjoy the personal benefits of their own and others' individual creative and artistic talents.

OZCARE Project REPORT/EVALUATION

By the Managers of Ozcare Mackay Residential Drug and Alcohol Treatment Service

During 2012 the Ozcare Mackay Residential Drug and Alcohol Treatment Service were involved in a community partnership with Crossroad Arts in providing our client group the opportunity to engage in various different artistic and creative projects.

During the holistic substance use rehabilitation program provided by Ozcare I believe it is vital from a therapeutic perspective to encourage individuals to be involved in exploring, identifying, and participating in alternate activities/interests to using drugs and alcohol, with the view to progressively developing and pursuing a more productive and enjoyable lifestyle.



Many have not held a job for some time, have no or very low self esteem, and do not recognise they still have many personal strengths and talents despite their ongoing struggle with substance dependence. Many have unfortunately become disconnected from close family, friends, and the usual social interaction many of us take for granted, and for some this may be the first time that they have the opportunity to socialise, engage, and learn new skills and have fun within such a social forum of acceptableness.

During 2012 in partnership with Cross Road Arts our client group participated in photographic workshops which provided our client group the wonderful opportunity to:



- simply try, learn, and participate in something new and different – discover hidden talents and a sense of personal achievement.
- experience new and perhaps at times different and challenging social interaction with people they do not know, mix in new social and cultural situations, and learn to take some positive risks
- be given a chance to see “how the other half lives if you like”, to see that they too can be involved, have something to give to and share with others, and become a valued and accepted part of the community.



- The client group displayed levels of improved self esteem and confidence.
- The group and as individuals displayed a sense of achievement/pride in the end product viewed on attending the opening exhibition involving the display of their photography work.
- Individuals had now come to recognise they have hidden talents and skills they knew nothing of, and hopefully this will now encourage clients to take on other new opportunities/activities to enjoy.\



2012

Audience: 5,555

Participation:
4,925



“I learn a different perspective of how art is done – I get to see my potential for artistic talent” Ozcare Participant



“I get treated with respect and I feel like I fit in straight away and feel normal.”

Ozcare Participant



"I am challenged to overcome my fear of attempting something new"
Ozcare Participant



"I see a different side of life – a different world view – a chance to communicate within a different venue"
Ozcare Participant



"I feel like I am meeting a challenge of showing and exploring my creative side which I don't do often"
Ozcare Participant



WHIFFreport

A major, multi-arts performance with an ensemble/cast of 6 'Small Miracles' participants with a disability who were employed as actors for the project (thanks to funding from the Tim Fairfax Foundation) as well as a contracted/professional contemporary dancer from Canberra Dance Theatre, Liz Lea. (Liz also brought with her a young, dancer with Down Syndrome [as part of Aus Council Youth Mentorship Prog, who participated in a one-week residency as part of the project.) The final work comprised of: film (depicting participants from a range of partnership groups including: Bluecare Respite Centre; Mackay Autism Support; Pioneer Employment Services; Community Solutions Youth Employment and Education Qld Student Support Services); dance and theatre; live music (with local singer Autumn Skuthorpe and local musician David Pyke); and visual art/set design. It was part of the 2012 Mackay Festival of Arts;



“Wonderful as always. Your ideas are brilliant and so original. Keep up the good work! Congratulations.” Veronique Bosan



**“Absolutely
sensational
moments of pure
perfection...cast
crew music.
Heartfelt.”**

Michelle Ruddell

The Small Miracles

ensemble production of Whiff achieved an unprecedented response from sell out audiences at the 2013 Mackay Arts Festival. Whiff was flooded with positive audience feedback, increased interest in the company and demand for a tour and more productions of this nature.

Senator Jan McLucas; Parliamentary Secretary to the Prime Minister and Parliamentary Secretary for Disabilities and Carers – was moved by the performance and spoke of it highly. She met with the cast during rehearsals.

The ensemble collaborated with choreographer Liz Lea of Canberra Dance Company. The positive response to Whiff became evident during the 'Meet the Artists' forum held after the matinee. The ensemble fielded questions and spoke of the impact of the show in their community.

New career or employment opportunities created in cultural industries

“You have given these people such an opportunity and a place where they can shine. They are doing what the average person can't do, and that is being on stage in front of so many people, let alone entertaining them. **I loved everything about it”**

Debra Knoll parent 2012



Six performers were employed by Crossroad Arts on a part time basis for fifteen weeks, culminating in a high level production.

To meet the success of the production, the group will continue with a new multi-arts projects; launching September 2012.

Crossroad Arts is now seeking to engage more of the disability community in this way and expand the ensemble.

The next project will develop the Small Miracle's skill base in the arts beyond a 'grassroots' level, with a potential tour in the pipeline.

Formation of new cultural groups, networks or partnerships, or revitalization of established cultural groups. with all cast and crew of Whiff.

The production highlighted and promoted the role the arts has in the disability community.

Further relationships have been formed with other organizations by their inclusion in the Bluecare workshops continued by Crossroad Arts.

International relationships were formed as a result of Whiff, with collaboration from Vision Mechanics (Edinburgh), Darpana Performing Arts Academy (India) and individual artists from France. Artists from these countries

appeared in the production via film.

Increased cultural participation by a broad cross-section of the community

- The production engaged 300 audience members, six professional performers from the disability community, other established arts workers and volunteers. All from varying demographics.

- The international inclusion mentioned briefly earlier added another element to the level of the production.

Arts workers from around the world contributed directly to Whiff in the form of film, props and music.

- Whiff has the potential to develop into an internationally performed production as a result of the engagement with people from Edinburgh, India and France.

- Senator Jan Mclucas' review of the show engaged the wider community and encouraged people to support the performance. From the new Friends of Crossroad Arts brochure it is evident there is an increase in membership and for some, Whiff was the their first contact with the company.

Formation of new social relationships; increased cross-cultural understanding; decreased social isolation; increased cohesion/social capital

Whiff culminated with powerful performances and strong bonds within the cast, crew and wider community. The disability community was engaged in workshops; elements of which were then taken and developed to create a professional production.

AS a result of these projects, the ensemble, Small Miracles, worked hard and with a sense of independence on the Whiff production.

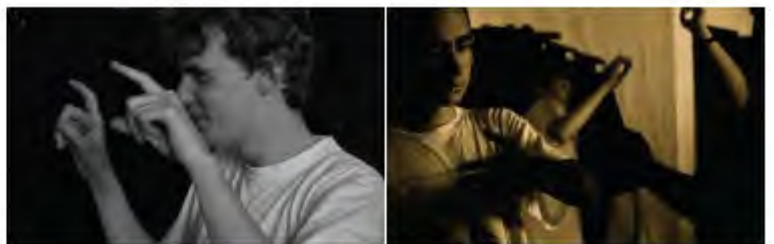
The audience, were able to engage with the group as professional performers, not "performers with a perceived disability".

Working with different communities on a large production identified the impact the arts has on the aforementioned sectors. More often than not, the result involves seemingly 'unlikely' partnerships and relationships with varying organizations.

These partnerships and relationships enrich projects and create unique works that engage the community as a whole.

The 2012 Small Miracles project was generously supported by the Tim Fairfax Family Foundation and represents Crossroad Arts first philanthropic funding outcome.

creati_{ve}
d_{are}
e_{nergy}
v_{ibrancy}
e_{LAN}
l_{ove}
O_{verthetop}
p_{anache}
m_{indboggling}
ec_{static}
N_{ow we're cookin'}
T_{ry it again}



In March 2012 Crossroad Arts was commissioned by the Mackay Deaf Community to run a series of lantern making and film workshops to celebrate the Deaf Club's 20th anniversary.

The outcome resulted in an exhibition of the lanterns and a 10 minute documentary film on the processes that led to the exhibition

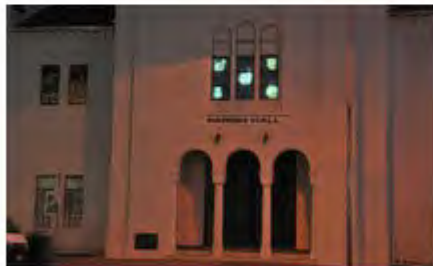
Deaf Community report

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“We want to keep doing this in the future with Crossroad Arts developing our art skills.”

Spaces_{report}

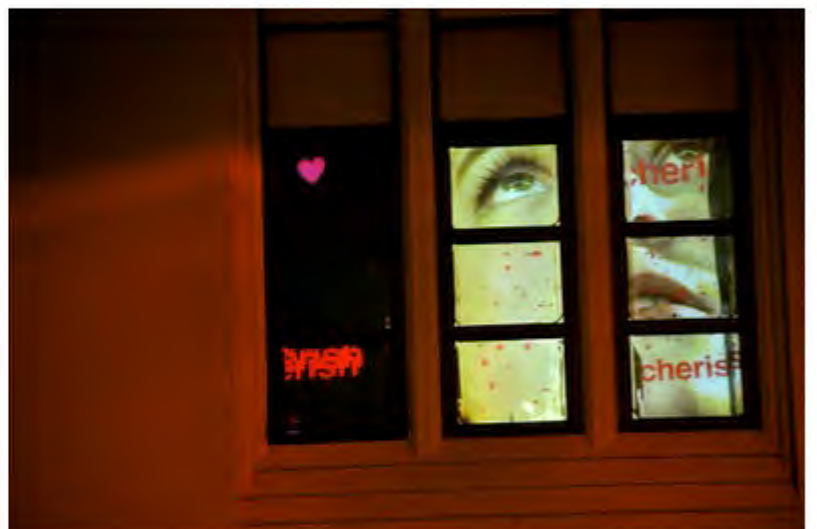
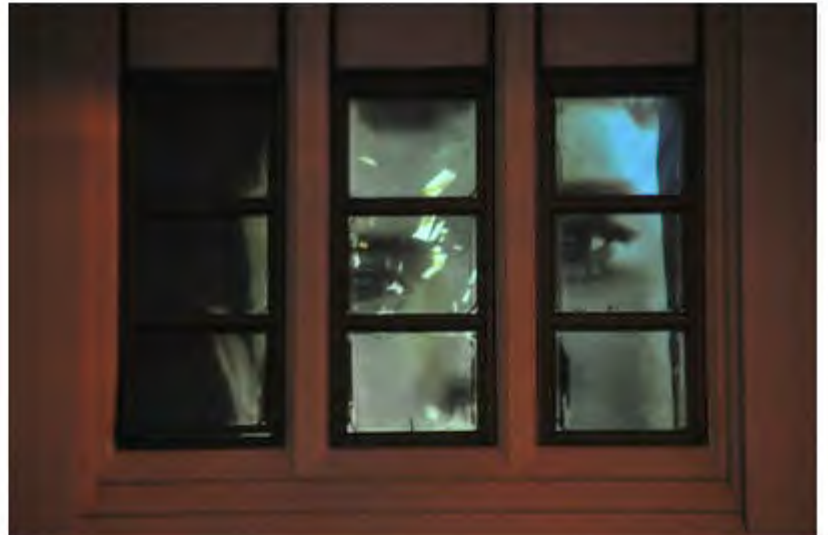


Faces on the STREET

For several weeks in 2012, large digitalized rotating faces began to appear in the windows of the Parish Hall in Gordon Street. Accompanied by the live trumpet sounds of David Pyke from across the road in Wood St, the urban landscape of mid city Mackay became animated. One small girl grabbed her mother's hand and led her to the corner and began describing what she thought was happening to the face of the woman in the window.

“Why won't the giant let her leave?”

“Is he (trumpet player) the prince?”
Public

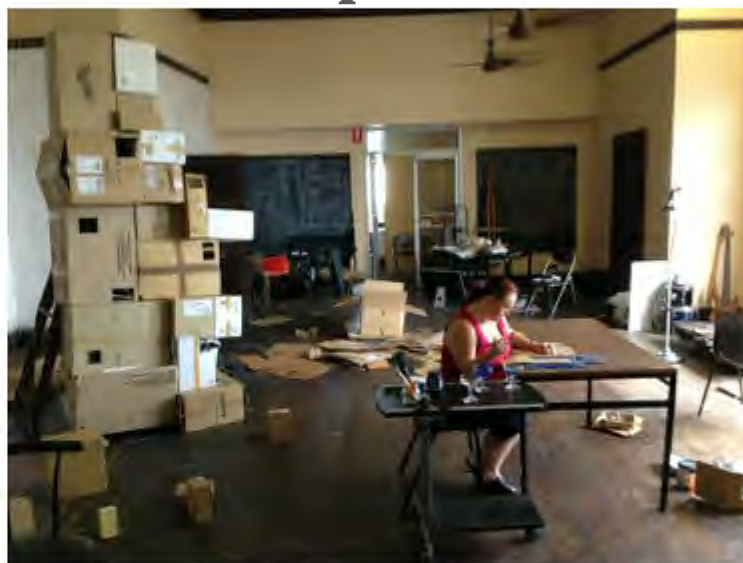


Three mentorships took place in 2012. Autumn Skuthorpe rejoined Crossroad Arts in July and undertook an administrative and artsworker mentorship under Steve Mayer-Miller. The mentorship involved training on the upkeep of the company's website, record keeping, and facilitating workshops at Bluecare, Moranbah and the Cherish projects.

Natasha Tomlinson joined the mentorship and undertook training in choreography and direction under Steve Mayer-Miller. It resulted in Natasha conceiving the end of year dance piece 'The Nest'

In September Rosie Fyvie joined the mentoree team and was instructed by Autumn in maintaining the website.

Mentorships



As part of the BMA Community Partnerships Crossroad Arts worked with high school students from Moranbah High School. They took part in theatre and zine making workshops in Mackay at the MECC and it was followed up with a residency in Moranbah at the primary school. The aim of the workshops was to discover different ways of communicating stories about their town using several art mediums including, zines, storytelling, mime and mobile phones. It's about discovering Moranbah as a community and not a hotel town.

To ensure the sustainability of this and other potential projects, Crossroad Arts sent a team to Moranbah to run a series of workshops and forums with students, teachers, councilors council staff and NGO's to plan a disability arts program in the Isaac region over 5 years.

Moranbah Gaps Project



MAIJAGreport

Mackay Aboriginal Islander Justice Alternative Group

Indigenous Youths at Risk project: Printmaking workshops with young people at Mackay Aboriginal & Islander Justice Action Group. Participants created unique linoprints to be printed and used as limited-ed copies.

Stats

2008 Audience: 526

Participation: 914

2009 Audience: 9,920

Participation: 12,945

2010 Audience: 11,050

Participation: 10,523

2011 Audience: 5,555

Participation: 4,925

2012

Audience: 5,555

Participation: 4,925

CURRENT MARKETS

- **Workshop participants:** young people and adults with and without a disability; young people with autism; disengaged youth; adults receiving drug & alcohol rehabilitation.
- **Parents/family & carers:** parents & carers of young people and adults with a disability; parents/carers of young people with autism; parents/carers of disengaged youth; teachers and support workers.
- **Partner organisations:** Bluecare Respite Centre; Mackay Autism Support Group; Mackay Ozcare; Education Qld Mackay Student Support Services; James Cook University; Isaac Regional Council.

- **Peer arts organisations:** network of national and international arts organisations.
- **Artists/CCD artworkers:** Theatre, dance, music and visual artists stimulated by disability arts and CCD practice; tertiary students (engaged through JCU internship program and/or volunteer program); contracted artists/CCD artworkers – local and visiting; Crossroad Arts Alumni artists' group.
- **National festivals & events:** network of national festivals & events who showcase regional touring products.
- **International festivals & events:** network of international festivals & events who showcase international community arts/CCD touring products
- **Ticket buyers:** Loyal local audiences/repeat ticket-buyers to annual multi-arts performances & events; new audiences/local and in other regions (regional, metropolitan & international) via touring shows/performances
- **Volunteers:** Regular: Board members and interns. Occasional – work experience students, stage assistants/ushers etc.
- **Funding bodies:** Australia Council Community Partnerships; Arts Queensland; Regional Arts Development Fund; RAF
- **Sponsors & donors:** Sponsors - BHP Billiton Mitsubishi Alliance (BMA); Rio Tinto; Tim Fairfax Foundation. Donors – regulars, participants' parents and occasional one-offs.

PROJECTS

1997:	1
1998:	1
1999:	2
2000:	1
2001:	4
2002:	5
2003:	5
2004:	16
2005:	10
2006:	7
2007:	8
2008:	8
2009:	6
2010:	9
2011:	6
2012:	9

What we offer our markets

Workshop participants: Social integration opportunities; emotional growth opportunities; skills development – theatre, dance, music & visual arts; Employment opportunities – some move into paid artworker positions with organisation.

Parents/Family & Carers: respite from carer responsibilities; social opportunities – enhance social networks & meet other families/carers; professional/skills development – transfer of skills in theatre, dance, music & visual arts.

Partner organisations: enrichment of regular client programs; promotion/marketing & increased awareness of organisation; networking opportunities with other partner organisations; engagement with unique/special organisation; skills development for staff.

Peer arts organisations: engagement with unique/special organisation who showcase regional stories; increased networks; access to new audiences; skills development in CCD practices (via best-practice case studies); opportunities for staff via exchange/internship programs.

Artists/CCD artworkers: employment/professional development opportunities; internship programs; opportunities to engage with disabled and non-disabled with complete integrity; increased CCD skills; social/networking opportunities; a space in which to develop & showcase own work.

National & international festivals & events: unique, multi-arts performances with quality, innovative production; access to regional Australian stories; increased networks; access to new audiences; increased promotion/marketing of festivals & events.

Ticket buyers: unique, multi-arts performances with quality, innovative production which showcase the abilities of disabled performers and tell regional stories.

Volunteers: engagement with a unique/special organisation.

Funding bodies, sponsors & donors: providing services and opportunities for disabled and non-disabled artists and participants; the chance to support quality work; helping the organisation grow.

Industry: Our programs reduce the labour costs of carers and provide employment to people with disabilities.

Artistic Vibrancy

wired to

VITAL

fresh

innovation

DYNAMIC

embrace **SKILLS** diversity of always new

Artistic self - assessment

Crossroad Arts has adopted a flexible multi-layered approach to artistic self-assessment. It is one that is shared at all levels of the company structure both internally and externally.

INTERNAL

Structurally: As a small company we have found it both necessary and advantageous for individuals at an executive and artistic level to have a set of skills across all areas of the company's operation. It strengthens the company's succession policy, ensures a diverse range of fresh ideas and gives workers an insight into the responsibilities of others in the company. The culture of the organisation is wired to embrace debate, frank discussions and new ideas.

The Board: The members of the board come from a diverse range of occupations, skills and backgrounds. Young people, artists, advocates, key partner stakeholders and people with a disability make up the nine members. It ensures a range of views and a freshness of ideas where collaborative decision making is practiced. Consisting of a disability action and Philanthropy sub committee they meet every eight weeks to discuss governance issues. Following each meeting's Artistic Report from the Director, the board contribute to ideas in the direction of the company. The feedback is sought in a

genuine effort to debate and sharpen processes. At the same time there is an implicit understanding that the board do not interfere with the artistic direction or the day to day running of the organisation.

The Creative Development Process :

A period of 2 weeks is set aside at the beginning of each year for Lab work where key artistic personnel, discuss, experiment and contribute a range of ideas around the themes, issues and artforms of the projects planned for the year. It sets the direction for the year and allows for debate and a freshness of ideas. Each artist is asked to give a presentation of their ideas. During the year guest artists are brought in to sharpen the skills of the team. In 2011 freelance dramaturg Peter Matheson (ex Melbourne Theatre Company) joined the artistic team for two weeks of intensive dramaturgy on the creative development of a community play.

Artistic Vibrancy

Regional Arts Awards

- 2001:** Best Theatre
- 2005:** Most Inspiring Educator
- 2005:** Best Cross Shire Collaboration
- 2006:** Best RADF project
- 2006:** Best project for opportunities for artists.
- 2008:** Art is in Award
- 2010:** Art is in Award

International

2010: Outstanding Achievement Community Organisation Leadership in working with people who experience autism

**Awarded by ANCA
Vancouver Canada**

the company operate out of. From the private confines of a PC these documents become open and transparent sources of community interest and debate, as the projects gathered momentum. During the making of a radio

During the development of any new work the ongoing documentation of that work (whether it be in narrative, form, dialogue or storyboarding) is placed around the walls of the 3 studios that play with the Aboriginal, Torres Strait Islander and Australian South Sea Islander communities in 2009, a Yawuru woman from Broome, Regina Bernard took a sheet of dialogue off the wall showed it to everyone and said "our mob doesn't talk like that." Regina took the whole scene home that night and the the next day came in with a re-written scene with language that rang true. It was a good example of the kind of rigour that brings out the best work and also a genuine ownership by participants.

EXTERNALLY

Artistic Consulation Group

During the year the Artistic Director brings together a small group of 5 people selected from a cross-section of the Mackay arts, disability, education and community development organisations. They meet 3 times a year to discuss and reflect on the

Crossroad Arts program. This includes identifying opportunities, areas of need and the quality of the programs.

Development Previews:

Crossroad Arts has maintained a policy of inviting a select group of audiences to view productions during their creative development stage. The audience come from a cross section of peers, associates, teachers and the general public. The people are given a range of feedback choices ranging from face to face meetings, leaving notes for the director at the end of the performance and through email. The feedback is informal. Because of our experience with actors becoming sensitive to feedback particularly close to the show's opening, actors do not participate in the direct process. The role of the Director is to filter the comments, through making changes (or not) to the show. The performers are made fully aware of this process and trust it.

Forums:

The company has a long tradition of holding both post performance forums and education forums based on specific issues or themes that are reflected in the works being exhibited or performed. These forums also give an opportunity for the performers to talk to the audience about their experiences and attitudes. It reinforces the ownership and inclusivity of the experience for the participants. Furthermore it gives the audience an opportunity to have direct access and a closer engagement with the director and an insight into some of the processes undertaken.

Critic Reviews The opportunity for rigorous media reviews is limited in North Queensland. Crossroad Arts highly value reviews particularly in touring to major cities where the review contributes to the broader discussions of self assesment. We see negative reviews as an opportunity to learn and refine our processes.

Public Opinion/Audience Reviews. At the conclusion of public performances the public are given feedback forms to complete indicating their attitudes towards the performance.

What we mean

By **Capacity Building**

For our communities

Engaging in artistic expression- Creative pathways for people with disabilities

- Capacity for self-expression
- Capacity to access creative education
- Capacity to engage in training for art practice
- Capacity to develop art practice into viable enterprise
- Capacity to be employed in art practice

Accessing cultural experiences for people with disabilities

- Capacity to play an active role in decision-making processes
- Capacity to overcome barriers
- Capacity to access financial assistance to attend cultural activities
- Capacity to access information about arts and cultural events

Community enrichment for people with disabilities

- Capacity to engage with and contribute to wider community through creative practice
- Capacity to use art activities to strengthen sense of community and facilitate social inclusion
- Capacity to use art activities for informed debate about community arts
- Capacity for leadership and cooperation within community groups
- Capacity to use organisational skills to engage with the arts sector and other organisations.
-

Organisational Structure

THE BOARD

Responsibility for governance and strategic direction

ARTISTIC DIRECTOR

Responsible for: the artistic program: selection of artistic team for workshop and performance program; liaising with artists and technical team; liaising with key drivers of community partners. Ensuring program stays on budget.

GENERAL MANAGER

Responsible for: administration and financial management; personnel and corporate relations; program and project management; Funding and philanthropy; marketing and business development. Ensuring programs stay within budget.

FINANCIAL/BUSINESS MANAGER

Responsible for financial management and business strategy

Role of the Board

Crossroad Arts is a not for profit incorporated association run by a Board of Management and elected from the membership. The board meets regularly 6 times a year and more often when strategic planning sessions require it.

Guiding Principle:

The Board will contribute to the effectiveness of Crossroad Arts by providing strategic leadership on behalf of members, stakeholders and communities. The Board's decision making will be guided by social justice principles.

Responsibilities

The Board is the governing Body of Crossroad Arts and is responsible for:

1. Establishing the vision, purpose, strategic direction and priorities of the organisation.
2. Deciding broad policy guidelines for Crossroad Arts in areas of programming and employment, fundraising, volunteers and external relationships.
3. Recruitment and selection of the Artistic Director.
4. Monitoring and reviewing the Artistic Director's performance.
5. Ensuring that Crossroad Arts meets its legal and fiduciary responsibilities.

Draft Structure for Disability Action Plan

Crossroad Arts has a long and successful history of working and employing people in the disability community. Disability is a broad term that is applied to a diverse range of people. This framework is aimed to enable people with a disability to actively participate in community life.

Whilst disability may be difficult to characterise appropriately, this plan adopts the formal definitions provided by the federal Disability Discrimination Act 1992 and state Disability Act 2006, which include a sensory, physical, intellectual, psychiatric or neurological impairment, physical disfigurement and/or the presence of disease causing organisms. An important element of the definition further covers whether the disability currently exists, may exist in the future or is imputed to a person.

There is a shift towards a broader definition of disability from a socio-political perspective: that attitudes and economic, legal and policy barriers are the real reasons that people with a disability have difficulties participating as full members of society, and that a disability is experienced when the social or physical environment in which a person lives fails to accommodate them.

Discrimination may occur when a person with a disability is treated less favourably than a person without a disability (direct discrimination) or when a person with a disability is required to comply with a requirement of condition with which they are unable to comply as a result of their disability (indirect discrimination).

People with a disability are further protected against discrimination on the grounds of the presence of palliative or therapeutic device or auxiliary aid, the assistance of an interpreter, reader, assistant or carer, or of a guide or hearing assistance dog or any other trained assistance animal.

In line with the ageing of the population, the incidence of disability is increasing. Recent research states that one in five Australians lives with some degree of disability. Of those 4 million people, more than a quarter need assistance with the core life activities of mobility, self-care or communication, because of severe disability.

Crossroad Art's Disability Action Plan is guided by its disability advisory group with particular skills, experience, knowledge and/or interest in the area of access.

- (a) reducing barriers to persons with a disability accessing goods, services and facilities
- (b) reducing barriers to persons with a disability obtaining and maintaining employment
- (c) promoting inclusion and participation in the community of persons with a disability
- (d) achieving tangible changes in attitudes and practices which discriminate against persons with a disability.

Disability – as defined by the Disability Discrimination Act 1992

A disability includes:

- total or partial loss of a bodily or intellectual function, e.g. sensory impairment, quadriplegia, epilepsy, acquired brain injury, polio, spina bifida, Parkinson's disease, multiple sclerosis
- total or partial loss of a part of the body
- presence in the body of organisms causing disease or illness, e.g. HIV/AIDS, hepatitis, cancer
- presence in the body of organisms capable of causing disease or illness, e.g. asthma, allergies
- condition which results in a person learning differently e.g. intellectual disability, dyslexia
- disorder, illness or disease that affects a person's thought processes or which results in disturbed behaviour, e.g. psychiatric disability.

It is important to note that many Deaf people identify as being part of a Deaf culture rather than as having a disability.

OBJECTIVE 1: Improve venue and facility access by: i) Using best endeavours to ensure that physical access to venues and facilities is equal and universal . ii) Increasing the quantity and range of choice of accessible seating, including wheelchair spaces

ACTION 1: Conduct an access audit of the Parish Hall for Access .

Responsibility: Board sub committee

Timeline: December 2013

Evaluation: Existing barriers identified and recommendations made.

ACTION 2: Identify alternative performance and workshop venues

Responsibility: Board sub committee

Timeline: Ongoing

Evaluation: Funding forthcoming from State and Federal Govt

OBJECTIVE 2: Collaborating with disability organisations to create works incorporating art practice by people with a disability and/or which appeal to audiences with disabilities and a wider audience.

ACTION 3: Increase in programs and performances with people with a disability

Responsibility: Board sub committee and Artistic Director

Timeline: Ongoing

Evaluation: Increased attendance by people with a disability and increased satisfaction rate from people with a disability.

OBJECTIVE 3: Ensure all Staff and the Board are fully aware of Access policy-Physical and Attitudinal, access to information

ACTION 4: Organise Training and Professional Development for staff, parents and Board.

Timeline: 2013

Evaluation: Board and staff to run workshops for participants, parents and community

OBJECTIVE 4: To employ people with a disability

ACTION: Set employment quotas

Timeline: On going

Evaluation: Quotas met-more people with a disability working at Crossroad Arts

OBJECTIVE 5: To build the capacity within the arts and disability sector

ACTION: Develop leadership skills through professional development and attendance at conferences.

Timeline: 2013

Evaluation: People taking on leadership positions in the company

OBJECTIVE 6: Ensure that these actions are carried out

ACTION : Appoint a disability officer for the company from the board

Timeline: 2013 onwards

Evaluation: Compliance to highest standards of disability access and inclusion through formal evaluation by Arts Access Australia.



Photos SMM

How we work

Our vitality is about an energy that springs from a creative process of making new art with people who have a disability. We fuel that energy by collaborating with a diverse range of exceptional art makers who share our vision, bring fresh ideas into the workspace and who take us into uncharted territories. The cane and yarn weaving workshops run by our CCD artists Wanda Bennett and Pam Hutley is typical of these unlikely creative collisions as they find form and voice in a theatre design and then extends to live video link ups with a company of Indian dancers in Ahmedabad in a performance collaboration. It's about finding and nurturing that exuberance in the people and in the work. It's about establishing an inclusive and dynamic environment where these collisions are possible. In the next 5 years we will extend that energy in the creation of audacious new works and in new collaborations that seek to extend our practice. This enduring force is what drives our work, sustains our energies and motivates our communities.

The connection we have with our community is dynamic, robust and transformative. It finds form in the way we listen and the way we work with our participants and partnership organisations. It's about sitting down with a group of stakeholders, participants, parents and peers and negotiating ways of working. It is built on a shared understanding of respect for difference and democracy. It's also about sitting down with regional directors like Suellen Maunder from JUTE Theatre in Cairns and negotiating ways of working with 20 members of the Cairns Deaf community in a co-production with the Mackay Deaf community. And these connections also spread across a diverse array of CCD orgs such as the recent formation of five Queensland CCD organisations along with our involvement with the Creative Recovery team. While our prime focus is in the Central Queensland region, we will strengthen connections in the next 5 years by forging new partnerships in Cairns, and overseas. It's also a way of remaining vibrant and relevant.

Our relevance is grounded on our ability to respond to the needs, ideas and the issues that emerge from our participant's day to day existence. It's also about the participants remaining connected to each other's world and the work at hand. Our role is to reflect those ideas in the themes of our work. In the next 5 years we want to widen their visions through being relevant to the global world. Our recent move to on line workshop follow-ups to our Outreach program is a good example of how the company is embracing new technology to reach remote communities in our region. We have a thirst to explore new artistic ground and technology that will enhance it. In the next 5 years our aim is to expand this technology into interactive music systems that give further voice to people who might otherwise remain isolated and silent. We want to move deeper into exploring innovative methods and remain relevant to what is occurring in the arts world..

The sustainability of the organisation is built on 3 key elements: **succession**; maintaining a long established mentoring program and succession policy, which has developed a successful range of young emerging artists in the company. In the next 5 years we will strengthen this process by building further pathways for career development through internships and professional development opportunities for employees. Already the company has forged working intern partnerships with James Cook University in Cairns and Townsville and Contact Inc in Brisbane. This has been further strengthened with plans to create an internship between blind/deaf CCD artist Brenden Borellini with Arts Access Australia CEO Emma Bennison; **partnerships**-identifying and targeting key drivers in the regional disability community and consistently delivering on the goals set out at the beginning of our programs has given us a firm foundation from which to expand our network over the next 5 years.

Our Partners

The Australia Council for the Arts

Arts Queensland

Bluecare

BMA BHP Mitsubishi Alliance

Central Queensland University

Contact Inc

Creative Recovery Queensland

Creative Regions Bundaberg

Deaf Services Qld

Education Queensland

Feral Arts

Isaac Regional Council

JUTE Theatre Cairns

Mackay Regional Council

Rio Tinto Hail Creek Mine