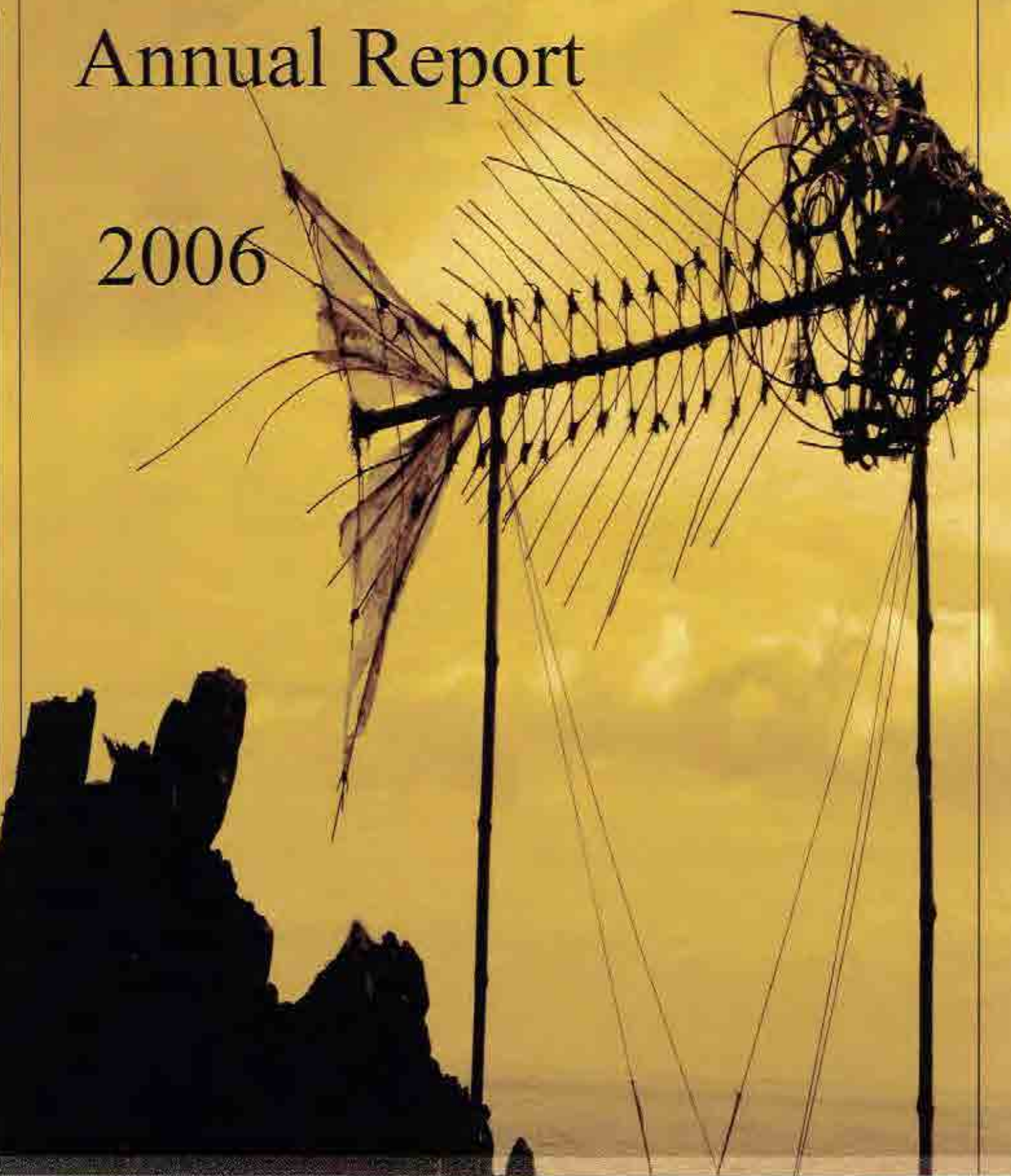


Crossroad Arts Annual Report

2006



OUR PURPOSE

To create dynamic, bold and high quality new works in theatre, film and other visual and performance based art forms, to local, national and international forums and audiences that tell stories of the human and physical cultural landscape of this region, by engaging professional artists to work alongside a diverse range of people and community groups in the Mackay region and beyond.



OUR GOALS:

- cross-cultural and intergenerational harmony
- creating a vibrant arts community
- educating young emerging artists
- suicide prevention
- youth crime prevention
- domestic violence prevention
- employment and training for people

Executive Summary

Crossroad Arts is a dynamic company of artists located in Mackay Central Queensland who work in partnership with a diverse range of communities throughout Queensland, Northern Territory and the Pacific region.

The company's work is driven by a belief that participation in the arts and the process of creativity can galvanise communities by promoting a strong sense of belonging, confidence and well being. These qualities and values can lead to change, and a revitalisation within and between individuals and communities.

In its eleven year history in Central Queensland, Crossroad Arts has established itself as a leader in using community cultural development models of engagement. These programs have had a significant impact on communities.

"The most prominent positive aspect identified repeatedly by elders and all other adult participants was the working together of the three different communities (Aboriginal and Islander) for the first time. It has had an outstanding and enduring positive impact on social and cultural relationships."
Case Study report of Crossroad Arts No 2 Stones Project conducted by Janice Quadrio. Commissioned by the Regional Arts Fund Committee, Brisbane. 2007

The programs developed by Crossroad Arts range from: developing films with young people at risk; theatre in education programs in primary and high schools using process drama, storytelling and puppetry; the creation of new theatre and dance works with the Indigenous and Australian South Sea Islander communities; a professional theatre touring program and a digital media program that creates documentaries. The strong Theatre in Education component in the company's program has led to many projects with regional primary and high schools. The company's strong ethos and dedication to developing high ethical standards in their process work is matched by the significant strong delivery of cultural, social and economical outcomes.

Community Participation: 1917; New Works: 21; Performances: 186; Exhibitions: 9; Films: 13; Skill based training workshops: 900. Audiences: 9,290; Artists employed: 130.

The high level of production standards and the quality of care in the educational process has also gained consistent recognition amongst industry peers. 2001: *Regional Arts Award for Best Theatre*; 2005: *Regional Arts Award Most Inspiring Educator*; 2005 *Regional Arts best Cross Shire Collaboration*; 2006 *Regional Arts Best RADF project*; 2006 *Regional Arts Best Project for opportunities for artists*.

These very high standards have also been recognised by critics outside of Mackay:

"A work of immense power. The whole of Queensland should have seen this. It was up there with the best. 'Letters from River Street' Alison Coates theatre critic with the Courier Mail. August 2001.

"Triumphant vivid, inventive and highly entertaining. Deeply impressive. Animal Farm Ben Eltham Courier Mail Critic July 2003.

While based in Mackay, Crossroad Arts have begun to export their work at a state, national and international level. This has included touring works throughout Northern Australia, Vanuatu and the Solomon Islands in the South West Pacific region. Their film 'Stori blong yu mi' has been translated into French and is being marketed to educational and museum institutions in France. In 2008 Crossroad Arts has been invited to East Timor to direct Belun Tasi Sorin (Friends across the Sea) which will bring together for the first time, small regional groups throughout East Timor to work with Australian artists in a performance in Dili and later at the Darwin Arts Festival.

As a small regional company working in the arts, we have continually faced an uncertain future. One of the strengths of the company is our capacity to adapt and diversify. That has meant creating a more robust and active business model to sustain our cultural development work into the future. Our recent investment in a professional broadcasting camera means that we can now compete at a higher level in the digital film market, increase our cash flow and provide further employment opportunities to our trainees who come through our cultural development programs. It makes good business sense and still enables our company to maintain its grass roots values in helping to build communities.

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 in partnerships with communities that reflects the human and physical landscape of Queensland and in presenting it in a bold and energetic way. Over the past 11 years the company have collaborated with many diverse cultural groups throughout Queensland and the Pacific Region including Young People at risk, Aboriginal, Torres Strait Islander and South Sea Islander communities and the Disability Community with Business groups such as Pioneer Employment Service. It has also included a strong relationship with the schools in the Mackay and Whitsunday 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 11 years this company has steadily grown, building a solid reputation for cultural development practices that have gained it national acclaim.



The film 'Beats' in Wood St Mackay Aug 2004

A theatre in education project working with young people with anger management issues outside The Coffee Club
In partnership with Dept of Communities, MADEC and Qld Ed

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. (RADF)

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 Bi-ennial ; Employing 3 artists.

2002: *Mango Dreaming*- a multi art presentation including 3D animation , live music and dance for the opening of the Mackay Art's 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 Evie Sharman'

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 E'scapes project-
- Proj 3: Theatre Workshop Classes 8 weeks
- Proj 4: Musical Instrument Making Workshops
- Proj 5: Belong Youth Theatre CCD Project -
- Proj 6: Intensive Week Theatre Workshops for Young People
- Proj 7: Emerging Artists Mentoring Program-
- Proj 8: Clowning Workshops with Scott Witt- QTC
- Proj 9: Writing and staging of new solo theatre work 'I knew Andy Warhol' for Artspace exhibition.
- Proj 10: Sarina Theatre and Music Program:
- Proj 11: Writing, Staging and Touring of new work 'Giant over the Mountain 12 weeks-
- Proj 12: Dreamtime Gundooos Indigeneous 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 Sarina Rockhampton



The cast from Out of the Blue 2004



Maria Porter from The Lives and Deaths of Evie Sharman 2003

2005

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: Strut: 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

NARPACA/ Arts Transit Conference- Ipswich- April

DARWIN: Theatre Across the Top meeting- Dec.

What our peers and critics said in 2001-2005

"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 6 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.**

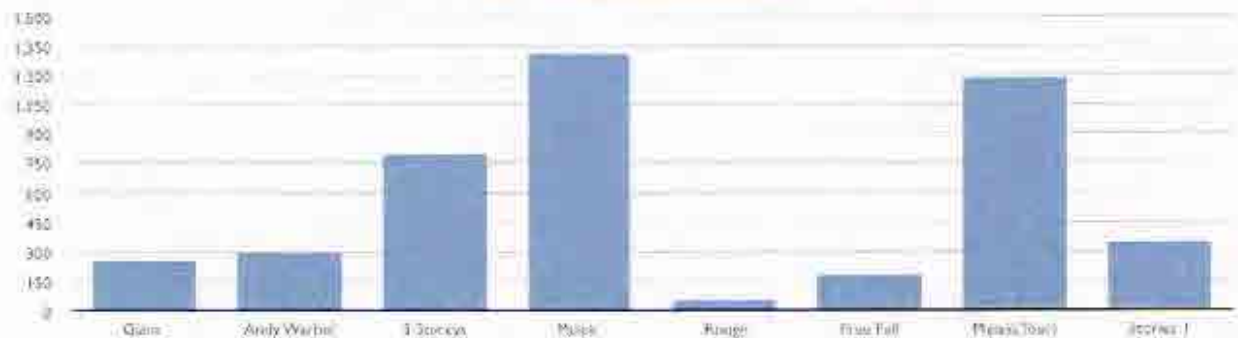
"The Company and Steve work in a community cultural development context and the outcomes of their process speaks directly to the community from which it comes. He draws together different groups and individuals and gives them a voice in the development of the work using their skills and interests to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

Sue Hunt General Manager Queensland Theatre Company July 2003.

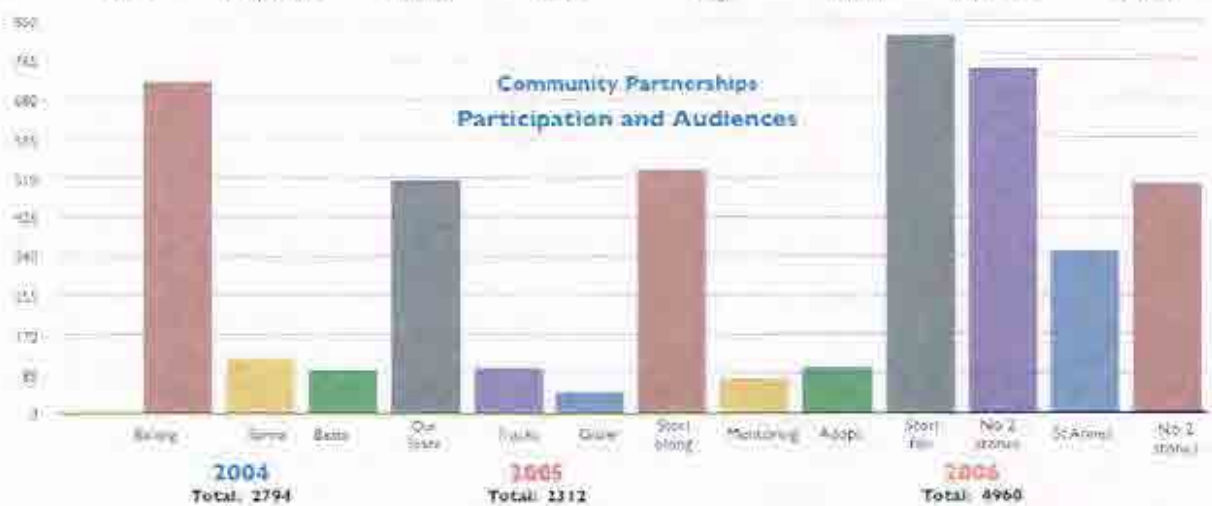
Crossroad Arts

Theatre / Writing / New Media and Creative Partnerships 2004-2007

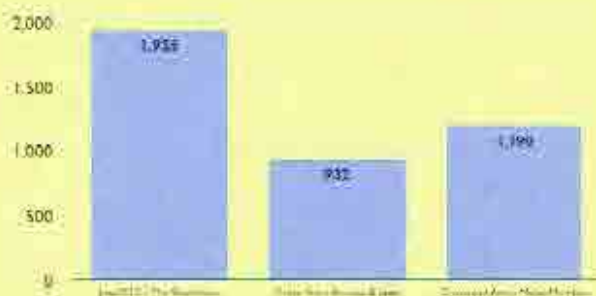
Theatre Audiences



Community Partnerships Participation and Audiences



2006 Arts Transit Audiences



Theatre

Crossroad Arts Development of Queensland Stories 1996-2007

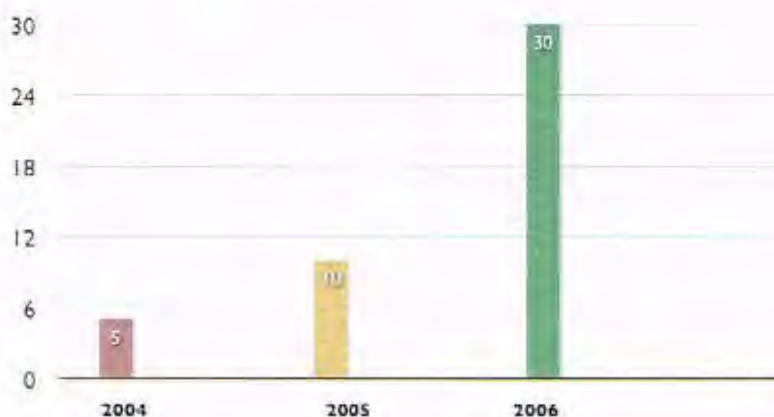


ARTS & SECTOR DEV PLAN - 2007-2009

1. Develop Qld stories that reflect our place and people and develop stories that are nationally significant to Qld

Artists Employed by Crossroad Arts

2004-2006



PRESIDENT'S REPORT

Few members of the audience attending the first night performance of "Crossings" at Paxton's Warehouse in 1997 realised that they were witnessing the birth of a major cultural organization that would become recognised, not only for it's excellence of performance, but also for the quality of training to be made available to many members of the community, especially those who may be disabled or in disadvantaged areas.

Since 1997 many hundreds of people have developed talents that lay hidden, even to themselves, but brought out by our Artistic Director, Steve Mayer-Miller. These talents have led to Crossroad Arts becoming recognised as an Organization that always promised excellence of presentation, and audience members continue to be delighted at the high quality of each production. But what you see in the auditorium is only part of the story.

There are many other facets of the Crossroad Diamond. The increasing role of Video, with it's many areas of involvement- Camera operation, digital editing, creation of story boards and the many other aspects of video production.

One has only to look at two of our recent DVD's "Melek Mo Hani" and "Stori Blong Yu Mi" to see the quality of Crossroad Arts Imaging. This area will see significant further development with the purchase of a High Definition Cine Alt Video Camera, equal to any unit currently available.

Childrens' involvement through storytelling projects involving both presenters and actors using puppets has been an important part of the year's activities. Crossroad Arts continues to work closely with Schools throughout the region, with many children becoming actively involved in a number of productions.

Crossroad Arts is aware of the very positive response of audiences to productions, and we now invite those who appreciate the role we play in the Community to become members through a very reasonable annual subscription. Business organizations may also like to consider membership that would provide tickets for staff to attend performances.

I commend this Annual Report to you, not as a dry tome, but as a detailed and very readable insight into how a small Mackay group has grown into a nationally recognised Arts Organization that has won the respect of audiences, reviewers, and, most importantly, their fellow Arts Groups and Funding Organizations.

None of this would have been possible without the dedication and expertise of one man, -Steve Mayer Miller. I act as a kind of "sounding board" for Steve, and I enjoy the challenge of trying to keep up with his unbounded energy as we discuss various aspects of Crossroad's operations. May I also express thanks to Steve's wife Susie, and the Mayer-Miller Family for their support of his dedication to Crossroad Arts, a dedication that frequently sees him away from the family hearth for long periods as he works to maintain and build our Organization.

John Pickup
Crossroad Arts Board President

Artistic Director's Report

Something quite extraordinary and mysterious takes place when strangers sit beside each other in a room and watch a piece of theatre or film. Each one brings to that room their own life experiences and differences and yet for those 2 odd hours they experience and share something they would not normally share outside that room. In March 2006 I sat at the back of the Mackay Entertainment Centre waiting for people to arrive to see the premiere of our film 'Stori blong yu mi' in which we had spent 18 months producing. I would have been very happy if 300 people had turned up. I expected 50. There had been little or no publicity. When the doors opened 800 people filed through. It wasn't the first time I came to realise that word of mouth in this town of Mackay stands for a lot.

2006 proved to be the year of audiences. Word had finally got around that what we did was worth coming to watch. In Townsville, Cairns, Darwin and Mackay we played to packed audiences of Australian South Sea Islanders and Indigenous people who connected with the story of *Melek mo Hani*. This was storytelling from their own backyard. This was storytelling that said something about who they were and where they came from. We then ventured off the well worn touring track of theatres and schools and played in a church in Innisfail with its roof still in tatters after the cyclone, a Correctional Centre for Youths in Townsville and at Minyerri remote aboriginal community in the Northern Territory. *Melek mo Hani* began as a cultural development project and transformed into a piece of fine theatre. And not just for the actors. During the tour, our post production forums became a way for the audience to actively become involved in the play's issues. It followed our creed that participation in the arts and the process of creativity can galvanise communities.

There was no better example of galvanising communities than in the project *No 2 Stones*. It was a collaboration between Crossroad Arts, the Aboriginal, Torres Strait Islander and Australian South Sea Islander communities. This time it was in our own backyard and this time the rest of the country was coming to Mackay to see us for the opening of the Regional Arts Australia Conference. As fate would have it, they never did see us. Two hours before the opening of this outdoor performance, the heavens opened up and the event was cancelled. It was something that would test each one of the 100 artists involved. It was bitterly disappointing that so much work could not be witnessed. And yet as one of the elders remarked, 'These things happen for a reason. It's how you deal with it that says something about who you are as an artist.' Three months later we got our second bite of the apple thanks to the lobbying efforts of Jane Atkins and Arthur Frame from the Queensland Arts Council. Not only did we perform it again to our local audience but Crossroad Arts was commissioned to make a film documentary of the project and performance. 700 copies of the DVD documentary were sent to all those people from across the country who missed out on it. Crossroad Arts finished the year with its audience base at 4960 more than double from the previous year. An extraordinary effort for a small regional arts company. An effort that took a mighty team to realise. For this I thank our creative team of actors, designers, dancers, choreographers, musicians and film makers. Those actors and dancers who worked long into the night crafting their techniques. And our visual artists who imparted their knowledge and wisdom to the young people in the workshops. I also want to thank those unsung heroes who did the driving, the ferrying back and forth of young and old people to the workshops. And finally the people who help keep our company from falling off the tracks. Who help steer it financially and guide its strategic direction.

And finally to that group who inspire us, motivate us and applaud us at the end of our efforts. I applaud you, our audiences who have been ever faithful to our creations. May we see you again when the occasion arises to share a space with strangers and witness extraordinary moments in the lives of people from your own backyard.



Steve Mayer-Miller / Artistic Director / CEO

2006 Program

- Proj 1: **'Stori blong yu mi'** – a digital film documentary telling the story of 3 Aust South Sea Island families and their descendants who were blackbirded from Vanuatu and The Solomon Islands in the nineteenth century. A project in partnership with the Mackay and District Australian South Sea Islander Association.
- Proj 2: **'Stories 1'** – a youth theatre project adapting children's stories into theatre. Presented at Mackay City Library and the Civic Precinct for the Mackay 2006 Arts Festival.
- Proj 3: **'Melek mo Hani'** a re-write and re-staging of the South Sea Islander play for an Arts Transit tour to Townsville, Innisfail, Cairns Darwin, Minyerri Aboriginal Community and Alice Springs.
- Proj 4: **'Theatre to the Edge'** the making of a digital film about a new touring theatre circuit in Northern Australia with Just Us Theatre in Cairns, Tropic Sun Theatre in Townsville. Darwin Theatre Company, Extensions Youth Dance Co and Red Dust Theatre in Alice Springs. Commissioned by The Qld Arts Council
- Proj 5: **'The God of Spicy Things'** Creative development workshops with artists from Just Us Theatre Ensemble and Crossroad Arts working for 4 days on Sue Haye's new play.
- Proj 6: **'No 2 Stones'** a cross cultural partnership between Crossroad Arts and The Aboriginal, Torres Strait Islander and Australian South Sea Islander communities in Mackay for the opening of the Regional Arts Australia Conference.
- Proj 7: **'Midkeymae'** an eight week Film-in Education project with 25 year 6 students from St Anne's School in Sarina in the making of a film written by the class.
- Proj 8: **'No 2 Stones'** The making of the digital film documentary of that project.
- Proj 9: **Youth Mentorship:** Emerging Indigenous artist Biralee Furini worked on a 12 month youth mentorship with Crossroad Arts in the area of writing, film production, dance and acting.

What our peers and critics said in 2006

'Stori blong yu mi' *"It was extremely moving and evocative. This film should be seen on SBS."*
Erica Nagle- Director of Community Services
Mackay City Council.

'Stories 1' *"I simply loved it. It made me laugh and cry."* Margaret Lane

'Melek mo Hani' *"...rich, colourful storytelling, of a kind that makes you laugh, cry and marvel. Its warm, its crazy."* John du Feu Artistic Director Darwin Theatre Company

"It was the best theatre I have seen in a long time"
Dr Ursula Dauth Artistic Dev Officer Queensland Theatre Company

This brilliant piece of storytelling richly deserves a return season. ...it should not be missed on any account. A work of national significance"
Glyn Davies Critic Arts Nexus, Cair

'No 2 Stones' *"intense and very rich in its impact.....It has had an outstanding and enduring positive impact on social and cultural relationships."* Case Study report of Crossroad Arts No 2 Stones Project conducted by Janice Quadrio. Commissioned by the Regional Arts Fund Committee, Brisbane. 2007

No 2 Stones- Documentary film

"I sat in front of my little screen quite mesmerized...a superb piece of theatre and filming." Jane Atkins. Assoc Director Queensland Arts Council

Theatre in Education Highlights of 2006



Storytelling at Mackay City Library



Aboriginal, Torres Strait Islander and Aust South Sea Islander students from Pioneer High, Mackay High, North Mackay High and Slade Point Primary School participate in team building workshops at Crossroad Arts.



Donnielle Fatnowna taking a workshop on communication skills with high school students From North High, Mackay High and Pioneer High.

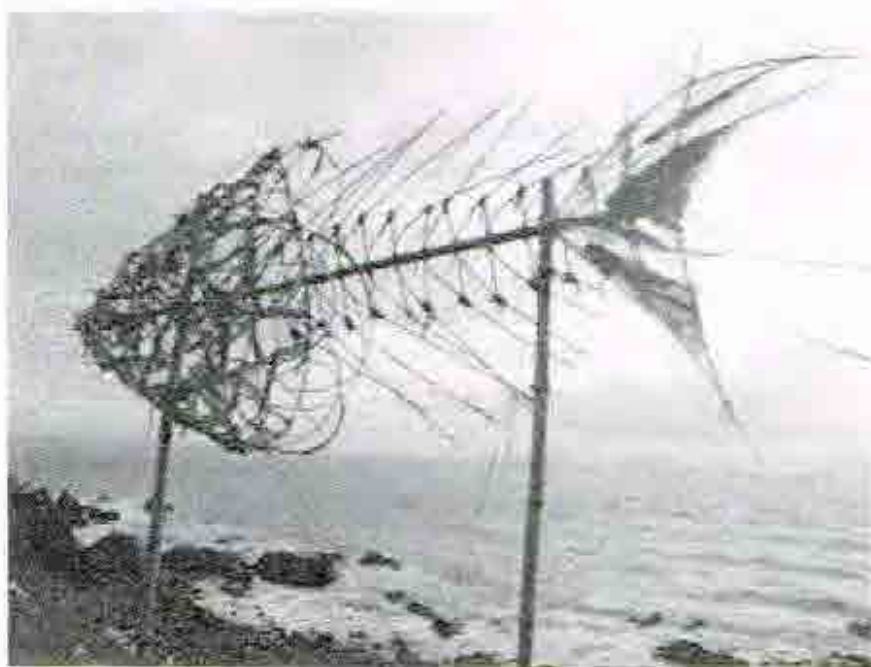


Crossroad Art's film maker Boyd Quakawoot instructing students at St Anne's Primary School on the finer points of film making during the Midkeymae Theatre in Education project in Sarina.



Case Study

No 2 Stones 'Dancing up a Storm'



Lambert's Beach Headland
Mackay,
25th November 2007

By Janice Quadrio

Profile of Mackay:

Mackay is a city on the coast of Queensland situated approximately half way between Brisbane and Cairns with a population of approximately 82,000. It is Australia's largest sugar producing area, and significant in the coal mining industry of the Bowen basin with growing engineering, manufacturing and other service industries related to the coal industry. Tourism is also significant due to Mackay's proximity to the Whitsunday Islands and the Great Barrier Reef.¹

¹ http://www.mackay.qld.gov.au/about_mackay/your_profile.cfm

"I didn't understand how important it was going to be and how wholeheartedly people would be involved. Everyone took ownership."

- ◆ A synergy has been achieved between 4 cultures in Mackay that people did not believe was possible.
- ◆ This was an historic performance which was a harmonious fusion of cultures, of custom and contemporary, and incorporating many art forms within the context of landscape.
- ◆ Enthusiasm, energy and trust have been stimulated by experiencing art as a medium for change and growth.
- ◆ Indigenous artists have had an opportunity to establish themselves as mainstream and valuable.
- ◆ A large scale innovative project has been achieved by provincial communities for whom such broad vision and confidence has not been commonplace.
- ◆ Cross-cultural artistic exchange has enriched the practice of participating artists.
- ◆ Valuable mentoring has occurred which may enhance artistic practice.
- ◆ Participants have had an opportunity to work with artists with national and international experience, (and *almost* for a national and international audience!)
- ◆ Established the use of place as a central feature in the artwork. Lambert's Beach headland was chosen for its cultural significance and environmental beauty and was therefore very meaningful in terms of blending of cultures and histories, both indigenous and non-indigenous.

Discussion/Reflection

Case

Study Methods:

The researcher felt it culturally important to be involved (as far as was practicable) in the short lead time to the actual performance and attended several rehearsals to introduce herself to the participants, drawing on existing links within the community.

The primary method used in this research was personal interviews utilising a questionnaire for standardisation. One written questionnaire was received without concurrent interview. 33 interviews in total were conducted with regard to cultural sensitivities as to equitable representation between and within the various cultural groups. Most were done individually, but I also conducted four group interviews, for students and for elders who participated. The following were consulted:

The artistic director, all but 2 of the 8 paid artists and dance group leaders, 16 other performers of all ages, plus 10 primary school students who were participants.

The context in which the research was undertaken was that it was only begun after the initial performance was cancelled with its resultant disappointment, and when a restaging had already been negotiated and agreed upon. Therefore the researcher was not involved from the outset and there had already been some resolution and acceptance of the previous circumstance.

Any identifying quotes are used with permission.

The researcher was Janice Quadrio, a local Social Worker and performance artist.

Outcomes and Impacts of the Project:

Cultural Impacts:

1. Artistic Excellence and Innovation

- This was an historic event – the first ever public performance of a collaboration between these 4 local cultures.
- It was a fusion of custom and contemporary dance, and song, and weaving.
- Without exception, all interviewees were extremely pleased with the resulting performance.
- There was wide spread acknowledgement of the broad-mindedness of the vision in attempting such a collaboration.
- Audience members spoke of how ‘moving’ particular components of the performance were.
- Audience members were asking to souvenir some of the beautiful sculptures and other creations used in the performance.
- There was significant media coverage leading up to and during the performance in recognition of the fact that this was an historic event.
- The use of place to connect and affirm was highly significant.
- This was an integrated performance by the three different Aboriginal and Islander groups, not just a concurrent performance.
- The combination of huge installations, dance, singing, music, textile art, *and* custom and contemporary combined, *and* the three differing styles of the Aboriginal, South Sea and Torres Strait groups *and* the stunning location, was intense and very rich in its impact.



2. New Career and Employment Opportunities

- This project provided direct income for 8 artists, 1 administrator, and a shared income for the three dance troupes involved.
- The extensive workshoping has provided training and/or exposure to various art forms to an estimated 110 participants.
- This project has resulted in 3 further submissions for funding for collaboration between artists involved.
- There have been ideas mooted for further submissions to enhance one of the dance troupes.
- All artists interviewed made it clear how welcome were the new skills gained from their involvement, especially cross-cultural ones.
- There have been significant preliminary discussions about development of new arenas and support systems for indigenous artists in Mackay.
- Indigenous respondents were unanimous in support of further collaborative performances.

- It provided an opportunity to work on a professional project with artists with national and international experience for amateur or isolated groups and individuals.
- It has directly resulted in one artist beginning a further TAFE course, and another being offered a paid position in an exhibition at Artspace, Mackay.
- Some participants commented on how valuable they found exposure to the professionalism of the process, including the business and marketing side of art.
- Provided exposure for some, particularly the younger participants, to see art as a potential career base.

3. New and Revitalised Social Groups and Networks

- One of the most important outcomes of this project has been the development of new working relationships between Aboriginal, Torres Strait and South Sea Island cultural groups.
- There has been extensive networking within and between groups.
- The choreographer remarked on how this project had revitalised the elders of one of the dance groups to reaffirm and acknowledge their professionalism.
- The project provided an arena for the younger ones to see the elders as skilled artisans and to recognise their traditional dance as an art form in itself.
- There have been discussions about redesigning the costumes for two of the dance troupes.
- The support of the elders was seen as critical to this performance coming together and engendered mutual respect.
- There have been initial discussions about bringing in an expert tutor for one of the dance troupes.

4. Improved Cultural Participation

- During interviews people gave me names of at least a dozen people who wouldn't ordinarily be involved who were.
- Of these, a significant number were elders, and others were described as marginal 'street kids' or 'misfits' at school, or teenagers in the nowhere land between school and work. All of these groups are at risk of social isolation.
- The choreographer related stories of some children who had never danced before.
- Some of the influencing factors which people commented on in terms of such high levels of sustained participation from the communities were:
 - i. The collaborative nature of the project
 - ii. The environment of trust and mutual respect as a result of such extensive consultation
 - iii. That it was identified as a ground-breaking event
 - iv. The large scale of the project
 - v. The potential for performing in front of a national and international audience (albeit unrealised)
 - vi. That it allowed individuals to connect with culture at their own level and it was their own choice as to where they felt most comfortable performing. It was not prescribed by others' expectations about where they ought to be 'aligned'.

5. Professional and Skills Development for Regional Artists, Artworkers and Volunteers

- Workshops were offered over about 3 months to high school students and to members of the community in weaving, textile art, story writing, outrigger model canoe building, traditional fish net knotting, the making of large scale installations, and dance. The number of people who participated in these was around 110.
- There was very significant cross-cultural sharing, particularly in weaving, which has resulted in an increase in depth and type of skills.
- A lot of respondents spoke of feeling very supported by the artistic director and other participating artists.
- One person noted the appropriateness of the teaching within workshops, both culturally and artistically.
- People valued the opportunity to work with professionals, and many noted their excitement at working with a professional choreographer and the learning that could be transferred to their own group.
- Two respondents spoke of their realisation of the need for further training – one in administration/stage management, and the other in curating and her desire to open a gallery.
- This project has strengthened existing ideas for a further project to develop indigenous artists.
- Mentoring was particularly significant in this project in the following ways:
 - i. From the artistic director to the leaders of the dance troupes in terms of consultation and the marketing and business side of the arts industry.
 - ii. From the artistic director to the stage manager in negotiation and consultation skills.
 - iii. From the choreographer for the dance troupes as performers and also to the leaders in terms of teaching skills.
 - iv. For the younger performers (some noted the teenage boys in particular) from the older performers, (not necessarily the elders but more the young adults) who performed their culture with pride, not 'shame' and who took direction without affront.



Economic Impacts:

- Approx. \$45,000 has been directly injected into this community's arts sector through funding grants for this project and has filtered down to approximately 46 performers.

- Two more engagements for one dance troupe were a direct result of their exposure through this project.
- There was some suggestion of including traditional food if there were to be further projects which would increase economic activity.
- There are submissions pending now for 3 further projects which will mean further injection of funds.
- If this project is considered within the context of the Pacific Edge Conference, then the economic impacts are substantial.

Social Impacts:

1. New and Revitalised Social Groups and Networks

- It was in this area that respondents were most effusive and extremely positive.
- This has been a landmark event in terms of positive outcomes in relationships between the Aboriginal, Torres Strait and South Sea Islander communities in Mackay. The stories are too numerous to outline here.
- Some of the younger participants commented on how good it was to meet the elders of their own and other groups, and how good it was to meet them in such a positive environment.
- It rekindled relationships between elders of the different groups who had not met for many years.
- This project strengthened ties between Crossroads Arts and some of the performers and artists with implications for further projects.
- Some strong links were forged between artists which they hope will lead to further projects together.
- Some families who wouldn't ordinarily be involved came down to see rehearsals and workshops.
- Some participants got to meet other relatives and had the opportunity to clarify family trees, and swap stories.
- There were many stories of people who became involved who are usually much more socially isolated, including two of the elders, some of "them young girls", and some families who usually keep more to themselves.
- The effects of this project on increased cultural understanding and cohesion cannot be underestimated.

2. Attention to Social Issues

This project had implications for:

- People in these particular groups and their social isolation from their own culture.
- Positive experiences and alternatives for marginalised and at risk youth.

- Demonstrating a positive image of black youth –to the wider community and also to their elders and also to their peers.
- It “*restored the balance*” where elders were leaders and had the knowledge which should be respected.
- One community worker commented that it helped young people feel comfortable within their identity but not feel labelled.
- ‘Shame’ was superseded by pride. This is a significant social issue for Aboriginal and Islander teenagers in particular.
- It provided an opportunity for a sense of self-worth, of belonging, and of future.
- Issues of identity and abuses were talked about honestly if tentatively in workshops to make the story cloak.
- It facilitated increased self-esteem through cultural awareness.
- One community worker commented on how refreshing it was to be able to be identified with a culture but not stereotyped by it – not to be trapped into images from the past, but to be seen in a contemporary and dynamic way.
- “The youth are borrowing American black culture. This project turned this around so they could be proud of their own.”
- It facilitated some of the high school students to have increased interaction with teachers and programmes at school.
- It decreased the divide between school and community for these students because it provided a vehicle for teachers to come and appreciate some of their culture in a non-threatening and inclusive environment.
- It provided an opportunity for the young people to gain a familiarity with the requirements and social decorum of social interactions in a non-threatening and inclusive environment.
- It provided an opportunity for provincial artists – particularly, but not only, indigenous artists – to have an opportunity to showcase their skills to a national/international audience (albeit reduced due to the cancellation of the opening ceremony performance, but still by the installation of their art in situ at the conference, and via the DVD to be distributed to delegates.)
- This project said that Aboriginal and Islander cultures are valid and valuable to the outside world.





3. Increased Community Capacity

- The project has provided an example of successful cultural enterprise.
- It has focussed on collaboration rather than competition and compartmentalisation.
- There has been talk of this changing the way the NAIDOC celebrations could be staged.
- It demonstrated that commitment, resilience, and flexibility are required elements in professionalism.
- It has highlighted the need for programmes rather than projects to meet the needs of the community, and there are preliminary discussions about the implications for community workers and programmes within council and in the general community.
- It has highlighted the need for input and support to the future elders of the groups to provide them with positive role models and conflict-resolution skills.
- It has increased confidence and motivation about local ability to stage a quality professional show.

in the process of working together and having stories and workshopping, something happened!

this project has inspired us.

"this inspired into their hearts and not their minds."

Sundry Other Issues!

1. Cancellation of the original performance:

- The level of disappointment was extreme.
- There was strong feeling that any future outdoor performances need to have a contingency plan in place – "if you take a community on a journey, you have a responsibility to make sure they have closure and that in itself respects the process".
- In particular, quite a lot of people were insulted that after the cancellation of the performance they were not offered breakfast as per prior agreement.

They felt 'dumped' because they no longer served their purpose, and that it lacked hospitality – a concept and practice that is very strong and central in all three Aboriginal and Islander cultures. Not inviting at least the elders back for the breakfast showed a lack of respect. There was also no mention of No 2 Stones in the closing ceremony. The choreographer said *"as an indigenous artist invited into a community, we are invited to build spirit through art, especially in regional areas, but we can as easily break spirit if we do not consult"*.

- Some people felt that cancellation due to weather was a very white response, and that a black response would be to celebrate any weather as part of an holistic respect for nature. They felt that the performance could have proceeded with just the breakfast relocated.
- Some artists felt that their work was flippantly relocated to the conference venue where it was out of context, unacknowledged and without history and were simply *"decorations without meaning"* showing a lack of artistic respect.
- However, some felt that the disappointments of the preceding cancellation also served to highlight the meaningfulness and sense of triumph of the eventual performance.

2. Sundry:

- Lack of transport was identified by some participants as a major issue when dealing with indigenous groups and is something rarely considered but always consequential. Perhaps this could be budgeted for as an extra when involving indigenous groups.
- The lack of professionalism from the media was probably the major factor in a lesser audience than there could have been for the performance.
- One very salient point noted by the researcher was a significant generational difference in cultural identity: - The most prominent positive aspect identified repeatedly by elders and all other adult participants was the working together of the three different communities (Aboriginal and Islander) for the first time. This particular positive point was therefore obvious by its omission in my interviews with students both secondary and primary. When I asked them why this was not a significant point for them, the high school students articulated that they tend to identify themselves as 'the black kids' but did not really differentiate into different cultural groups within that group, partly because there is so much blending anyway. This is potentially an issue for the future. The blending for this generation has resulted in less friction between the three Aboriginal and Islander groups for these kids, but the challenge will therefore be the balance between blending, and maintaining and not diluting the uniqueness of the three separate cultures.
- Several people commented on how complex the issue of leadership is and will be between the groups, and also therefore how remarkable it was that the Artistic Director managed to tread so well between and within groups.

How the Community Has Changed

No 2 Stones was an historic project which provided a performance that embodied synergy – achieving an effect of which each part is incapable alone.

It was an artistically emotional performance of a very local nature which connected people with place.

It has had an outstanding and enduring positive impact on social and cultural relationships.

It was a ground-breaking and powerful process and performance.

"This project has changed the face of the relationships between these groups forever. They were like brothers on that Saturday. They respected and acknowledged each other as cultural leaders with no line in the sand."

"This sets a benchmark. This is a formula for a cultural group undivided by money."

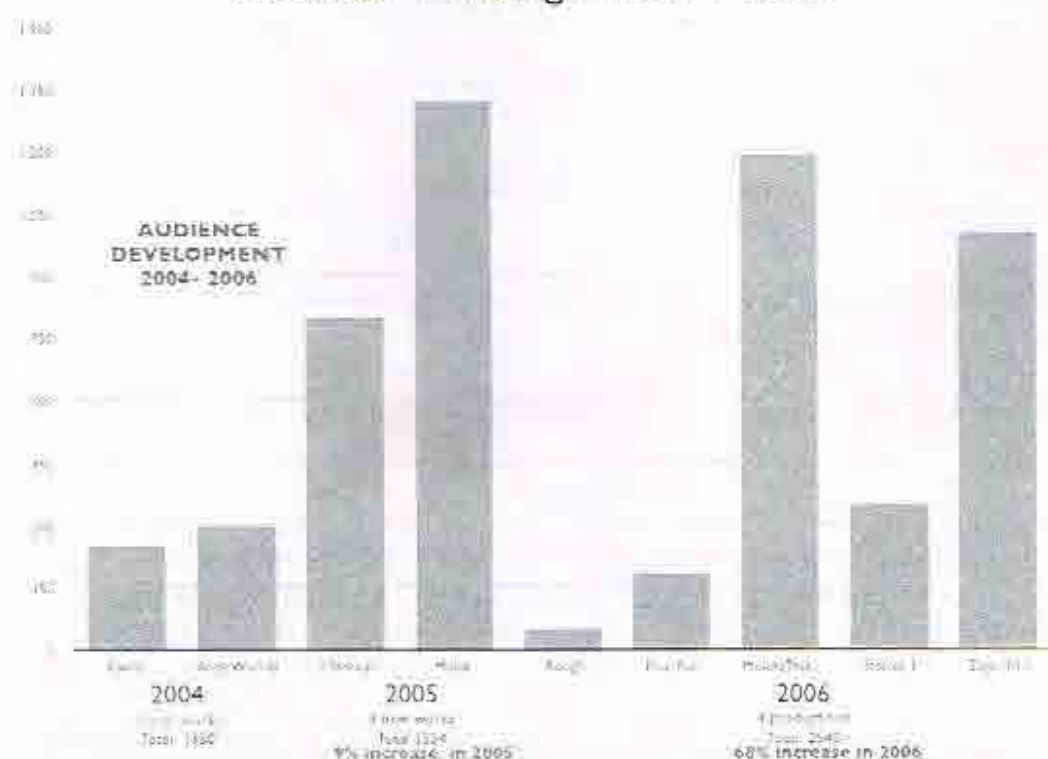
"We have always used the arts to communicate, connect and celebrate but this spoke to performers in a deep way..... cultural and personal connections to land and sea..... Identified in a very personal way..... Connection to land and history and culture."

"I hope there's another project and I hope the kids involved with this one will be the leaders in the next one."

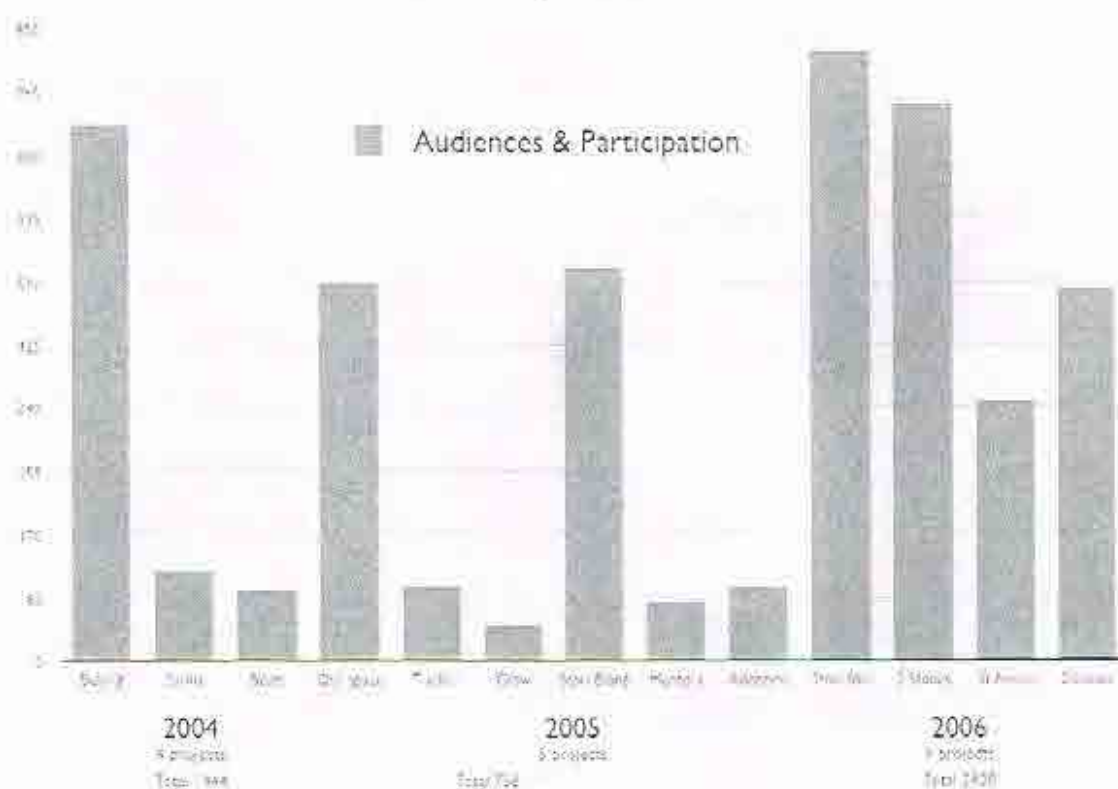
"Such a positive atmosphere. I felt very welcome, appreciated, and proud to be a part of it."

"I felt privileged to have been involved."

Crossroad Arts Theatre / Writing / New Media



Crossroad Arts Community Partnerships



TREASURER'S REPORT

The following information is based on the official audit compiled by Flor Hanley and Associates for the 12 month period period Jan 1 2006 to 31st December 2006.

Crossroad Arts had a total income for the year of \$294, 084. Of that income \$162, 710 came from government grants and \$131, 374 from other sources.

\$110, 000 came from non cash sponsorship and volunteer services.

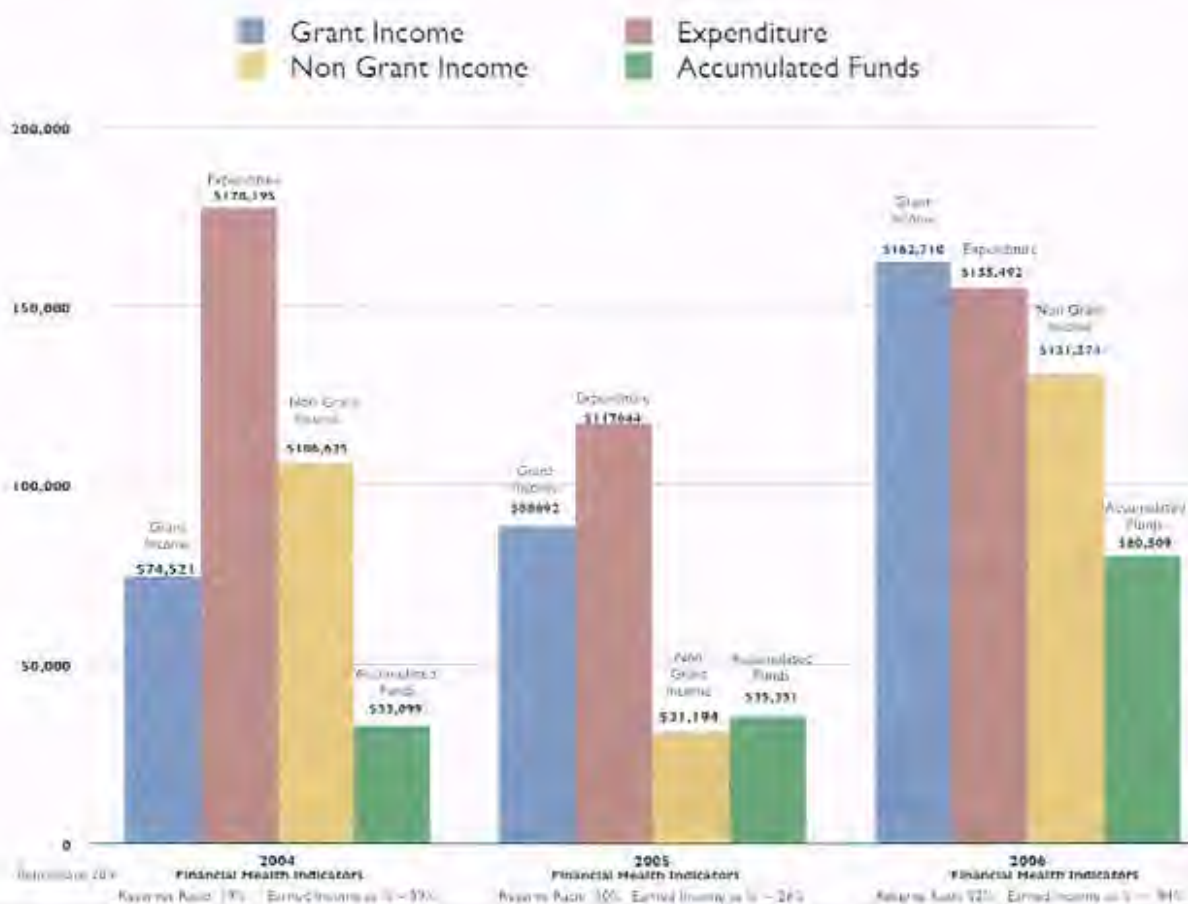
Total Expenditure for the year amounted to \$155, 492. That left an operating surplus of \$138, 592.

By the end of 2006 Crossroad Arts had a surplus of \$35,623.13 in their Mackay Permanent Building Society account.

The company's Reserve Ratio for 2006 was calculated at 52% (Accumulated funds of \$80, 509 divided by the by the Total Expenditure \$155,492. That represents a 30% increase from the 2005 figure. The benchmark as set by Arts Queensland for a financially healthy company is 20%.

The earned income as a percentage of non grant over total expenditure was calculated at 84%.

The financial state of the company as at December 2006 is in excellent shape.



CROSSROAD ARTS INC.
INDEPENDENT AUDIT REPORT
For the year ended 31st December 2006

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 2006 to 31st December 2006. 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 2006 to 31st December 2006, 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

CROSSROAD ARTS INC.

Statement of Income and Expenditure For Period 1st January 2006 to 31st December 2006

Opening Balance 01/01/06

- Mackay Permanent Building Society	5,010.68
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Add Income

Grants, Performance and Fees	183,014.46	
ATO - GST Refund	796.00	
ATO - GST Payable	18,316.46	
Interest	<u>272.61</u>	<u>202,399.53</u>
		207,410.21

Less Expenses

Artists Fees	99,867.00	
Administration Fees	2,650.00	
Advertising and Marketing	2,047.02	
ATO - GST	11,268.88	
ATO - GST Payment	5,026.00	
Audit Fees	646.00	
Bank Charges	22.20	
Consumables	6,348.13	
Conference & Course Fees	1,222.72	
Electricity	958.92	
Insurance	807.13	
Motor Vehicle Expenses	319.38	
Plant and Equipment	8,928.28	
Postage, Printing & Stationery	482.80	
Program, Production and Touring	21,077.35	
Rent	7,920.00	
Repairs	831.54	
Telephone	<u>1,563.73</u>	<u>171,787.08</u>

Closing Balance 31/12/06

\$ 35,623.13

Represented by -

- Mackay Permanent Building Society	<u>\$ 35,623.13</u>
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CROSSROADS ARTS INC.Statement of Assets & Liabilities
As at 31 December 2006Assets:

Plant & Equipment (at Cost)

Added During period:

- Portable Hard Drive	439.82	
- Microphone	727.27	
- Microphone Socket	80.91	
- Camera	2,629.10	
- Lighting Stands & Lights	1,630.91	
- Harddrive	509.09	
- CD Player	54.60	
- CD Deck	199.09	
- Microphone Cover	179.75	
- Trestle Tables	130.55	
- Printer	177.27	
- Software	405.00	
- Flashdrive	135.45	
- Tripods & Firewire	172.73	
- Voice Recorder	135.45	
- 2 Way Radio	124.49	
- Harddrive	390.91	
- Folio Books	191.68	
- Sars, Umbrellas	510.32	
- DVD Tutorial	103.89	8,928.28

Existing:

- Book Shelf	180.91
- Display Boards	10.87
- Software	180.91
- Rostras	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
- Allan Music - Mixer	1,090.91
- Air conditioner	341.24
- Software (USA)	448.44
- DV Tapes	85.15
- Amplifier	113.64
- Extension Cord	53.50
- Kennedy's	45.45
- Lighting Copy	11.80
- Kennedy's	429.55
- Kennedy's	456.36
- Kennedy's	45.45
- Extension Cord	41.73
- Sound Meter	160.58
- Amplifier	2,000.00
- Cameras	5,550.00
- Laptop Computer	4,499.00

- Lighting	1,666.00	
- Software	1,418.95	
- View sonic Monitor	799.95	
- Hard Drive	699.95	
- Xerox Copier	4,999.00	
- Fire Extinguisher	225.50	
- Tripod	141.00	
- Computers	5,853.00	
- Office Chair	269.95	
- Multi function Centre	699.00	
- Fax / Copier	<u>568.95</u>	35,958.10
Cash at Bank – Mackay Permanent Building Society		<u>35,623.13</u>
<u>Total Assets</u>		80,509.51
<u>Less Liabilities</u>		<u>0.00</u>
<u>Net Assets</u>		<u>\$80,509.51</u>

CROSSROAD ARTS PARTNERSHIPS

