

# STRATEGIC PLAN

2025-2029



**CROSS** **ROAD**  
ARTS

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Cover photo: Breathe In, 2023  
Photo credit: Leah McLean Photography  
An Unlikely Tour, 2019  
Photo credit: Cherrie Hughes Photography

# ACKNOWLEDGEMENT OF COUNTRY

Crossroad Arts acknowledges and pays respect to the past, present and future Traditional Custodians and Elders of Australia. We deeply respect the Traditional peoples ongoing connection to Country and the continuation of cultural, spiritual and educational practices of Aboriginal and Torres Strait Islander peoples. We acknowledge over 75,000 years of living culture and knowledge and the country on which we create our work, tell our stories through art making and where we live.

In Mackay, we acknowledge the Yuibera and Yuwibara peoples and their Elders past, present and emerging.

We also recognise the Australian South Sea Islanders and the injustices and discrimination the community has suffered for over a century. We recognise that Australian South Sea Islanders are proud of their heritage and that they continue to maintain their identity and links back to their island homelands.



LOOSE ENDS, 2022  
Photo credit: Jim Cullen Photography

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# EXECUTIVE SUMMARY

Crossroad Arts has been at the forefront of Inclusive Arts practices for over twenty years. Based in regional Queensland, we co-create opportunities for social change with artists and communities alike. We strive to enact change through action in order to achieve our vision of Arts for All and will continue to lead and champion equal representation for all artists.

Our highly visible work continues to agitate, spark discussion and promote Mackay as a leading inclusive destination that gives voice to stories that need to be heard.

From 2025 - 2029 through our work we will continue to play a significant role in ensuring the national arts ecology is actively involved in:

- Building inclusive creative and cultural capacity in communities, artists and industry
- Providing a critical career pathway for emerging artists by linking them into the sector and broader environment
- Showcasing visible, challenging and inclusive art led by our focus communities
- Developing the next generation of cultural leaders through mentorships and training and development activities
- Working with non-arts partners to develop skills in community engaged practice and program design
- Seeking out and building the audiences of the future
- Enriching artistic, social, cultural and political discourse
- Ensuring the company is disability- led both operationally and creatively.

We will spearhead strategic and collaborative partnerships with other leading national arts

companies to explore exciting possibilities and reciprocal learning opportunities that benefit all artists and the communities we work with to support the Inclusive Arts sector at large.

We will continue to engage professional artists with and without disability providing important role models and demonstrating to our community the pathways that they can access to continue developing their own careers. We recognise that some artists face more complex barriers to career entry and development so we will work to address through free and heavily subsidised training and development and paid employment opportunities.

Operationally, we will work to increase the capacity of the organisation to allow programs to grow, community engagement to deepen and to continue to secure private and non-government financial support. The Board will continue to be integral in assisting in fundraising efforts, profile raising and will provide a diverse range of skills and perspectives to guide the organisation strategically and with determination as we move into the next strategic term.

The company will be guided by our Inclusive Arts Advisory Group and everything we do will be underpinned by our company values to achieve our vision of 'Arts for All.'

Our company and work will be disability-led and self-determined with a focus on authorship and ownership, through collaborative and inclusive processes for artists with disability or who are d/Deaf.

We will foster cultural leaders and empower individuals to create a groundswell of new works that challenge convention and redefine aesthetics.

# GLOSSARY

## Access and Inclusion

Access can be thought of in terms of accessible toilets, ramps, Auslan interpreters, quiet spaces, alternate formats for information whereas inclusion is about attitudes, so how someone feels during an interaction and whether they feel welcomed and their access requirements have been considered.

## Art

At Crossroad Arts we use the term 'art' which covers the range of creative arts activity, that is performing, visual and literary.

Predominantly at Crossroad Arts we work in contemporary performance which is performance that integrates text, physical theatre, dance, visual theatre, visual arts, non-linear form, objects, music, costumes, lighting, image, sound, sets to create a new and original devised performance work.

## Arts and Disability

Disability Art is artwork made by people with disability or who are d/Deaf that comes from an experience of being disabled and that has references to disability. Not all artists with disability or who are d/Deaf make work about this experience, and not all choose to identify with the Disability Art movement.

Disability Arts is a genre and an important movement in contemporary art history (just like surrealism or feminist art).

At Crossroad Arts we use the term Arts and Disability which is a much bigger field that includes people with disability or who are d/Deaf in all areas of the arts.

## Community engaged practice

We prefer 'community engaged practice' rather than 'community arts,' 'community cultural development (CCD)' or 'community arts and cultural development (CACD)'. Community engaged practice refers to a form of collective or collaborative creative practice that is centred around working within a community, or communities, that may result in activity, engagement or artwork together to address social conditions or issues. It encapsulates non-artistic and artist outcomes using a people centred humanistic approach.

## d/Deaf

The 'uppercase D' Deaf is used to describe people who identify as culturally Deaf and are actively engaged with the Deaf

community. Deaf with a capital D indicates a cultural identity for people with hearing loss who share a common culture and who usually have a shared sign language.

People who are Deaf often take great pride in their Deaf identity. Some do not refer to their deafness as a disability, but others do.

At Crossroad Arts to represent this we say, 'people with disability or who are d/Deaf.'

Reference: [www.ai-media.tv](http://www.ai-media.tv)

## Disability - led

At Crossroad Arts in an arts practice context, this means that people with disability or who are d/Deaf have creative control of the projects, that is, be initiated by artists with disability or who are d/Deaf, have artists with disability or who are d/Deaf as key decision-makers and include artists in key creative roles.

In an organisational context, this means that the organisation strives and actively engages, mentors and trains where necessary and employs artists, arts workers and operational staff with disability.

## Human Rights Model

The human rights model of disability goes a step further than the social model of disability, recognising dignity as a fundamental human right and freedom.

The human rights model therefore acknowledges a person's impairment as part of human diversity.

The model also acknowledges people with disability or who are d/Deaf's need for equitable support, even after social barriers have been removed, so they can enjoy their rights on an equitable basis.

## Inclusive Arts

At Crossroad Arts we use the term Inclusive Arts which describes the creative collaborations between artists with disability or who are d/Deaf and artists without disability.

The intention is to support a mutually beneficial two way creative exchange, an exchange and collaboration that is celebrated and can result in high-quality art and creative experiences.

The aim is to work collaboratively alongside each other to minimise exclusion and find a plane of equality through the practice of art making.

## Intersectionality

At Crossroad Arts this means we work

with a whole-person framework which takes into consideration the many parts of people's experiences, identities and histories and how they intersect with one another, for example a person who is neurodiverse, non-binary and a person of colour. We work to create programs that celebrate the whole person and work to dismantle outdated systems that have caused harm through marginalisation and discrimination.

## People/ artists with disability

The language of disability changes quickly and different terms are used within and outside of Australia. We understand language is constantly evolving, so at the time of writing this definition was decided upon.

At Crossroad Arts we respect how people with disability or who are d/Deaf choose to define disability in their own way.

Crossroad Arts have chosen to use the term 'people with disability or who are d/Deaf', or 'artist with disability' which positions the person/ artist first and means anyone with sensory or physical impairments, hidden impairments or mental health conditions. We do acknowledge that not everyone with mental health conditions identifies as a person with disability.

We use the term 'disability' in the context of the internationally recognised social model of disability.

Although they seem very similar, we do not use the terms 'person with a disability' or 'person with disabilities', because these refer to impairments rather than barriers.

We have taken this recommendation from Arts Access Australia and People with Disability Australia.

## Social Model of Disability

At Crossroad Arts, our work is informed by the Social Model of Disability. The Social Model holds that a person isn't 'disabled' because of their impairment, health condition, or the ways in which they may differ from what is commonly considered the medical 'norm'; rather it is the physical and attitudinal barriers in society – prejudice, lack of access adjustments and systemic exclusion – that disable people.



# VISION, MISSION AND GOALS

**Vision:** Arts for all.

**Mission:** Through leading arts experiences we will collaborate with artists with disability and those who are d/Deaf to tell stories that reflect our region and aim to change perceptions.

**Values:** Our work is driven by:

**DIVERSITY:** respecting and embracing difference.

**SOCIAL JUSTICE:** access to and participation in the arts is a human right.

**FREEDOM:** to express yourself creatively and culturally.

**INTEGRITY:** acting honestly and valuing trust.

**AUTHENTICITY:** enable individual expression through collaboration.

**INCLUSIVITY:** arts for all.

## Goals:

1. **OUR ART:** create highly visible, transformative and challenging work.
2. **OUR COMMUNITY:** engage community to foster change, diversity, visibility and pride.
3. **OUR IMPACT:** amplify a broad range of powerful voices.
4. **OUR BUSINESS:** maintain a sustainable, resilient and adaptable company.

An Unexpected Tour, 2021  
Photo credit: Celese Heward

# CONTEXT

## National

We are unique in the Australian cultural landscape because:

- We are an independent, community-led, Inclusive Arts company working with diverse regional and remote Queenslanders to promote their unique voice to the rest of the world through original, creative and collaborative story-telling.
- Underpinning everything that we do is the belief that creating artistic work that challenges assumptions through inclusive collaboration ultimately builds stronger communities.
- Our progressive, political ethos gives voice to alternative viewpoints and shifts perceptions of regional Queensland communities.
- Working within a community engagement framework means artists and communities with and without disability or who are d/Deaf are at the very centre of the work we produce.

## Local/Regional

The Mackay region covers 7,622 square kilometres and is situated on the traditional lands of the Yuwi and Widi peoples. Mackay is also home to the largest population of Australian South Sea Islanders, the Australian-born descendants of South Sea Islanders first 'black birded' to Mackay in 1867 as a source of labour for the burgeoning sugar industry.

Mackay's community is impacted by shifts in local industry, particularly in the resources and agriculture industries on which our economy relies heavily. These drastic changes in our community are cyclical and are major influences, affecting job opportunities and workforce capacity in important sectors, education and health, as well as broader factors, such as house and rental prices and cost of living<sup>1</sup>. As a result of this Crossroad Arts is realistic about growing the capacity of the organisation and adjusting to suit the needs of our community.

This includes navigating workforce availability, venue size and accessibility depending on

participants and audiences. Due to our locality and tropical weather patterns, our community experiences natural disasters including drought, floods and cyclones. Our community is disaster-aware and responds collectively when we go through major weather events. Crossroad Arts uses creative recovery to articulate and respond to the issues that artists and communities are facing as we navigate post natural disaster trauma or changes in our economic disposition.

According to the 2021<sup>2</sup> census we are 121 691 community members strong. The Mackay region has a rich diversity of people from different cultural backgrounds, many of whom have contributed greatly to shaping our communities and economy. 5% of the region's population (6,071 people) report a need for assistance with core activities due to a profound or severe disability. Our socio-demographics are also diverse, and we recognise that people living with disability in our communities need additional support to be able to engage with the arts, and to be heard through active participation and creation

## Queensland

One in five Queenslanders live with disability<sup>3</sup>; many more are unable to participate in the arts due to systemic barriers. Crossroad Arts' programs, impacts and audiences reach beyond our local region into Northern and Central Queensland, and across Australia. Due to our positioning as Queensland's only contemporary Inclusive Arts organisation we inhabit a crucial space in Queensland's arts ecology. Through our programs, we are committed to working with regional and remote Queensland communities, giving them access to the arts. Successful collaborations with established Queensland companies such as Dancenorth and La Boite Theatre have further strengthened our standing as a leader in inclusive arts practice in Queensland. We are one of the biggest employers in our region of artists with and without disability.

<sup>1</sup> A Mackay Regional Council, Community Development Strategy, 2018-2021

<sup>2</sup> Australian Bureau of Statistics Census data, 2021

<sup>3</sup> Australian Bureau of Statistics Census data, 2018

# OUR ART

## Visible. Fun. Challenging

### Artistic Program

Embracing the social model of disability our creative approach is delivered through:

- 1. Artistic Development:** programs designed to ensure development for new, emerging and established artists through rigorous, skills-based training in collaboration with local, national and international artists. With artists, we produce and present new contemporary original work that prioritises stories of people with disability or who are d/Deaf.
- 2. Community engaged practice:** using a strengths-based approach, our creative programs aim to improve the physical and mental health and wellbeing and cultivate social connectedness for all participants and artists. Our programs challenge assumptions through inclusive collaboration and influence social change by building stronger, more connected communities through advocacy and art making.

We are committed to extending our reach to work in neighbouring regional and remote communities to ensure access to arts and cultural experiences with a focus on people with disability or who are d/Deaf.

- Focusing on artists and communities who live with disability or are d/Deaf, our Artistic Program from 2025- 2029 will focus on:

- Creating and presenting excellent community-engaged creative outputs with our focus communities.
- Highlighting important social, cultural and political issues for people in regional Australian communities through a diverse and responsive artistic program reflective of contemporary Australian voices.
- Deepening engagement with artists and audiences who live with an intellectual disability, use alternative communication and are from diverse cultural backgrounds including Aboriginal and Torres Strait Islander peoples, people with mental health conditions and invisible disability.
- Providing wide and varied access points for training and development of artists with disability or who are d/Deaf and those who are hard-of-hearing or d/Deaf locally and nationally through workshops, masterclasses and residencies with the view to gain employment within the organisation.
- Fostering the development of cultural leaders with disability or who are d/Deaf through structures that are long-term and sustainable and are considerate of individual access requirements.



**Within a framework where everyone is equal, Crossroad Arts demonstrates how society can be respectful and inclusive.**

- Crossroad Arts Artist



*[futuristic brooding synth music]*



## Artists

We are committed to inclusion and diversity, working with people of all ages and from a range of cultural and economic backgrounds. We adopt a whole-of-person approach and work within an intersectional framework.

We collaborate with those with little to no artistic experience, those who are emerging and those that are seeking more professional development opportunities.

We are interested in working alongside those that may 'slip through the cracks' and have a diverse range of needs.

As one of the largest employers of local artists in the region and are committed to the up-skilling, training and mentoring of local arts workers and artists in inclusive methodologies and practices.

## Process

We don't see disability as something to overcome, transcend or fix. We work with the principles of the social model of disability to adopt a holistic and human rights based approach that allows us to facilitate and enable a true creative and authentic expression with all those we work with.

By collaborating with our community, unique stories are uncovered and unlikely partnerships are formed. We use these threads to connect the community, create vibrant spaces and experiences that strengthen the overall health and wellbeing of our region.

Our work layers texture and richness to create truly inclusive and transformative contemporary performance where the fresh perspectives and lived experiences of disability challenge and redefine aesthetics.



# OUR COMMUNITY

## Inclusive. Active. Proud

### Focus Communities

Our focus for 2025-2029 is to deepen our engagement with our communities and audiences through our productions, projects and programs.

We will:

- Develop programs and projects that are community and strengths centred that support health and wellbeing and address the lack of opportunities to connect socially in a supported environment.
- Be guided by an active and diverse Inclusive Arts Advisory Group
- Expand and be informed and advised by our Ambassador Program which will include artists with disability or who are d/Deaf to take on roles that support our creative, marketing and business development activities.
- Continue to build on our relationship with other Inclusive Arts groups in Mackay
- Continue expanding our Workshop Program to meet the needs of our focus communities
- Employ artists with disability or who are d/Deaf to facilitate, co-facilitate and design our workshops
- Engage with partners in outlier areas of our region to ensure we can provide access to our programs for people with disability or who are d/Deaf who are further isolated by barriers including transport and cost.
- Welcome groups, individuals and organisations to utilise our accessible space and maximise its central and highly visible location space

- Provide formal mentorship for local artists with disability or who are d/Deaf to build upon their independent practice to develop the sector
- Continue providing scholarships for C.R.U.S.H for artists with disability or who are d/Deaf living in regional Australia to attend our 3 day theatre making intensive and build a national network of creatives.
- Celebrate joy and creativity from a social model perspective with our focus communities.

We're excited to uncover and provide visibility to stories that often go unheard and are interested in debunking myths, smashing stereotypes and working to create positive impact within our community.

4.4 million Australians (18.3 %) are estimated to people with disability or who are d/Deaf which is increasing due to our ageing population<sup>4</sup> and over 8 million people identify as having a long term health condition. The most commonly reported long-term health condition in the Australian population is a mental health condition (8.8%)<sup>5</sup>.

The above statistic coupled with our regional locality which can present limited opportunities, resources and services and an increased likelihood of social and cultural isolation lead us to working with people with disability or who are d/Deaf of all ages and backgrounds living in regional Australia.

<sup>4</sup> Australian Bureau of Statistics Census Data, 2018

<sup>5</sup> Australian Bureau of Statistics Census Data, 2021



Loose Ends, 2022  
Photo credit: Jim Cullen Photography



ROAR  
Photo credit: Alison Richardson



Radio Waves  
Photo credit: Alison Richardson

### Inclusive Arts Advisory Group

Our Inclusive Arts Advisory group comprises members who all have a diverse range of people with disability or who are d/Deaf.

From 2025-2029 the group will deepen and strengthen their engagement with Crossroad Arts and will become active 'agents for change' across the community.

The group will be employed to assist with profile raising and creating connections within their specific community, e.g. a Deaf community member to engage and attract the community to events, productions, workshops etc.

### Ambassador Program

Selected community members with disability or who are d/Deaf who are artists or have an interest in the arts will be invited to become champions for Inclusive Arts and will also become 'agents for change' in the community.

Ambassadors will represent a broad range of disability i.e. sensory, physical, intellectual, invisible (e.g. neurodiverse., mental health condition, Autism).

There will be paid opportunities in the below areas:  
Speaking engagements- promoting Inclusive Arts at conferences, seminars, functions and events.

Workshop Facilitation- co-facilitating workshops alongside an experienced Inclusive Arts practitioner

Schools engagement- speaking at schools and showcasing work

Devising new performance work

Ambassadors will also be given the opportunity to attend leadership courses and seminars where their access requirements and fees will be met.



**Crossroad Arts is a a really great place to meet people who are caring and creative - where opportunities to express your artistic self are boundless.**

- Community member



C.R.U.S.H 2022  
Photo credit: Brenden Hayles

## Partners

Our authentic storytelling highlights important social, cultural and political issues for regional Australian communities through artistic expression. This is achieved through reciprocal relationships with strategic, creative and cultural partners.

We ensure partnerships target and engage groups that are often overlooked within the Inclusive Arts sector, in particular people with intellectual disability, those who use alternative communication, those with invisible disability whilst also considering intersectional identities including people who are Aboriginal, Torres Strait Islander and Australian South Sea Islander, those with ancestry, people who are linguistically and culturally diverse and people who identify as LGBTQIA+ Driving and securing strong, robust and sustainable partnerships amplifies visible, subversive and Inclusive art making.

We aim to deepen these connections with the following stakeholders:

### Sector

#### Arts:

- **Leading contemporary arts organisations:** those leading in Inclusive Arts practice and organisations who are active to implement accessibility initiatives

- **Government:** local, state and federal peak funding bodies. Direct support through funding, in kind resources including venues, marketing and advocacy across the sector as a whole.
- **Non government:** Inclusive Arts and advocacy bodies.
- **Philanthropy:** philanthropic and private sector donors invested in the sustainability and capacity of the arts sector in regional/rural Australia. Our work has been recognised by the ACNC with our endorsement as a Public Benevolent Institution.

#### Non-Arts:

- **Disability service providers:** advocacy, profile raising of the organisation, assist in uncovering new talents and people over 18+ who have limited day activities in a regional context.
- **National Disability Insurance Agency:** Crossroad Arts will continue exploring NDIA funds for artistic program delivery that will also develop leaders with disability in the sector.
- **Education:** through partner programs with high schools we will identify young people who are about to leave school and provide support during transition through targeted projects.
- **Tertiary:** by connecting with tertiary educational institutions Crossroad Arts mentors and builds the capacity of artists studying Inclusive Arts and contemporary theatre methodologies. In the past Crossroad Arts has welcomed students locally,



nationally and internationally to observe and take part in our program delivery.

### Community

#### Arts:

- **Wider community in remote or regional communities:** identifying arts and cultural groups/services/events in regional Australia and providing access to professional artistic opportunities through scholarships and covering access costs for artists with disability or who are d/Deaf to attend or connect locally at events we host in Mackay.

#### Non-Arts:

- **Businesses:** non-arts businesses to create unlikely meeting points in creative works and private sector support. For example, an artist with disability occupying a tattoo shop as part of an artistic residency or a local real estate agent sponsoring project costs.
- **Other services:** intergenerational and intercultural projects that create powerful works and profound connections. For example, Aboriginal, Torres Strait Islander and Australian South Sea Islander organisations, aged care residences, schools, culturally and linguistically diverse meeting places, mental health services and youth at risk.
- **Accessibility services:** such as Deaf Connect, Braille House, Vision Australia, The SubStation (captioning and audio description company) and audio describers.



Radio Waves  
Photo credit: Alison Richardson



**It is a place that inspires joy and happiness through fun, friendship, laughter and a wonderful feeling of comradeship.**

- Support Worker

LOOSE ENDS, 2018  
Photo credit: Leah McLean Photography

# OUR IMPACT

## Amplified. Broad. Powerful.

Our mission underpins all of Crossroad Arts messaging and is demonstrated by determined profile raising through traditional and non-traditional channels and wider advocacy across the sector locally and nationally.

We will continue to identify and target key markets through the development of unlikely partnerships and by leveraging the networks of supporters, service providers, art and non-art organisations and peak bodies. The partnerships will amplify our advocacy efforts and the stories of our focus community.

Our messaging and communications aim to give voice to the unheard, disrupt and provoke alternative narratives in public spaces to shake up and shift societal norms.

Through profile raising and advocacy we aim to encourage the wider sector to adopt access initiatives as part of their business, provide a visible platform for our focus communities and develop considered employment pathways that support our program delivery and develop the capacity of regional artists with disability or who are d/Deaf.

Past advocacy for access initiatives include:

- Hearing loop installed at Mackay Entertainment Convention Centre as a direct response to Crossroad Arts access advocacy
- Auslan interpreted opening nights and artist talks at Artspace included as a result of Crossroad Arts leading the way by including Auslan interpreters at all public events.
- Foodspace menus in braille and large print after Brenden Borellini's exhibition Dancing with Ansel, 2018
- Regional Arts Development Fund grant applications offered in alternate formats including braille and large print, 2020
- Consultation with external consultants for Mackay Regional Council's Accessible Communities Plan, 2020 and 2023
- Art Battle - accessible venue, hired accessible toilet

- Reciprocal relationship with La Boite (Highway program) and Dancenorth (three day intensive this year), ongoing from 2019
- Providing council and general public Access and Inclusion training in marketing presented by Sarah Houbolt and Brenden Borellini, 2021
- Artist in Residence, Brenden Borellini, speaking and presenting at state and national conferences around accessibility.

We celebrate the journeys of our artists and enjoy reflecting on their pathways.

Past and current employment pathway examples include:

**Mathew Bing** identifies as a neurodivergent, disabled person and started as a volunteer at Crossroad Arts in 2017. Mathew then took on paid positions at Crossroad Arts as project manager, Artist Support, co-collaborator and performer. Due to his work with Crossroad Arts Mathew continues to work with people with disability or who are d/Deaf and in the arts in Brisbane at Access Arts, Undercover Festival, Bus Stop Films, Feats of Wonder and through independent support work.

**Cynthia Gregg** identifies as a visual artist with lived experience of a mental health condition and started out at Crossroad Arts as a volunteer and is now in paid co-facilitator role and also a member of the Inclusive Arts Advisory Group member. Outside of Crossroad Arts Cynthia has also successfully applied for and delivered her own arts projects with local government support including a mural work and was the artistic lead on a group exhibition for people with mental health conditions.

**Brenden Borellini** is in a paid position as an Ambassador, co-facilitator, performer and Artist in Residence at Crossroad Arts and has been for over a decade. He has collaborated on various projects as an actor, workshop facilitator, photographer and researcher. He also is a keynote speaker, panel member and has also delivered masterclasses at conferences and festivals such as Arts Ablaze and Arts Access Australia's Meeting Place.



Photo credit: Alison Richardson

# OUR BUSINESS

**Sustainable. Adaptable. Resilient.**

## Organisation

### Internal

Crossroad Arts has a committed team of skilled people involved in all areas of the organisation. During the last strategic term the organisation experienced a period of growth within the staffing structure. The current team represents strong local connections, national experience and business acumen with an overarching sense of joy, care and adaptability. This has meant a direct increase in the capacity of the Artistic Program delivery, profile as a leader in Inclusive Arts locally and across the nation, solid administrative processes and increased income streams through sponsorship and development.

This growth is also reflected in Crossroad Arts governance with our Board members representing a wide range of diverse skills including finance, risk management, regional and national arts and cultural knowledge and people with disability or who are d/Deaf.

Staff and Board aim to synthesise all of these elements by delivering with clarity the organisation's vision of Arts for All.

Whilst the organisation's operations, governance and artistic delivery has expanded we are still

conscious that our future growth is determined by the skills and resources available to us regionally.

Mackay has a typically transient culture which is influenced by our region's resource and agricultural industries and we expect the pattern of 'boom and bust' to continue through 2025-2029.

We are proud to develop, nurture and employ emerging practitioners to contribute to our output - however people often leave for further paid opportunities in metropolitan areas or seek work in alternate industries as there are limited regular creative employment options locally and there are also drastic changes to our community during a downturn such as cost of living, housing availability and community morale. We are committed to ensuring that despite the ebb and flow of our community's population and economic position that our programs are responsive, adaptable and serve our focus communities.

With these challenges in mind and with the support of the Board, Crossroad Arts is positioned to approach 2025-2029 with strong operational and financial foundations, community centred programs and artistic work with national reach.





Frida's Fundraiser Fiesta 2022  
Photo credit: Alison Richardson

**External**

Crossroad Arts has a well-established reputation of delivering high standard creative programs and the presentation of original and new contemporary performances. For over twenty five years the organisation has celebrated the lives of our focus communities on regional, national and international platforms.

The organisation has held strong and positive relationships with key stakeholders including state and federal funding bodies, and organisations which support the Arts and the Disability sector.

Risk	How we will mitigate
Ongoing sustainability as a result of increasing competitive environments for operational and project funding	Maintaining current relationships with funders and diversifying who we approach for government, sponsorship and philanthropic income support.
Changes to our local community's economic identity as Australia shifts its reliance away from non renewable resource industry resulting in significant impacts on local business and their ability to give, increased cost pressure for audience to attend events and accessibility to programs that have a service fee.	
Maintaining diverse income streams and seeking new financial supporters (donor fatigue).	
Attracting and retaining a skilled workforce of operational and creative staff.	Creating supported employment pathways that are remunerated appropriately and cover access costs for arts leaders with disability or who are d/Deaf as part of our succession planning.
Ensuring appropriate support and skills represented at Board level.	Succession planning for board members and observing opportunities for the Inclusive Arts Advisory Group.
Increase cost of living impacting staff and our focus communities compounded by a boom and bust economy locally.	Responding to changes in our community by collaborating with stakeholders to create programs that are accessible, agile and adaptive to changing needs.
Tyranny of distance being costly and creating difficulties with staying connected within state and national conversations.	Advocating to funding bodies to provide dedicated funding for travel for regional and remote artists to attend. Hosting locally.
Increased frequency of natural disaster and impact on our community and our neighbouring communities	Resilience building – through creative recovery and response to natural disasters that may occur locally.

## Board

The Board of Crossroad Arts provides effective governance that is adaptable, responsive and competitive in a challenging financial environment for the arts and cultural sectors.

It is comprised of diverse views, skills and knowledge within the Arts and Disability community and private sectors, locally and nationally.

As the stewards towards our vision of 'Arts for All', the Board actively supports the artistic vibrancy, relevance and sustainability of Crossroad Arts.

In collaboration with staff the Board ensures that the organisation remains buoyant as we explore the transformative potential of our art making and navigate uncharted territory.

The Board's main functions are fiduciary, legal, governance and policy making, strategy and fundraising.

The Board monitors its own performance through reviews (external and internal) and continuous renewal strategy.

### Succession

The Board is committed to ensuring diverse and inclusive community representation and has developed a number of strategies for recruitment and diversity of Board members.

Our strategies include:

- A skills matrix of Board member skills, knowledge and experiences
- Detailed annual induction programs
- Training days to remain current in inclusive practices/ protocols (e.g. Disability Awareness, Mental Health First Aid, Working in First Nations contexts; LGBTQIA+ Awareness; and Unconscious bias). Also in Board member roles and responsibilities, skills development for succession planning.
- Development of key governance documents such as a Board charter, Delegation of Authorities and Code of Conduct for Board members.
- Board succession - increasing representation and inclusion of people with disability or who are d/Deaf at a governing level, including shadowing opportunities for Inclusive Arts Advisory Group representatives.



LOOSE ENDS, 2022

Photo credit: Jim Cullen Photography

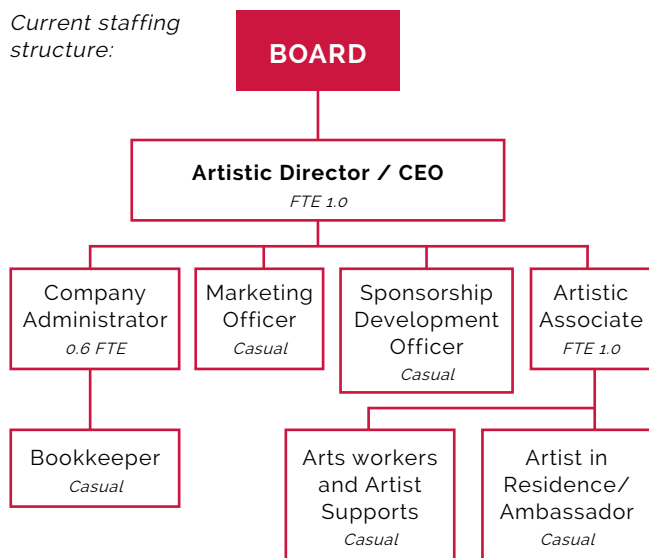
## Staff

Inclusive employment strategies are a core component of Crossroad Arts work in 2025- 2029.

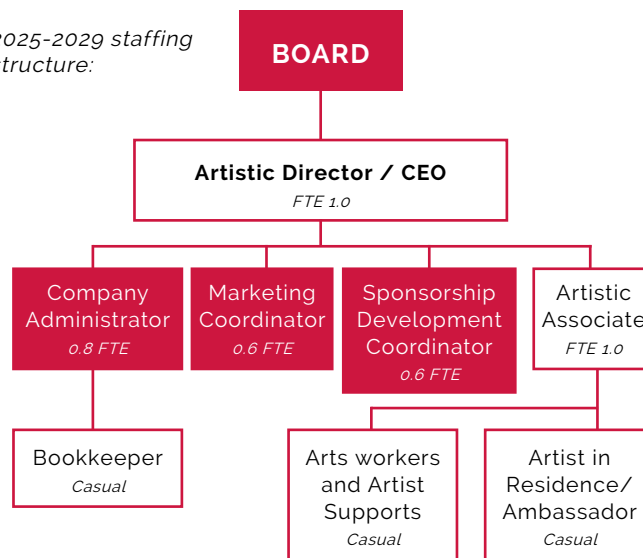
Fostering the development of arts and cultural leaders with disability or who are d/Deaf through structured pathways that provide a springboard to meaningful and supported employment opportunities with the company in both operational roles and as artists and arts workers.

We ensure that access to employment embraces all, regardless of an individual's access

Current staffing structure:



2025-2029 staffing structure:



## Succession

Crossroad Arts requires trained staff that are equipped with the right skills to work intuitively, respectfully and with zeal. In a regional context uncovering and retaining key staff with these niche skills is a challenge.

To maintain a diverse pool of employees to call upon for projects and regular programming and as we aim towards disability-led company both creatively and operationally we have developed the following strategies to ensure the artistic legacy of Crossroad Arts into the future:

- Members of our focus community that demonstrate the right intrinsic qualities are identified and provided regular grassroots training and development to deliver projects in co-facilitator or Artist Support roles.

- Continue to provide wide and varied access points for training and development of artists with disability or who are d/Deaf locally and nationally through workshops, masterclasses and residencies.
- Continue to provide leadership opportunities for people with disability or who are d/Deaf that lead into regular employment pathways within the company.
- Continue employing artists with disability or who are d/Deaf as performers and key creatives within our major productions and projects, including Artistic Associates on a project by project basis or any other position within the company as staff change arises.



**Artspace Mackay is committed to inclusivity and equal access to our exhibitions, activities and events for all. In 2018 Artspace Mackay staff participated in an access forum facilitated by Crossroad Arts and, after hearing an impassioned talk from Arts worker Brenden Borellini about the effective use of braille in café and restaurant menus he encountered on a recent trip overseas, we quickly introduced both braille and large text format menus into our adjacent Foodspace café. We have also introduced regular Auslan interpretations of artist and curators' talks. Our commitment to these inclusion activities has certainly been influenced by the incredible work Crossroad Arts does in advocating for high levels of accessibility and disability awareness within our local institutions.**

**- Tracey Heathwood**  
*Director Artspace Mackay*



## Measures

### Evaluation

We capture data from audiences, participants, partners and stakeholders through surveys, anecdotal story gathering, documentation where we capture and measure transformations, engagement and experience.

We do this in the following ways:

- Surveys provided to audience members and participants of programs where results are collated for use in acquittals, future grant applications and for Inclusive Arts advocacy.
- Identify key community members to provide feedback on specific areas of the project during and after its completion, for example, access, social engagement, capacity building, artistic and professional development.
- Volunteers, contractors and staff to provide feedback on operations, project management and audience observations during informal discussions, debriefs and in surveys.

Our methodology analyses and evaluates complex qualities of a project: such as qualitative data or emotional impacts.

- We will utilise a participatory approach: interviewing and through accessible methods to measure the changes in confidence, social networks and skills by interviewing participants, artists, stakeholders and their supports.
- Inviting participants to provide personal stories of the significant change as a result of the participation.
- Capturing these changes through active debriefing with arts workers and staff involved in the projects.
- Utilising photography and film to capture the stages of a project's development and completion i.e. community consultation, creative development, rehearsal and performances. Reflections after the completion of the project.
- Documenting process and presentation of major works demonstrating best practice.
- Staying in touch with our focus community through the advice of our Inclusive Arts Advisory Group and regular community consultation.

Additionally, we are aware and proud of the limitless ripple effect our advocacy work has across the community. We document the impact and monitor through regular consultation the access initiatives implemented as a result of our advocacy work.

# APPENDIX

## Key Performance Indicators

Goals	KPI	Target 2025	Target 2026	Target 2027	Target 2028	Target 2029
<b>OUR ART</b> <i>Visible. Fun. Challenging.</i>						
<b>Work</b>						
Create highly visible, original and inclusive performance works that subvert the norm and embrace the unconventional ( <i>Major cross community production for potential presentation at local, state and national festivals</i> ).	Number of major productions	1	1	1	1	1
Audience satisfaction	% of audience members who rated the work excellent or good	98%	98%	98%	98%	98%
Increase employment opportunities for emerging and professional artists with disability or who are d/Deaf	% of artists with disability or who are d/Deaf employed during major works and projects	50%	55%	60%	65%	70%
<b>Development</b>						
Support the development of local artists with disability or who are d/Deaf ( <i>Artist in Residence</i> )	Number of regular local Artist in Residence programs both short and long term.	3	3	3	3	3
	Percentage of artists in residence who are from our focus communities	100%	100%	100%	100%	100%
Support the creative development of disability-led new performance work; including individuals, collectives and companies to support sector development	Number of works supported	2	2	2	2	3
	Percentage of artists and collaborators from our focus communities	45%	50%	50%	50%	50%

Goals	KPI	Target 2025	Target 2026	Target 2027	Target 2028	Target 2029
<b>Training</b>						
Maintain and grow an annual skills-based training intensive for emerging and professional artists in collaboration with local, national and international artists (C.R.U.S.H)	Number of participants, artists and collaborators from our focus communities	45	50	50	50	50
Community development and capacity building	Number of training and mentoring opportunities for students/ arts workers/ independent artists	2	2	2	2	3
<b>OUR COMMUNITIES <i>Inclusive. Active. Proud</i></b>						
<b>Access</b>						
Be guided by an Inclusive Arts Advisory Group Be leaders in access and inclusion	Percentage of people on Inclusive Arts Advisory Group from our focus communities	100%	100%	100%	100%	100%
	Percentage of Auslan interpreted major works	100%	100%	100%	100%	100%
	Percentage of Audio described major works	100%	100%	100%	100%	100%
	Major work and company documents provided in alternate formats (Easy Read, braille, large print)	100%	100%	100%	100%	100%
<b>Advocacy</b>						
Develop strong, resilient arts leaders with disability	Number of Ambassadors representing the company	5	5	5	5	6
	Number of events and engagements attended by Ambassadors eg. speaking engagements, fundraising events, panels, media.	7	10	10	10	11
<b>Development</b>						
Continue expanding the Workshop Program to meet the needs of our focus communities.	Number of participants in regular Workshop Program	60	60	70	70	75
	Number of partnerships, collaborations established or maintained eg. schools, services, community organisations, galleries.	5	7	10	10	10
	Number of workshops i.e. Crossroad weekly Workshop Program as well as schools, services, community organisations.	165	165	170	175	175
Participant satisfaction	% of participants who rated the programs good or excellent	98%	98%	98%	98%	98%

Goals	KPI	Target 2025	Target 2026	Target 2027	Target 2028	Target 2029
Employment opportunities for people with disability or who are d/Deaf as co-facilitators and arts practitioners within workshop programs.	Number of people with disability or who are d/Deaf employed	5	5	6	6	7
Non artistic employment opportunities for people with disability or who are d/Deaf	Number of people with disability or who are d/Deaf employed	2	2	2	3	3

### OUR IMPACT *Amplified. Broad. Powerful.*

#### Profile

Increased visibility through targeted marketing strategies and increasing capacity of Marketing Officer to Marketing Coordinator	Number of TV, print, radio and online - local/ state/ national	15	15	20	20	25
	% increase of engagement/ reach (social media)	50%	50%	50%	50%	50%
	% of new audience members for all major projects and fundraisers	10%	10%	15%	15%	20%
Partnerships/ collaborations outside the LGA (Local Government Area)	Number of partnerships/ collaborations	5	5	7	7	7

#### Engagement

Increase audience attendance of artistic program (this includes outdoor projection, ticketed events, exhibitions, performances).	Total attendance	12,500	12,500	13,000	13,000	14,000
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### OUR BUSINESS *Sustainable. Adaptable. Resilient*

#### Capacity

Retention of core staff/increase capacity	Number of core staff	5	5	5	5	6
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#### Development

Increased income streams through maintaining the Sponsorship and Development Coordinator role.	Total raised funds through the Annual Giving Program.	15,000	17,500	18,000	18,500	19,000
	Total raised funds through major fundraising events	20,000	20,500	22,000	22,500	25,000
	% of earned income (eg. box office, NDIS, private sector)	30%	31%	33%	34%	33%

#### Governance

Diversity of Board members	% of PWD, Aboriginal and Torres Strait Islander, CALD, LGBTQI+, regional and remote representation, diverse age range	More than 75%	More than 75%	More than 75%	More than 75%	More than 75%
Board succession	Number of 'shadow' members in training (potentially IAAG members)	2	2	2	2	2
An active Board supporting Staff at operational level	Maintain sub committees as per Board Charter	✓	✓	✓	✓	✓





# Financial Overview

	2025	2026	2027	2028	2029
<b>Income</b>					
Performance, Activities and Sales	\$45,000.00	\$48,000.00	\$48,000.00	\$52,000.00	\$52,000.00
Donations, Fundraising and Sponsorship	\$29,000.00	\$35,000.00	\$50,000.00	\$60,000.00	\$70,000.00
Interest and Other Unearned and Earned Income	\$600.00	\$600.00	\$600.00	\$600.00	\$600.00
Arts Queensland Operational Grant	\$150,000.00	\$170,000.00	\$170,000.00	\$170,000.00	\$170,000.00
Australia Council Operational Grant	\$200,000.00	\$200,000.00	\$200,000.00	\$200,000.00	\$240,000.00
Philanthropic Grant/s Funding	\$150,000.00	\$170,000.00	\$170,000.00	\$170,000.00	\$170,000.00
Other Local Gov't, State and Commonwealth Grants	\$185,000.00	\$185,000.00	\$185,000.00	\$185,000.00	\$185,000.00
<b>Total Income</b>	<b>\$759,600.00</b>	<b>\$808,600.00</b>	<b>\$823,600.00</b>	<b>\$837,600.00</b>	<b>\$887,600.00</b>
<b>Income</b>					
Artists, Other Creatives and Production Personnel	\$340,372.00	\$348,987.00	\$337,946.00	\$342,264.00	\$371,954.00
Administration Salaries and Fees	\$116,839.00	\$145,897.00	\$164,412.00	\$170,988.00	\$177,828.00
Salaries and Fees On-costs	\$44,526.00	\$50,454.00	\$54,174.00	\$56,341.00	\$58,595.00
Administration Costs	\$110,050.00	\$115,000.00	\$117,500.00	\$120,000.00	\$125,000.00
Production, Program and Touring Costs	\$110,000.00	\$110,000.00	\$112,500.00	\$112,500.00	\$115,000.00
Promotion, Marketing and Documentation	\$30,000.00	\$32,500.00	\$32,500.00	\$32,500.00	\$35,000.00
<b>Total Expenditure</b>	<b>\$751,787.00</b>	<b>\$802,838.00</b>	<b>\$819,032.00</b>	<b>\$834,593.00</b>	<b>\$883,377.00</b>
<b>Annual Surplus (Deficit)</b>	<b>\$7,813.00</b>	<b>\$5,762.00</b>	<b>\$4,568.00</b>	<b>\$3,007.00</b>	<b>\$4,223.00</b>

# Artistic Program Overview

## Artistic Program Overview 2025-2029

Approach	Program	Location	Potential Partners	2025-2029
<p><b>Artistic Development:</b> programs designed to ensure development for new, emerging and established artists through rigorous, skills-based training in collaboration with professional local, national and international artists. With artists, we produce and present new contemporary original work that prioritises stories of people with disability or who are d/Deaf.</p>	<p><b>C.R.U.S.H</b> <b>Community. Regional. Up Skill. Haven</b> <i>3 day intensive in contemporary performance making for people with and without disability with all levels of experience.</i></p>	Mackay	<p>La Boite Theatre Company Dancenorth SPRUNG! Sunshine Troupe The Farm Everybody NOW! Back to Back Theatre Restless Dance DADAA.</p>	✓
	<p><b>Artists in Residence</b> <i>Artist/s with disability or who are d/Deaf will be supported creatively or administratively to develop and/or present new work.</i></p>	Mackay	<p>La Boite Theatre Company, Dancenorth, Mackay Entertainment and Convention Centre</p>	✓
	<p><b>Major production</b> <i>Major cross community production for potential presentation at local, state and national festivals.</i></p>	Mackay	<p>Mackay Festival of the Arts</p>	✓
<p><b>Community engaged practice:</b> using a strengths-based approach, our creative programs improve physical and mental health and wellbeing and cultivate social connectedness. Our programs challenge assumptions through inclusive collaboration and influence social change by building stronger communities.</p>	<p><b>Workshop Program</b> <i>A weekly workshop program that explores movement, dance, performance, film making, music.Fee for service. Targeting 18+yrs from disability day services.</i></p>	Mackay	<p>Artspace, Mackay</p>	✓
	<p><b>LOOSE ENDS</b> <i>Annual fundraiser. Quirky, short performance evening showcasing performers with and without disability.</i></p>	Mackay	<p>Mackay Entertainment &amp; Convention Centre</p>	✓
<p><b>Extending our reach:</b> We are committed to extending our reach to work in neighbouring regional and remote communities to ensure access to arts and cultural experiences with a focus on people with disability or who are d/Deaf.</p>	<p>Workshops that respond to community need these could include; multimedia, music production, performance.</p>	<p>Mackay Moranbah Dysart Sarina Clermont Emerald Bowen</p>	<p>Isaac Regional Council Central QLD Regional Arts Services Network Sarina Youth Centre Moranbah Arts Centre</p>	✓



# Contact Us

**For more information on Crossroad Arts  
please contact:**

[admin@crossroadarts.com.au](mailto:admin@crossroadarts.com.au)

07 4953 5122 or via the National Relay Service

**[WWW.CROSSROADARTS.COM.AU](http://WWW.CROSSROADARTS.COM.AU)**