

Annual Report 2016



Crossroad Arts

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Who we are

Crossroad Arts is an arts practice that creates new and compelling art works with a distinctive local voice in partnership with people from the disability and aged sector that is nationally and internationally recognized for its quality, flair and ability to create meaningful conversations with its audiences .

The realization of our vision is driven by 3 core values:

Inclusion: We actively engage the disability and aged care communities of Central and Western Queensland as well as communities in Japan for the purpose of supporting the development of arts and social cohesion in those communities. Our annual active participation rate in skill based workshops totalled in the disability community is currently 300. We anticipate a 20% increase in numbers each year over the 6 years. With an ever increasing number of older people in respite and aged care centres, our current active participation rate of 250 will increase by 30% each year. Through our leadership we will seek to raise the aspirations and opportunities for people with a disability and the elderly seeking a career and/or involvement in the arts.- by encouraging their ambition and talent. We anticipate increasing our current rate of career focused artists with a disability from 2 emerging artists to 6.



Diversity: We want our art making to break through the boundaries of social and geographical isolation, discrimination and inequity. Our geographical reach extended from Mackay to Longreach and Winton reaching out to people in isolated areas who do not have the same opportunities to experience art as those in the cities. . Through our international 5 year cross-cultural partnership with Tanpopo, Popai and Able Arts Japan we continued to develop our international footprint by setting up cultural exchanges between our 2 nations in arts and cultural development. We continued exploring new and diverse income streams for our company and career focused artists with a disability. Deaf/blind artist Brenden Borellini's mentorship was made possible through NDIS funding and it has further expanded in 2017 with a partnership with Engedi in a long term relationship.

Quality: We actively pursue the highest quality across all levels of our organisation from administrative and governance to the creation of a holistic work culture- a culture that reflects a quality of care and integrity for its workers, and participants. That duty of care was consistently acknowledged throughout the year from testimonials by participants, their families, carers and also our artists. In 2016 we will commence a 3 year cross-cultural project with Tanpopo and Able Arts exploring the concept of maps in the emotional, social and cultural lives of our communities using dance, theatre visual arts and digital media. The project will feature at the international arts festival in Nara Japan.

Artistic Director/CEO Report

What an absolute thrill it was for me to see young and older emerging artists with a disability who have volunteered so much of their precious time with our company, move into employed positions and represent our company and nation overseas. 2016 was a landmark year.

It was an ambitious and highly productive artistic program both locally, regionally and internationally.

Our communities continued to value the importance Crossroad Arts play in the lives of people with a disability and those in aged care. Our annual participation and audience rates over the past year across 3 towns in Central and Western Queensland and four cities in Japan engaged 7000 people. That number participated actively in over 400 workshops. In the evening and weekends, creative development sessions and rehearsals were organised for major works that reflect a greater depth and expressive power.

And we did it with flair.



Our communities valued an ambitious and vibrant organisation that could work locally and create globally. In 2015 we produced the open air twin screen TROIKA dance film project in Mackay. The films were made with young artists with a disability and elderly residents from aged care centres in Mackay and Longreach. In 2016 we were invited to Japan to show the films in Osaka and Nara.

In Osaka we premiered the film in a subway railway station gallery through our links with Osaka University. With the generous support of local community members, we were able to bring Matthew Deane to Japan to work alongside renowned dancer Shin Sakuma. That generosity also extended to paying for a support worker for Matthew. The Japanese critics spoke highly of the films and in particular the dancing that took place in the Winton desert and Shin Sakuma dancing with elderly residents at the RSL aged care centre in Longreach. Many in the audiences we played to were elderly and with an ever increasing ageing population, they were particularly interested in how our creative ageing programs operate in Australia. In the country areas of Northern Japan we created a dance program with Strawberry farmers from Yamamoto Cho who employed people with disabilities. The success of this first tour in January paved the way for the Department of Foreign Affairs and Trade to award us a \$20,000 grant for a second tour in November to work on a creative recovery project with people affected by the 2011 Tsunami. It led to a productive partnership with Nikon Japan and Konica Minolta in the facilitation of photography workshops for blind people in the city of Sendai. This was followed by a \$6000 commission from Popai Inc, a disability arts organisation in Nagoya to work with them on a film dance project. Five artists were employed on that 3 week tour. Our work concluded with an invitation from the Arts and Cultural Bureau of Kagawa Prefectural Government to begin developing a long term project with elderly patients at the Leprosarium on Oshima Island. It was that same drive that we were able to develop a partnership with the Canadian organisation ANCA which gained us international recognition in 2010 with the ANCA international award for our work with people who experienced autism.

The groundwork and skills needed to drive these international projects was laid down in the company's local and outreach workshop program. It was further strengthened by our continued focus on a 20 year tradition of the educating and mentoring young emerging artists and administrators.

In Winton, Longreach and Mackay, Clare Apelt led our seniors in the *Trailblaze* project resulting in public performances by the 60's and Better in Winton, 3 documentary films and a memorable gala dance event at the RSL Care Home in Longreach. In Mackay, our outdoor theatre performance of *Letters on Gordon St* was abandoned on opening night due to a sudden storm. The show was quickly relocated on the same night and performed in the Crossroad Arts studio to 60 people. To see the master painter John Pickup join Matthew Deane on stage in the improvisation of a large canvas painting in front of the audience was like experiencing a jazz performance. It was a thrill for me to watch.

Most audiences apart from friends and colleagues will leave after the curtain comes down. This audience stayed. The dual stories of a local Vietnam Vet's letters to his young wife and the letters written by a local barber, who was a POW on the Burma Railway to his family struck a chord. But the most engaging and poignant moments that night occurred when the son of the Vietnam Vet danced the story of his parents early romance and the grandson of the digger on the Burma Railway acted out his grandad's story. The audience also stayed for another reason. They wrote letters that night to the many aged care residents who had contributed their own stories to the show. The next morning 100 letters along with a rose was delivered to those people.

In Nebo our seniors were saluted in the *Trails* project which chronicled the lives of these pioneers. Led by Wanda Bennett, the team of young people from RSDC and Crossroad Arts travelled to the remote town and researched the lives of these pastoralists, drovers and larrikins over 4 months and performed a show for them.

Emerging artists Matthew Brooker and Matthew Deane under the guidance of Autumn Skuthorpe had their own launch in November when they presented a music, painting and film night for the public. Mathew Deane's explosive debut shooting paint onto a large plastic screen to the music of his own CD *James* was complimented by Matthew Brooker's moving documentary of the *Trails* project.



What did slip under the radar of public recognition in 2016 was the work of Autumn Skuthorpe and Dougal McLauchlan in the aged care sector. Autumn's role as administrator did not prevent her from picking up her ukulele and joining Dougal in weekly music and dance sessions with people experiencing alzheimer's. At Homefield and Francis of Assisi they made a difference to those people's lives.

How we measure the changes that take place in people's lives is one of key questions we ask ourselves during and after each project. Our communities value the way we listen to their responses. In Longreach we met with staff and residents at the RSL aged care centre at regular intervals to facilitate the Most Significant Change evaluation method in measuring the changes taking place with residents as a result of their participation in the projects. The method is based on conversations with a range of stakeholders with various points of view on individuals who have demonstrated changes in self esteem, skills, artistic output and interpersonal relations during the project. We are particularly focused on the way management of centres will implement art based structures and strategies into their program following the completion of the project. Our responsibility doesn't simply stop when the curtain comes down.



Our ability to financially sustain these programs over long periods is a constant challenge. Maintaining employment for staff, artists, a studio space, superannuation and travel costs for an outreach program in Western Queensland and projects in Japan is a considerable investment. In 2016 our financial resources were considerably stretched.

In April 2016 we forecasted a total income for the year of \$448,764 and an expenditure of \$439,589. By December the income had climbed to \$499,712 with an expenditure of \$516,628. 2016 was meant to be a consolidation year of raising our earned income to 46%, shifting our reliance on government funding, strengthening our reserve balances and improving issues around liquidity. That did not happen. While the aim of 2016 was to consolidate our reserves, opportunities arose to strengthen our long term artistic program. The dividend was that Crossroad Arts gained DFAT funding for the first time, a separate financial commission from one of our Japanese partners and a foothold in the Japanese cultural landscape. It's a long term strategy that links in with our overall strategic direction and has produced considerable opportunities and employment for our artists with a disability.

Following an evaluation of the 2016 program Crossroad Arts has further diversified it's income stream with a new partnership with The Endeavour Foundation and a pay as you go workshop program with its participants. A fee based system will now be put in place for all participants. We are also working at trying to attract non government income from aged care providers in the region. To further strengthen this, Crossroad Arts has also partnered with Engedi management to support the employment of deaf blind artist Brenden Borellini. Following advice from our auditor Brian Tucker we will also apply for Public Benevolent Status to reduce our Fringe Benefits Tax.

There is still much more to do if our company is to continue generating the high standard of it's artistic programs. It's important work. It's bold work and it makes a significant social and cultural dent in the regional and national landscape of disability arts and creative ageing programs. As a community arts and cultural development company who work with marginalised and often financially struggling communities, we do not have a strong revenue base generated by theatre ticket sales to offset our expenditures. Most of our public events have been at no cost. In 2017 we are reviewing our income streams so that our capacity to sustain these programs will continue to flourish. The newly introduced NDIS funding model has provided some direction in how we implement this strategy.

All this work would not happen if it wasn't for the dedicated efforts of staff. I would particularly like to thank Autumn Skuthorpe who took the responsibility for administration in July of 2016. Autumn has now moved into the role of executive officer as I step down from the role as CEO. We are very lucky to have such a talented and hard working person. We are also very fortunate in having a pro-active and supportive board who over the past 6 months have made considerable changes in strengthening and improving the governance of our Board. I would like to thank them all for their collective support and hard work during this period and to thank the outgoing Chair Wendy Stream for her valuable and dedicated services to the organisation.

Steve Mayer-Miller
Artistic Director



Acting Chairman Report

When I first saw Crossroad Art's theatre production '*Letters on River Street*' in 2001, I saw a very different kind of theatre. It was highly innovative, exciting, and it involved actors from the local community with a disability working alongside professional actors. Any notion of disability became invisible that night. I saw actors with talent. I saw believable characters with a high level of skills performing in front of 200 people. The audience was transfixed by an ensemble who told a story that was at times breathtaking and poignant. It was highly original. The ideas, design and presentation was highly original. It was a story that made the audience laugh and cry. Many remained in the foyer long after the show had finished. That vibrancy and flair has remained a hallmark of Crossroad Arts to this day.

As Chairman, I served on the board of Crossroad Arts for 10 years, up until I stepped down in 2012. And so it is with a great deal of pride and pleasure that I have been invited to return and to continue to contribute to the governance of this outstanding organisation as the Acting Chairman.

As an artist with the Bushman of the Bush, a photographer and as a broadcaster and manager with ABC radio commercial and community radio for over 55 years, I have worn many hats. In 2016 Steve invited me to work with young artist Mathew Deane on the company's new theatre production, '*Letters on Gordon Street*'. I had virtually given up painting until Steve invited me to join a project two years ago. As I expected, my role was not straightforward. I would be working with Mathew on developing a painting on a large canvas. The difference was that it would be done on stage during the production. And I would be working with acrylic paint instead of my preferred medium of oil paint which is a slower process. There was to be no pre-planning. I was asked to share a canvas with someone I had never worked with before in front of a live audience. As I soon discovered, Mathew's communication was mainly non-verbal. For both of us this was entirely new experience. At first I felt Mathew appeared somewhat tentative as he began working in a very small section of the canvas. Through my brush strokes I encouraged Mathew's strokes to become larger and use more of the canvas. He would put something down and it would suggest something to me and I would respond....it looked like the beginnings of a house and I respond. As the hour went on Mathew became more adventurous in the way he was expanding his work. I was so grateful for this opportunity that put me in front of an audience in real time that I was also able to swing my chair around and take photos of the cast and audience while the play was happening. The whole process had a freshness and sense of immediacy and adventurism that returned me to my roots of artistry. I found the process once again reignited my passion for painting. It was a process that characterised the work of Crossroad Arts.

The future of Crossroad Arts is indeed at a crossroad. The question remains which way should we go? Should we continue in the direction as set out in our strategic direction, or are there other opportunities which we should take? I feel our direction is a strong one. We have an expertise which we can continue to develop. The Beyond Boundaries strategic direction has resulted in considerable artistic success for the organisation. It has engaged the imagination of our regional, national and international communities. It has also gathered strong support from both our disability and aged care communities as well as our funding bodies. Our programs in Longreach and Winton has expanded our operations to include a demographic that has tapped into communities that are in great need. Our international presence has also created great opportunities for our community of artists with a disability and senior citizens.

All good art will go through its risks and challenges. I am confident that through the leadership of our board in maintaining our current direction we will continue to deliver the outcomes that has made our company a national leader in arts and community cultural development.

John Pickup
Acting Chairman
Crossroad Arts



THE ARTISTIC PROGRAM

Trailblaze - Winton, Longreach Mackay

Trailblaze 2016 brought together elderly people, those with a disability and young people, in skill based workshops in dance, photography, film making to explore the concept of trails. The project will engaged RSL Pioneer Aged Care Centre, Longreach, 60s and Better Winton, Winton Hospital, Winton Neighbourhood Centre, Bluecare Mackay and St Francis of Assisi. Creative workshops culminated in public performances and screenings within each community: Winton 60s and Better, Longreach RSL Pioneer Aged Care Centre, Winton Outback Film Festival and at the Mackay Arts Festival. Workshops in all locations involved: creative dance, music and rhythm improvisation, digital storytelling and the exploration of local history and memories of the once vital community event: the Saturday night dance.

Film Reference: *Plenty on her Plate* <https://vimeo.com/171511064>

Longreach RSL- <https://vimeo.com/143495389>

Winton 60's and Better- <https://vimeo.com/178676743>



Professional Development

Juliette Janke, RSL Care Lifestyle Coordinator, participated in workshops whenever she could, observing process and taking notes. She would then ask questions and in response to these questions convenient tutorial sessions were arranged to teach her skills in the different technologies/applications that she was interested in e.g. Beams, Trope, iTunes and ipod, chair dance choreography.



Most Significant Changes:

When asked what was or who experienced the most significant change over the 2 stages of the project Juliette said:

“Me. You’ve actually been teaching me. Basically I’ve been able to learn from the Trailblaze project so it gives me the resources and ideas so that I can implement them everyday. I’m getting more and more ‘light bulb’ moments ... we’ve done music and dance and film and photography ... what I’ve loved is that it’s opened my mind to how I think and create now, so I’m having all these ‘light bulb’ moments because of what I’ve learnt in this.

It’s been journey where firstly I’ve seen how much music and dance enables our residents to come out themselves and participate and music to me, I can see the real benefits in therapy and now this morning was just amazing with participation, so yeah it’s help me implement this when once you go I can keep it going.

I spoke to a resident this morning who was feeling quite sad, her mood was very down, so I said to her about today, the dance group and she was like all eager to come, so there are moments like that you think this is all really worthwhile. Also, I can now teach them, the residents to be creative, so it’s not just about what I’ve learnt but now I can teach them.”

“The diversional therapists get assurance and joy out of the fact that they see that the activities that the residents are provided love them.

And we use the Crossroad Art’s program as an educational tool for our diversional therapists.”

Judy Ferricks
Assistant Director of Nursing
Francis of Assisi Aged Home

Trails

Trails was an educational training and leadership program aimed at developing opportunities in the creative industries for persons with different abilities. It was in partnership with RSDC and Hail Creek Mine Community Development Fund.

The project began in November 2015 and culminated in November 2016. The Trails program focused on developing creative opportunities locally and internationally for artists from the disability arts and aged care sector. For some participants this was the first time performing in front of an audience, utilizing new technologies for the creation of art and stepping into leadership roles.



“Trails gave me the confidence to experiment creatively and perform in front of an audience... I felt as if I was supported and that I could support others...”
Trails participant, Cynthia

“Noni has become a lot more confident in working with others and really enjoys coming to Trails on Tuesday afternoons, she wants to try doing the show next year on her own...”

Sandy Luck



I like Trails because it is a place for me to come to and belong, I like the theatre games and using the iPad's to make movies; it was a first for me to teach a workshop on film making, I found it challenging at first, but we have a good friendship group at Trails. I also liked recording my own audio on the film...” Chris

James + Trails Destination

Autumn Skuthorpe ran mentoring workshops alongside the core Trails program and worked with Matthew Brooker and Matthew Deane. These workshops focused on independent art making. Matthew Deane and Matthew Brooker produced their own works over a 17wk program.

Deane began experimenting with live art performance and recording an album. Matthew Brooker documented the process of Matthew Deane's art practice, Trails creative development sessions and the rehearsals for the Nebo Performance.



L-R: Autumn and Matthew B working on film editing



Mathew Deane

“Matthew and I have moved away from the large-scale painting performance art pieces and have started exploring GarageBand. Matthew has been using this program to complete soundtracks for the footage captured of his performance art. Matthew Deane loves to play music; electric drum pads, guitar, ukulele and singing. When we first started workshoping together, we focused on vocal exercises. Meeting each other in the middle of the sound with eclectic harmonies and explorative sound/movements; AHHH, OHF, UM, EH, OOH, HA, BUP, BEH etc.

We would swing paint from the ceiling in a yoghurt tub or take stimulus from the main street in the CBD, film it, download the footage and then respond musically to the content.

We worked with these parameters:

What sounds can we make outside of traditional music composition?

How do we describe the artwork we are responding to in an abstract way with sound?

What does the piece mean for us as artists?

How are we connecting with the outside world?

These concepts were realized in Matthew's first film; Water. He set up the recording device and made the entire sound track live to the film. He would take the single recordings, put them into GarageBand and layer them until the piece felt complete.

Matthew Deane is a prolific artist in a diverse range of mediums. He completed the film Water, including soundtrack, within the two hours of workshop time we had had that day.



We then focused on the performance art perspective. There are reference photos on this blog, Matthew Deane's blog, the programs section of this website and additional documentation from Matthew Brooker on vimeo.

This area was fun and felt on the fringe for us: exciting and a little dare devil; Matthew was shooting litres of paint onto a plastic screen or punching a wall with huge sponges of paint 500 times. He chose the tunes in the background of his performance pieces. It was lighthearted and motivated. His energy is far reaching and by the end of the workshop everyone was feeling spirited by the experience.

We spend about half an hour a fortnight looking at new art movements or works that are inspiring. Matthew Deane also prints out documentation of his current works and puts them up on the wall; two walls of the studio are currently covered in research and photos of concepts that have championed.

The soundtracks from Matthew Deane's new album he is working on; James, have been created by samples from GarageBand. Matthew works intuitively on these; choosing samples he thinks work and mixing recordings of his own. It has been nice to utilize an accessible audio editing program like this, as Mattie has an iPad at home and can continue to create new works.

Music and art have been a meeting place for Matthew D and I in terms of language. We understand each other better in this medium; responding and collaborating has been amazing. I really admire his determination to continue to make art and to take up new challenges and ideas with enthusiasm.

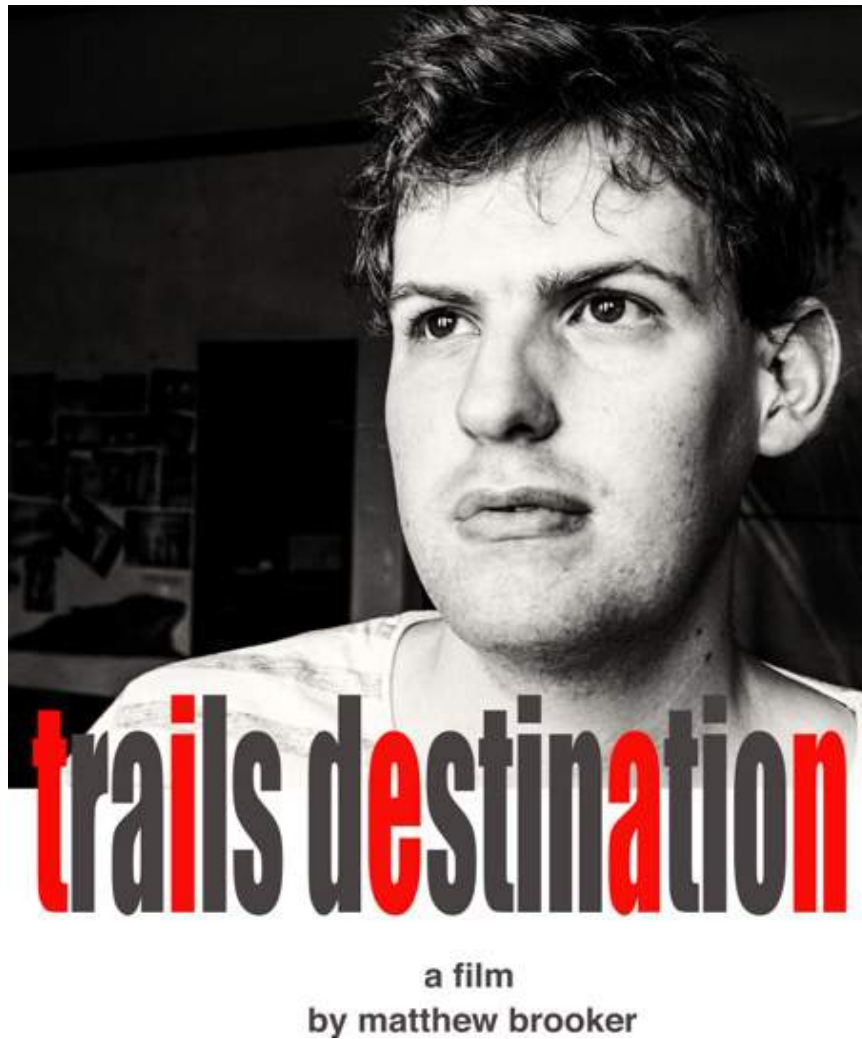
His choices in the music editing process were left field and interesting; he fused sounds and concepts together that I would not have considered. Matthew B, Dougal and myself have had some great afternoons where we are listening back to his first cuts and dancing.

The footage of him shooting paint onto the huge plastic screen became the stimulus for one of his music tracks. His music becomes the audio instructing the movement piece etc. Dougal and Matthew D already have a commanding stage presence and mutual respect in collaboration. Watching them both create another level of art together continued to prove that these art making tools are authentic methods of inclusivity and empowerment for the artist...." Autumn Skuthorpe

"Despite the fact that there's a significant disability that Matthew deals with in everyday life, that disability was of absolutely no significance at all in his artwork. For Matthew, communication is very much non-verbal ... and I haven't actually seen him [this] energized before. The people in the audience could understand the passion he was working with, and the same for Matthew Brooker — he did a fantastic job."

Helen Hawkins- Mum ABC Radio Interview

Film reference: <https://vimeo.com/179817206>



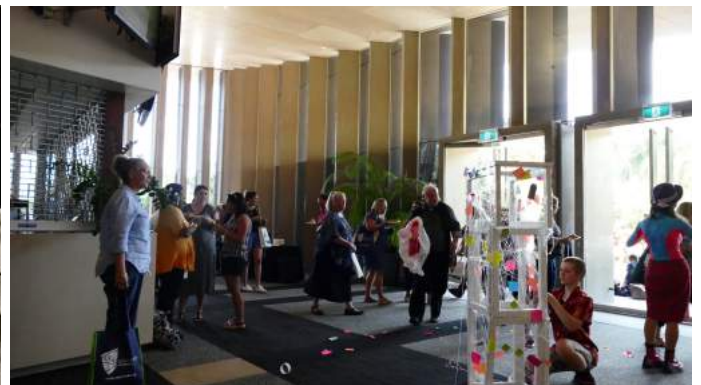
"It's the first time I've made a film by myself, so that's a stepping stone... All my other films were mine as well but I got some help,"

"[Seeing] my own film up on the screens so everybody could see it, it felt really good, really special."

Matthew Brooker, ABC Interview

QLD Education Dept Inclusion Conference

Trails participants performed in a live interactive dance piece on themes of inclusion during a Queensland Department of Education and Training conference on the 17th of October 2016. This performance was an extension of the techniques explored in the *Trails* workshops: in particular; movement, dance, leadership in improvisation and teamwork. This piece was directed by Wanda Bennett. Delegates were invited to write on post it notes, what inclusion meant for them. These notes were woven onto a structure assembled live by the performers. Deaf Blind photographer, Brenden Borellini, approached delegates and invited them to share their thoughts.



"I like coming to Trails because I get to be a part of a group; I love dancing and teaching others the things that I can do. I get really frustrated when people tell me what I can and can't do; like with my walker or certain exercises, I think that people let me do more of what I like and let me show them how strong I am."

Sally Morley, *Trails* 'participant

As a post graduate student at the Royal London Drama School I found out about the opportunity to go abroad for a placement. I wanted to use this chance to work on a project that would contribute to my development as an applied theatre practitioner. I then found Crossroad Arts, a small organisation in Mackay, Australia, that agreed to offer a placement. This placement has allowed me to learn about many aspects of running a project, from the more administrative side and how to run a company to producing a performance, planning and facilitating workshops, performing and marketing. My experience on the placement has taught me a great deal about process and product, and the way that they complement one another. It has also opened my eyes to the subject of rhythm and its relation to applied theatre."

Michal Parker
Royal London Drama School

THE MEMORY UNIT *BLOG ENTRY*

Over the past few weeks; Doogs and I have made an effort to spend twenty minute sessions with Lorrie. After meeting Lorrie's granddaughter at a music festival; I felt it was easier to make a connection with Lorrie. Lorrie responds and reacts when we mention her granddaughter, it was our first hint that Lorrie still understands and connects with language.

Dougal is very intuitive with his movement pieces and has spent a lot of time working with Lorrie in mirroring and reestablishing human touch. These pieces are beautiful; hands reaching out, contact points moving simultaneously, recognition of each other in the space and those crazy moments when a leap is made! (Dougal normally yip yah's in the air when these are discovered).

I play a very simple repetitive chord progression on the ukulele to set a tone and I try to sit in a space that does not encroach or feel crowded for whomever we are spending time with.

We incorporate sounds that Lorrie uses to communicate with and spend most of the experience encouraging eye contact and gentle touch.



Simple things like opening the windows and doors to allow sunshine and a fresh breeze also help to make connections. When we first met Lorrie she was very much in her own universe and we felt shy to intrude her space. As each week progresses we find more lucid conversations taking place – YES/NO, laughter and smiling when we are working together.

However, we never really made it outside of Lorrie's room. So every session we would bring what we have to her for the first half and then create a similar atmosphere outside with the larger group. Bubbles, instruments, paints, electro swing music, glitter, bocce, dance, stretches, rhythm games, story telling, facial exercises, foot massages, parties, football games, light poys, juggling, improvisations, jokes, laughter, yahhoos! Etc etc.

Yesterday when we arrived at Willow it was very quiet as most residents were at the activity room. We said good morning to Audrey (she really loves bright, sparkly jewelry and colourful gowns) and Mark (who last week for the first time in front of staff and Dougal and I, played a game of NRL with Dougal). We noticed down the hallway that Lorrie had come out of her room and was in a cul de sac end of the corridor with sunlight and breeze. We went down and said hello. I began to play ukulele and Dougal danced with Lorrie.

It made a big impact on me about my perceptions of memory, lucidity and what constitutes reality.

Dougal is a champion – he made the leap weeks ago to make that first contact with Lorrie and now she is out and about interacting with us and other residents.

These changes are important to us – it gives us some measure of what our connection is offering.

Dougal and I do not come from a scientific understanding or even a medical understanding, we are coming from the heart – it is difficult sometimes to explain or articulate what impact community potentially has by spending time with our elders.

It is fact though, that people who live inside a space without sunshine or natural breeze and air, typically experience depression or feelings of isolation. So it is important regardless of what cognitive stage somebody is at to make sure that they have access to the outdoors. It refreshes the brain, the mind and the body. We notice an instant elevation in spirits when people are outside.

I am excited to see what progresses next week.... Autumn Skuthorpe

Film Reference: <https://vimeo.com/180005519>



“....to see a person who doesn't speak to actually sing in harmony with Autumn. A voice comes out. Words come out that are suppressed. And the faces and the behaviours and that group of people not wandering, not aggressive, for that period of an hour is just absolutely amazing.”

Wendy Stream
Manager
Homefield Aged Facility
Mackay



Since coming to the Aged Care Facility, Robert had not left his room for nearly a year.

“Steve started by simply having a yarn to Robert, someone willing to listen, a man he could relate to in a predominantly female staffed facility. The end result was a film on Robert’s life. Telling stories that the staff had no idea that Robert had experienced.

As a result of reliving these stories Robert and his son decided to take a journey to visit his childhood and early memories. Robert left his room and over 3000 kilometres were travelled in this journey. But not only that. The bond between father and son will last long after he has gone. That cannot be measured by anyone.

Judy Ferricks
Clinical Nurse

THE JAPAN PARTNERSHIPS

In 2013 Crossroad Arts began a partnership with Able Arts Japan to develop and support creative recovery projects for people with disabilities affected by the 2011 Great Earthquake and Tsunami in the Tohoku region. During the past 5 years Crossroad Arts has facilitated 7 projects in the country. Our partnership base has expanded to now include Tanpopo in the city of Nara, Polaris Inc in Yamamoto cho and Popai in Nagoya. In Takamatsu we have begun a series of meetings with in 2016 and 2017 with several government representative from the Arts and Cultural Bureau Kagawa Prefectural Government following two escorted visits and exchanges with residents at the Leprosarium at Oshima Island.



The long term strategy of these partnerships is to develop a cross cultural exchange program with people in the Tohoku region leading towards the 2020 Tokyo Paralympics. The exchange program has so far resulted in 4 artists from Japan working in Mackay, Longreach and Winton over the past 3 years and 15 artists from Mackay working in Japan.

Since the devastation caused by the 2011 Great East Earthquake and Tsunami, Australia has shown tremendous support to the Tohoku region. Since 2011, the Australia Japan Foundation through the Dept of Foreign Affairs and Trade has provided nearly \$1 million in grant funds to Tohoku, particularly to community-driven activities. After 4 years of developmental work in Japan Crossroad Arts was awarded a \$20,000 grant in 2016 to continue their creative recovery work. It is through programs such as ours that Australia and Japan have forged even stronger, more resilient friendships.

Film reference: <https://vimeo.com/153488787>

In 2017, Able Arts Japan and Tanpopo entered into another cross cultural exchange partnership project with Crossroad Arts. 'Meetings with Remarkable People' focuses on both the communities of the Tohoku region but also people from the Mackay region following the recent devastation caused by Cyclone Debbie in March this year. Stories will be exchanged between each region in the form of dance and film. Our aim is to turn the traditional model of Australian artists going to Japan to help out and make it a more empowering experience for the people of both nations in



sharing their experiences and thus helping each other. In Stage 1 Japanese dancer Shin Sakuma will work with Crossroad Arts on the project leading up to the Mackay Arts Festival. In Stage 2 Artistic Director Steve Mayer-Miller will travel to Japan between July and October and work with communities in Sendai, Yamamoto cho and Nara in setting up a series of film dance events that will be tie in with public events in Mackay during that time.

“Crossroad Arts never limited me. Instead, they offered me every chance that was available to challenge myself and put myself in new situations; as much time as I was willing to put in, they were willing to put back into me. I see now having moved town and trying to tap into new organizations, that it’s hard to come across people who are willing to put that time into you. Crossroad Arts always treated me and my input as equal to every other individual that was there. They changed my view of the world. I’ve had the opportunity to partake in artist residencies in remote communities, facilitate workshops with actors and artists, travel overseas with a group of actors and perform. I’ve heard incredible stories from people who we meet. I’ve learnt to have compassion and time for everyone who I interact with. “

Rosie Fyvie Arts Worker Mentoree

Yamamoto Cho - 2016. Jan-Feb

Laying down the seeds

In January 2016 three Crossroad Arts artists travelled to Japan to assist in the creative recovery efforts of people in the Tohoku region . Our intention was to use art as a way of developing people's capacity to rebuild their lives . In Yamamoto Cho it also gave us a chance to engage with the local strawberry industry who have provided employment opportunities for people with a disability.

People in the Miyagi region are still living in temporary dormitories following the earthquake . The whole landscape has been reduced to rubble following the wave of water that swept through Yamamoto in March 2011. In Yamamoto we ran dance workshops with management and workers from strawberry farms. We also ate a lot of strawberries. The efforts in January laid down the seeds for a much larger project in November. Crossroad Arts has run similar initiatives in Australia since the 2011 floods in Rockhampton and in Mackay in 2009.



The opening of JR Station Yamamoto Cho Dec 4 2016

Film Reference 'Gama' <https://vimeo.com/197728148>



In 2011, the small Japanese town of Yamamoto-cho was among those worst hit by the Great East Japan Earthquake and Tsunami. Much of the town was destroyed during the disaster, and countless lives were affected, beginning a long and ongoing process of rebuilding and healing.

In December 2016, a group of Australian artists from community arts company Crossroad Arts visited Yamamoto-cho to facilitate performances for the reopening of the Japanese Rail Joban Line Station in Yamamoto-cho which had been washed away during the 2011 tsunami.

Titled 'Gama' (the name of the plant that grows around the elementary school in Yamamoto-cho), the project built upon three years of international exchange between Cross Roads Arts, Able Arts, and Tanpopo no-ye in Nara. These projects all aimed to re-engage and re-energise the people of Yamamoto-cho in celebrating their resilience and capacity to imagine and create at an international level.

In the lead up to the rail station opening, over 100 participants, including members of several local traditional and contemporary dance and music groups, were involved in two weeks of dance, music and visual art workshops, all lead by dancer Dougal McLauchlan and Crossroad Arts Director, Steve Mayer-Miller.



'One of the highlights of the workshops was engaging with traditional music and dance groups such as the elderly women from Hanagasa Ondo Hozonka Dance Preservation Society,' says Steve, who is also creating a short documentary film about the project.

'The women dancers taught the artists from Crossroad Arts traditional Japanese dance moves and at the same time were willing to participate in theatre games and improvised dance.'

Participants with a disability painted large fiberglass masks made in Australia by Crossroad Arts and wore the masks during a main performance at the station opening event. Over 200 people attended the opening of the railway station with many of them joining the performers and musicians in the final dance.

‘At the end of the project participants had a greater sense of self-worth, and a sense of belonging with the people of Yamamoto-cho and their community,’ says Steve.



The second stage of the project consisted of a photography workshop in Sendai involving students from Sendai University, teachers, support workers, and 10 people who were blind. They were joined by Australian deaf blind photographer from Crossroads Arts, Brenden Borellini.

‘The aim of the workshop was to develop people’s confidence and skills in realising that people who are blind can see with their hands, their smell, their taste and their hearing, and that if pictures of dots could be raised or embossed on paper so that blind people could feel the letters of words in braille, why then couldn’t pictures or photos also be raised?’ explains Steven.

The workshops began with a sensory exercise in which all participants including sighted people (who wore masks) were able to choose from a table of fruit, flowers and other assorted foods. They each told their stories about what memories and images the smells evoked for them.

Each participant could only take three photos during the day’s workshop. The emphasis was on planning the shots and also creating a manageable outcome at the end of the day with 30 photographs developed into embossed images.



Sendai

'This group of photographers who ordinarily have not participated in this kind of art making before are now taking an active role in creating their own art,' he stated.

'Instead of other people telling their stories, they are now telling their own stories and they are also sharing it with us, they are representing themselves, surely one of the highest ideals for any society.'

As a result of Gama's success, Crossroad Arts and Able Arts are now planning ways for participants in the regional areas of Japan to collaborate further with Australian artists with a disability in the four years leading up to the 2020 Paralympics. Gama was supported by the Australia Japan Foundation (AJF). The AJF is Australia's oldest cultural council supporting people-to-people links underpinning this key bilateral and regional relationship.

Dept of Foreign Affairs and Trade Website Story

Film Reference: *Walk in my Shoes* <https://vimeo.com/200443435>



Nara

Kyoto

Osaka



Film reference: <https://vimeo.com/153495987>



In the Nara Forest where Akira Kurosawa filmed his epic film *Rashomon* in 1950, Matthew Deane and Kyla Ranger dance for the film *'Looking for Rashomon'*

“At times I was reluctant and afraid; however you were encouraging, persistent and often braver than me. For this I am grateful, because it taught me both the importance of overcoming those possible trepidations, as well as the importance of at times being able to say, no thanks.”

Kyla Ranger Arts Worker Mentoree

B1

The films made in northern Japan and in Winton, Longreach and Mackay in 2015 and 2016 featured at the B1 exhibition centre in Osaka subway on Wednesday night.

It's quite extraordinary showing your films in a subway during peak hour in one of the biggest cities in Japan. It was our first "underground" film. Staff from Osaka University have gone to great trouble to help make this event possible. It's an innovative space that the university and the Osaka city council turned over to art events. It means that those people from Yamamoto Town won't be forgotten.

Film Reference: <https://vimeo.com/154586522>



In a small Kyoto recording studio, musicians from Tokyo, Nara, Kyoto and Osaka came together to lay down the sound tracks for the Osaka B1 screening.

Film reference: <https://vimeo.com/153846026>

Nagoya - *‘Confusion Inclusion’*

In late 2015 the directors of Popai Inc, Miki and Hikaru Yamaguchi travelled from Nagoya to Mackay to begin negotiations with Crossroad Arts on a new collaboration. The dance/film project was called *‘Confusion Inclusion’*

By November 2016 Popai had obtained funding to pay for 3 artists from Crossroad Arts to travel to Nagoya to work for 1 week with Popai participants and staff.



The public performance of *Confusion Inclusion* in Nagoya on Nov 26 2016 was such a success that Popai were able to leverage further funding from Japanese philanthropic organisations to bring the work to Brisbane Australia in 2018.

Film Reference Promo Film <https://vimeo.com/176674965>

Oshima Island Project

In October 2015 the Senior Advisor from the Arts and Culture Bureau at the Kagawa Prefectural Government Miki Makato san invited Artistic Director Steve Mayer-Miller to Oshima Island for talks on a potential cultural arts and development program with elderly residents at the island's Leprosarium.

Dear Mr. Mayer-Miller,

My name is MIKI Makoto, working for Kagawa Prefectural Government and Setouchi Triennale Executive Committee, Japan.

I've heard of Crossroad Arts from Australian embassy in Tokyo as a very unique artists company who has been active to support Japanese who lost their homes and livelihood by Tsunami on March 11. I would like to thank you for your continuous involvement to Japanese people in need. Reading your website, I'm very impressed your cross boundary activities, which is more focusing on participants' values than our activities at Oshima, once island of sanatorium for Hansen's disease patients, longtime suffering from prejudice and discrimination. I think there are something common between your endeavor and our Setouchi Triennale, contemporary art festival launched in 2010, whose venues are isolated islands in the Seto Inland Sea, west part of Japan, attracting some 1 million tourist from around the world including Australian. Our goal is not just to display artworks on islands but to revitalize depopulated local communities. That's why I sent a copy of our guide book of 2016 Triennale to your office by post. I hope you enjoy this, and if you have time when you visit Japan next time, visit our art site someday. (Our autumn season start on 8 October to 6 November 2016) or join our Setouchi Asia Forum

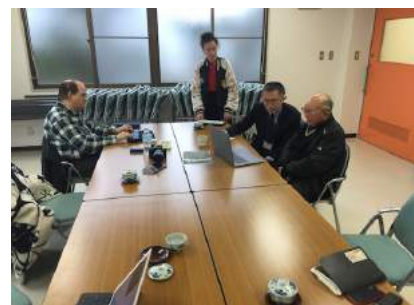
Yours,

MIKI makoto
Senior Adviser, Arts and Culture Bureau,
Kagawa Prefectural Government
Setouchi Triennale Promotion Division

There are now only 60 elderly people left on the island. Now in their eighties they were confined to the island by the government since they were young children. One of the outcomes that came from discussions with residents was their need for the outside world to know their story. A Skype interview was set up with the leader of the resident's group and Miki Makato san and John Pickup the vice chair of Crossroad Arts in Australia. John was previously an ABC radio broadcaster for 50 years. The 45 minute interview laid the foundations for 2 further visits which included other officials from the Kagawa government.



In our second visit to Oshima Autumn Skuthorpe and deaf blind artist Brenden Borellini met with other resident



Financial Report - Overview

❖ Key projects 2016 include

- Trailblaze
- Trails
- Gama (DFAT)
- Inclusion Confusion
- Education Qld Inclusion Conference

❖ Financial Summary

- Total Income: \$499,712.80
- Total Operating Expenditure: \$516,628.42
- Retained Earnings at the beginning of 2016: \$21,981.74
- Retained Earnings at the end of 2016: \$5066.12

❖ Income

- Australia Council: \$60,390
- Arts Queensland: \$128,063
- Tim Fairfax Foundation: \$160,000
- Rio Tinto: \$15,000
- Mackay Regional Council, RADF: \$2750
- Longreach Council: \$2236
- Dept of Foreign Affairs & Trade (DFAT): \$20,000
- Popai Inc: \$6,700
- In-kind support: \$94,990
- **INCOME -2016**
- Interest: \$1590.37
- Recoveries: \$8588.46
- (Loss on sale of non-current assets: (\$595.03))

Key Projects

Trailblaze- Winton, Mackay, Longreach

Trails - Mackay, Neko

Education Qld Inclusion Conference- Mackay

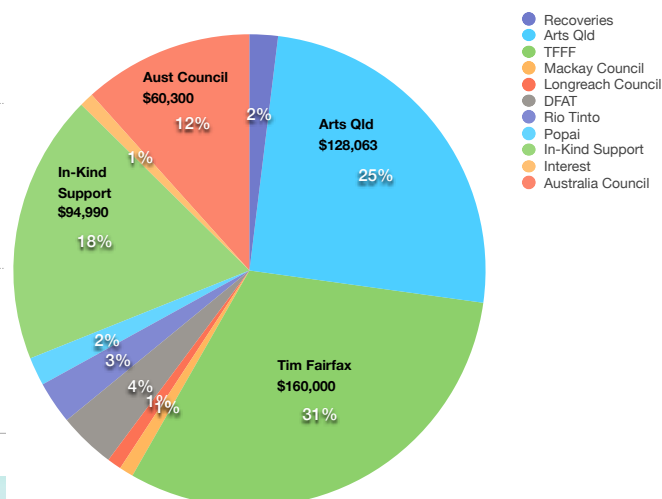
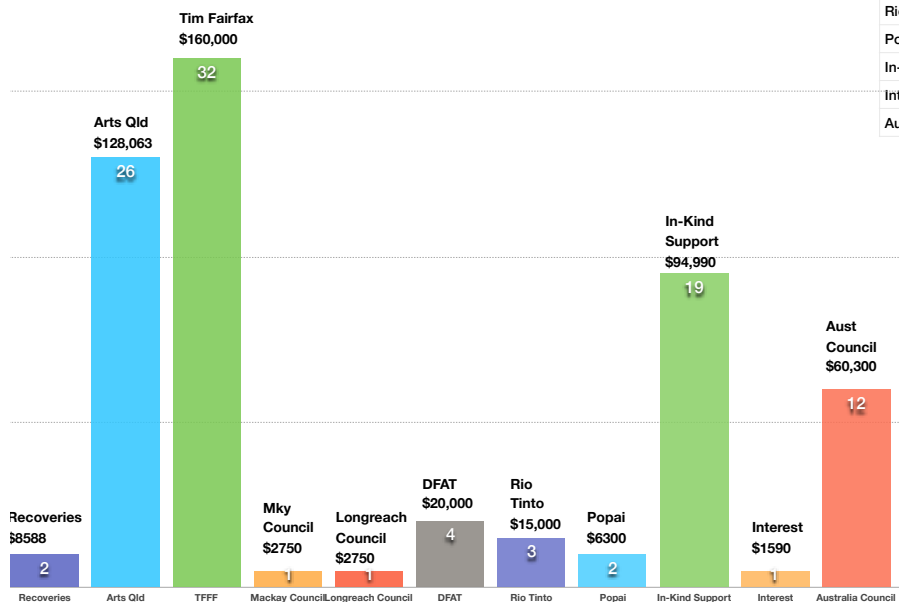
GAMA: Sendai, Yamamoto-cho

Inclusion Confusion: Nagoya

Total Income: \$499,712.80

Financial Report 2016

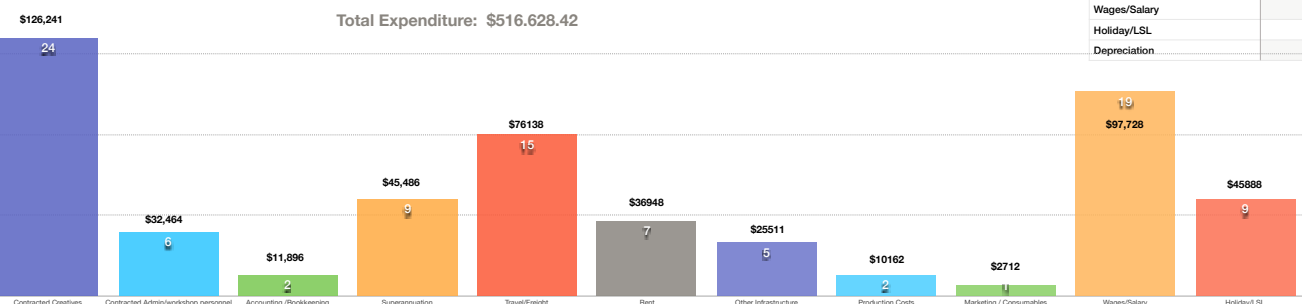
INCOME	PERCENTAGE	DOLLARS
Recoveries	2	8,588
Arts Qld	26	128,063
TFFF	32	160,000
Mackay Council	1	2,750
Longreach Council	1	2,236
DFAT	4	20,000
Rio Tinto	3	15,000
Popai	2	6,300
In-Kind Support	19	94,990
Interest	1	1,590
Australia Council	12	60,390



EXPENDITURE 2016

2016 Financials - EXPENDITURE

EXPENDITURE	PERCENTAGE	DOLLARS
Contracted Creatives	24	126,241
Contracted Admin/workshop personnel	6	32,464
Accounting /Bookkeeping	2	11,896
Superannuation	9	45,486
Travel/Freight	15	76,138
Rent	7	36,948
Other Infrastructure	5	25,511
Production Costs	2	10,162
Marketing / Consumables	1	2,712
Wages/Salary	19	97,728
Holiday/LSL	9	45,888



Financial Summary

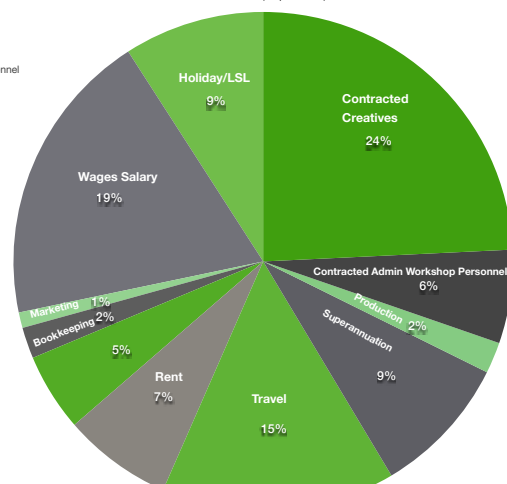
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- Rent
- Other Infrastructure
- Production Costs
- Marketing / Consumables
- Wages/Salary
- Holiday/LSL

The Holiday/LSL owing (movement in provision) will be taken in July 2017, thus reducing the amount owed by at least \$25,000 in 2017 bringing liquidity issues to a more acceptable level.



2016 Jan - July

Impact

Participant Outcomes

Longreach
RSL Care

- 25 % increase in workshop participation
- Staff report greater levels of genuine connection with residents
- Staff report decrease in number of buzzers going off in rooms
- Diversional therapist Juliette Janke undertakes CA dance skills program



DT Juliette Janke dances with Alan



Dancing with RSL Care staff



CA artist Clare plans dance with graziar Jim

Winton

- 60 seniors from 60's and better club and community, engage in dance/music
- 10 seniors from Winton Hospital Memory Unit participate in 5 Timeslips and Dance workshops
- 5 workers from Winton Centrelink participate in Dance/Exercise workshops
- 82 yr old Stephanie Greenwood stars in CA film 'Plenty on her Plate' documentary- 2nd prize in Winton International Outback Film Festival
- Senior resident Karen pushes through Parkinson's disability to create dance in the desert.



Dancing with Parkinsons- Karen and Clare in the desert of Winton



Loretta Searle making family history on iPad



Dance workshops with senior Winton Centrelink staff

St Francis
of Assisi
Homefield

- 30 residents create 3 stories using Timeslips image methodology
- Two diversional therapists undertake professional development in creative ageing techniques
- Resident Don Wall engages in creating film of personal history
- Karen from Homefield memory unit composes a song with CA musician Autumn Skuthorpe



Timeslips at Francis of Assisi



Autumn leads Assisi singalong



Karen and Autumn composing song

Japan

- Mathew Deane and Kyla Ranger professional development with several artists in Troika project
- Ten participants in Yamamoto cho affected by 2011 tsunami join Crossroad Arts program
- 43 musicians and dancers across 3 cities collaborate on 4 Crossroad Arts Films
- Films premiere in Osaka underground subway station- partnership with Osaka University
- GAMA :Dance, Film and Photo Project Japan- through DFAT + Blind Photography Workshops
- Confusion Inclusion: Film Dance Commission with Popai Inc Nagoya - employs 3 artists
- Oshima Island Leprosarium Project in Takamatsu working with seniors.



Kyoto musicians finish music score



Dance workshop in Yamamoto cho



Tanpopo and Crossroad Arts

Crossroad
Arts

- Mathew Brooker: employed with Crossroad Arts Trails project as a film maker
- Brenden Borellini: employed as a marketing assistant and photographer
- Mathew Deane: employed as a dancer and visual artist in overseas project in Nagoya Japan
- Critical success for cast of Letters on Gordon St. production at Mackay Arts Festival
- Mathew Brooker and Mathew Deane work with Autumn Skuthorpe on the making of CD James and Trails documentary- public launch in November 2016



Brenden interviews people in the street using braille device-



Cast from Letters on Gordon St



Cast and Audience come together

RSDC
Mackay

- Noni, Chris, Chelsea and Mathew B pass the first stage of leadership program.
- Mathew Brooker films and directs the first part of documentary film including music
- Chris facilitates workshops in the use of IPADS for film making
- Team travel to the town of Nebo to research local history in prep for Oct production
- Trails performance at the Nebo community Hall- telling stories of local residents



TRAILS leadership program



Mathew Brooker editing film



Wanda Bennett leads Trails workshop