

ORDINARY MEETING	11
21 FEBRUARY 2024	

TROPICAL ARTS ASSOCIATION INC. RESOURCE AND PERFORMANCE AGREEMENT

75/5/43 | #7290482

RECOMMENDATION:

That Council:

- 1. Approves a three-year Resource and Performance Agreement with Tropical Arts Association Inc. to support the development and production of inclusive performances to the value of up to \$25,000 (ex GST) per annum.**
- 2. Delegates authority to the Chief Executive Officer in accordance with the *Local Government Act 2009* to finalise any and all matters relating to the above agreement.**

INTERESTED PARTIES:

Douglas Robins - President
 Alicia Jamieson - Secretary
 Ron Flood - Treasurer
 Amy Rhodes - Committee Member/ Vice- President
 Barb Smith - Committee Member
 Fujie Sato - Committee Member
 Anne Eaton - Committee Member
 Kerry Buckland - Committee Member
 Michael Watt - Committee Member
 Keziah Kelly - Committee Member

Note: The identification of interested parties is provided on a best endeavours basis by Council Officers and may not be exhaustive.

EXECUTIVE SUMMARY:

Council has for a number of years partnered with Tropical Arts Association Inc. (Tropical Arts) (in collaboration with many access organisations in the region, such as ARC Disability, Deadly Hands, and Deaf Services) to develop and present yearly inclusive community theatre performances at Tanks Arts Centre.

Council entered into a three-year Resource and Performance Agreement with Tropical Arts on the 1 July 2020 which expired on 30 June 2023. The organisation is requesting Council enter a new three-year agreement to commence from 1 July 2024. Officers are supportive of this request.

BACKGROUND:

Tropical Arts, established in 2007, is an organisation that prides itself on community engagement through the medium of theatre production. The organisation provides opportunities for anyone to participate in theatre making, whether a professional actor, experienced amateur, student, first timer to the stage, visual artist, musician, or keen community member who want to assist in production aspects.

The organisation has been activating Tanks Arts Centre for over ten years as a rehearsal space and performance venue with their signature productions of *Shakespeare at the Tanks*. Last year the Tropical Arts-produced *Cleo & Tony*; a 1930s rendition of the historic Shakespeare story *Anthony and Cleopatra*. For information on the outcome of the 2023 season, please see Attachment 1 of this report.

COMMENT:

Tropical Arts places significant emphasis on diversity, accessibility and inclusion. This is demonstrated within their workforce with 66% of their 45 cast and crew members identifying as having an access need and over 50% of cast and crew under the age of 25 years. Entering into another agreement with the organisation activates key strategic outcomes expressed through multiple Council strategies including the Strategy for Young Creatives, Arts and Disability Strategy and the Disability Access and Inclusion Plan (DAIP). Demonstrating that the organisation's activities are of significance to local community and of substantial benefit to the Cairns region.

The agreement will support the development and production of inclusive performances in Cairns by covering costs including venue hire, equipment hire, cleaning, marketing, staffing up to the value of \$25,000 (ex GST) per annum. Any costs over and above \$25,000 (ex GST) will be covered by the organisation.

OPTIONS:**Option 1: (Recommended)**

That Council:

1. Approves a three-year Resource and Performance Agreement with Tropical Arts to support the development and production of inclusive performances to the value of up to \$25,000 (ex GST) per annum.
2. Delegates authority to the Chief Executive Officer in accordance with the *Local Government Act 2009* to finalise any and all matters relating to the above agreement.

Option 2:

That Council does not support the recommendation and adopts an alternative course of action.

CONSIDERATIONS:**Risk Management:**

The terms and conditions of the three-year agreement clearly outline agreed-upon operating arrangements and the responsibilities of both parties.

The ticket price for the event results in sufficient revenue for the community organisation and can result in limiting accessibility to the wider community. This is considered a minor risk as the ticket price for productions is very reasonable.

Council Finance and the Local Economy:

It is proposed that this Resource & Performance Agreement of up to \$75,000 in-kind assistance is allocated via the following budget allocations:

Year	Existing Budget Allocation	Amount (excl GST)
2024/2025	Arts & Cultural Partnerships Organisations	\$25,000
2025/2026	Arts & Cultural Partnerships Organisations	*\$25,000
2026/2027	Arts & Cultural Partnerships Organisations	*\$25,000

*For each of the two years subsequent to 2024/25 financial year, the funding agreement will be indexed in line with Council's increases to fees and charges.

Community and Cultural Heritage:

Tropical Arts has for many years worked as partners with the access services organisations of this region such as ARC Disability, Deadly Hands and Deaf Services. The organisation inclusively invites all sectors of community to participate in an artistic outcome which adds to the liveability and accessibility of the region and Council venues, while simultaneously increasing pathways to access and career options for the citizens of Cairns.

Corporate and Operational Plans:

The Council's intention, expressed in the DIAP, is to honour the social model of disability. This model acknowledges that social and physical restrictions are the barriers to participation, not the individual's disability. Tropical Arts embraces this philosophy through their model of delivery and program activation.

This proposed new funding agreement supports Council's Corporate Plan, Strategy for Culture and the Arts 2022, and in particular the Arts and Disability Strategy and the Young Creatives Strategy as outlined below:

- Arts and Cultural Strategy; Priority One - Infrastructure, resources and skills that support and stimulate the cultural and creative life of our community.
- Arts and Disability Strategy; Priority Three - A robust cultural economy fuelled by an international reputation as a tropical, cultural and creative hub.
- Corporate Plan; Point Four - A vibrant, inclusive and healthy community with access to services and facilities which reflect its unique character, roles and needs

ATTACHMENTS:

Attachment 1 – Outcome and financial report of the 2023 *Cleo & Tony* production at Tanks Arts Centre.



Stephen Foster
Executive Manager Creative Life



Destry Puia
Director Lifestyle & Community

Cleo & Tony Shakespeare at the Tanks 2023

Acquittal Report

This report refers to the Resource and Performance Agreement for 2020 to 2023 between Cairns Regional Council and Tropical Arts Association Inc. and is submitted as required under Section 8 of this agreement.

Item 8.3 - I. Financial Statement

refer to Attachment - 2023 Tropical Arts Cleo & Tony_Financial report_cash and In kind figures

Item 8.3 - II. Performance v Projections

Project overview:

Tropical Arts received Queensland Arts Showcase Program (QASP) Arts Advantage May 2022 Round 7 funding for this project, Cleo & Tony Shakespeare at the Tanks 2023 production. Ongoing partnerships with Tanks Arts Centre and ARC Disability Services were fundamental to the success of this production.

Creatives with lived experience of disability and cultural diversity lead Tropical Arts' 'Cleo & Tony' Shakespeare at the Tanks 2023 production. The transformative power of inclusive theatre was harnessed by Tropical Arts creatives to increase the visibility of and engagement with diverse artists.

Diverse community participants attended workshops, rehearsed, trained and created designs in collaboration with theatre professionals at Tank 3, Tanks Arts Centre and ARC Disability Services Community Hall during 5 months (Feb-June) culminating in the 'Cleo & Tony' production.

In Tropical Arts 14th Shakespeare at the Tanks production, the ancient decadence and power of Shakespeare's 'Anthony and Cleopatra' was reimagined in the depression era with gangsters and glamour. Fusing music and dance with theatre, 'Cleo & Tony' season ran from 15-17 June.

Free matinee and evening previews were also offered to family, friends and supporters: including school student groups, ARC Disability Services and Tanks Arts Centre staff. The show was livestreamed on the final night. With free performance opportunities this production has and continues to have broad local and international audience reach.

A documentary (interview and recording) process ran in parallel to this production to facilitate continual evaluation of the project. Audiograms derived from participant interviews have been made available on YouTube. In sharing participant artist and artworkers experience of this production, the public has been offered the opportunity to reflect on the social benefits of inclusion and community theatre.

Cleo & Tony Shakespeare at the Tanks 2023

This project set out to realise social benefits for all stakeholders involved: participants; audiences; production team members; venue partners and supporters. To achieve this the project had a clear focus on the experience and wellbeing of participants as the major beneficiaries. The outcomes sought and delivered by this project were not limited to the achievement of artistic excellence or financial targets (see project rationale).

Project rationale:

Tropical Arts is fundamentally structured around bringing together people from diverse cultural backgrounds and people with a disability and has well-established inclusion practices. Isolation and disengagement are major issues particularly for people with a disability. Connectivity with a community, the sense of belonging and being valued are amongst our fundamental needs. When diverse communities are brought together, communication issues arise. Creative collaboration can overcome these communication challenges leading to genuine appreciation of other world views. Creative potentials can be reached, for personal growth and capacity building, by breaking down communication barriers. Over time this can drive positive social change, enriching the cultural life of our community.

Production changes rationale:

Changes to this project were made in response to production team member availability, external factors (eg Tanks venue scheduling), new partnerships and opportunities to expand audience and participation reach. The changes made did not add to cost of project, falling within existing funding allocations or additional production sponsorship or in-kind contributions received.

Original Cleo & Tony project plan:

Planned	Actual (changes)
<p>Stage 1: Planning, Preparation and Community Engagement (1 Feb-31 March):</p> <ul style="list-style-type: none"> • Production Team: confirmed & contracts signed; schedules & creative vision developed; policy inductions; <ul style="list-style-type: none"> • Recruit volunteers for workshop/production roles via members/network • Tanks -venue contracts signed; team/staff confirmed and inducted; production schedule, risk management, marketing/publicity plans confirmed <ul style="list-style-type: none"> • ARC- team/staffing; production schedules confirmed • Participant engagement via existing members and network/partner contacts; • Production team interviews/recording commenced 	<p>Changes to anticipated production team during contract negotiations:</p> <ul style="list-style-type: none"> • Directing team (leading 3 main ensembles ARC, Cleo & Tony, Caesar/general) <ul style="list-style-type: none"> ○ Artistic director (Doug Robins) - overall director supported by: ○ Creative consultant (Catherine Hassal) ○ Assistant director (Keziah Warren) • Movement consultant (all cast / dance ensemble leader) – Alison Lee • Acting coach/ mentor – Sarah Speller • Lighting Design – Johlian Glindon (recruited via Tanks staff) • Stage manager – filled by volunteers, assistant director & production manager/ coordinator • Proposed tour to Atherton (Silo theatre) and Port Douglas (Clink theatre) cancelled.

Cleo & Tony Shakespeare at the Tanks 2023

<p>Stage 2. Theatre training workshops, Fundraising & Marketing (25 Feb-3 April)</p> <ul style="list-style-type: none"> • Public workshops at Tanks (inclusion/ cultural awareness/ design/ theatre skills development with production team) • Workshop/rehearsal/meeting check-in (participant feedback) procedure established • Participant informal surveys re skills/needs • Participant-mentor relationships formed with production team members • Participant Inclusion Policy and venue/project inductions • Actor ensembles formed from workshop participants • ARC Disability Services ensemble formed within ARC Program • ARC workshops/rehearsals commence • Initial participant interviews/recording 	<p>Participant cultural awareness gained through experience of <i>Minjil</i> Welcome to Country, <i>Winwin</i> ceremony, on Opening Night (15 June)</p>
<p>Stage 3 Rehearsals, Design and Promotion (3 April -15 June)</p> <ul style="list-style-type: none"> • Actor ensembles progress to full cast rehearsals • Promotion/Design finalised • Induct volunteers • ARC ensemble integration weekends (3-11 June) • Mid-process participant interviews/ recording 	<ul style="list-style-type: none"> • Promotion stall / volunteer recruitment at Tanks marketday (May)
<p>Stage 4 Production Bump In (1-14 June)</p> <ul style="list-style-type: none"> • Production Team with Tanks staff technical & backstage setup • Tech/Dress Rehearsals (13-14 June) 	<p>Changes to seating plan/ layout</p> <ul style="list-style-type: none"> • Adjusted to improve audience view/ attendance numbers. • Dancers sat beside stage in audience view during performance.
<p>Stage 5 Production Season:</p> <ul style="list-style-type: none"> • Preview (non-ticketed) 15 June • Preview Matinee for schools, ARC Disability Services • Preview Evening for partners/supporters, cast/crew family/friends • Evening Shows: 16-17 June • Opening Show: Yidinji Welcome to Country, VIP speeches • Closing Show: Recording/livestream • Audience feedback surveys (15-17 June) • End-process interview/ recording 	<p>Changes to production season</p> <ul style="list-style-type: none"> • Preview (non-ticketed) matinee & evening shows– 14 June • Additional evening show 15 June
<p>Stage 7 Post-Production (18 June-20 August)</p> <ul style="list-style-type: none"> • Bumpout (18-19 June) • Awards ceremony to acknowledge all contributors (volunteers / production team) 	<p>Evaluation process</p> <ul style="list-style-type: none"> • Feedback forms collated online for data access.

Cleo & Tony Shakespeare at the Tanks 2023

<ul style="list-style-type: none"> • Participant informal feedback • Debriefs Production team/Partners • Production Team payments and outcome reports processed 	
Stage 8 Evaluation & Reporting (1 Feb-20 August) <ul style="list-style-type: none"> • QASP acquittal report due 1 October, 2023 • CRC R&P Inkind grant acquittal report due 12 weeks from show. 	CRC acquittal due date extended.

The following quantifies comparison between projected and actual production outcomes:

Production Area	Production changes	Planned	Actual
Production		1	1
Performances (Ticketed & Preview - matinee & evening)	1 additional ticketed evening show.	4 (2 ticketed /2 preview)	5 (3 ticketed/ 2 preview)
Performance duration		1.5hr (no interval)	1.5hr
Workshops at Tanks (ensemble training, inclusion, set & costume design, makeup training)	Minjil Welcome to Country replaced cultural awareness training workshop	5	5
Workshops at ARC Disability Services (ensemble training, costume & props design, costume creation, dance)	Workshops overlapped – run simultaneously in different areas	5	5
Rehearsal venues (ARC Community Hall 52 McNamara St, Tank 3, Tanks Arts Centre)	Workshops/ rehearsals held at ARC Disability services during May when Tank 3 n/a.	2	2

Reach:

i) Pre-production

Production Area	Production changes	Planned	Actual
Tanks Workshop participants		20	150*
ARC Workshop Participants		20	110*

- Using QASP data dictionary to calculate (ie returning attendees counted again for different workshops)

Cleo & Tony Shakespeare at the Tanks 2023

ii) Production

Production Area	Production changes	Planned	Actual
All Performance audience total		600	458
Regional Queenslander audience (excluding livestream)		600	458
First Nations/ Aboriginal participants & audience(known)		-	8
People with a Disability participants & audience (known)		20	34
Culturally and Linguistically diverse participants & audience (known)		-	29
Livestream online You-tube views		-	874

Employment:

Production Area	Production changes	Planned	Actual
Artists/ Artsworkers contracted		20	25
Volunteers (cast & crew)		50	80
Cast	4 ARC onstage support workers; 10 ARC Disability Services ensemble members (2 n/a production season)	30	35

Evaluation/feedback methods & plan:

<p>1. Key project objectives identified: – to maximise social benefits for participants (including audiences) with a disability, First Nations, culturally and linguistically diverse; preferably self-identified social benefits; -to set milestones based on previous productions; -to build on past experience; -to align with major partner / funding bodies arts/culture plans.</p>	<p>i) Inclusion - diverse participation, workshop/rehearsal attendance numbers ii) Capacity building opportunities – participants mentored, diverse project leadership, creative industries employment stimulated iii) Audience engagement – attendance numbers, diverse participation, first live theatre experience iv) Partner promotion & support; successful outcome reporting v) Financial benefits - free participation in production, free performances (2 preview shows), key creative and production team member employment contracts, in-kind/ sponsor/government funding received</p>
<p>2. Achievement measures set</p>	<p>qualitative and quantitative; milestones reached.</p>

Cleo & Tony Shakespeare at the Tanks 2023

3. Baseline/comparative data	past-production data used as reference for milestones.
4. Key Questions	used to assess quality, viability, reach, impact/ future opportunities
5. Maximise positive impact of evaluation/ documentary process: -Production/ evaluation team members (interviewer, photographer, videographer, project administrators including sign-in attendants) -	<ul style="list-style-type: none"> i) have personal/ other experience with disability, ethnically diverse peoples ii) members of Tropical Arts community iii) briefed on roles, expectations, risk management (eg. personal record release forms) iv) inducted into Tropical Arts Inclusion Policy v) report feedback to production team/ project manager vi) recording activities scheduled to reduce interference with production (eg rehearsals) vii) mentor/ role model artworker careers
6. Data collection: -Record Keeping (confidential and public sources)	<ul style="list-style-type: none"> i) sms, emails, messenger group chat ii) pre and post-production volunteer participant surveys iii) attendance / sign-in recording iv) production meeting minutes/ production notes (eg participant feedback during check-in) v) audiograms – participant interviews (early/ mid/ end production) posted on social media/ YouTube vi) photo/ video records – promo photoshoots, workshops, rehearsals, program headshots, final production
7. Data collection -Feedback	<ul style="list-style-type: none"> i) Participant check-in process at all production gatherings (record personal satisfaction);participant pre-post production surveys; interviews; digital records (sms, email, social media chat group); private meetings/zoom with project manager & artistic director. ii) Major partner (Tanks) production meetings- pre/mid/post-production iii) Production/ creative team production meetings – small/zoom meetings held for specific production areas (direction, choreography, design etc); debriefs with project manager/ artistic director. iv) Audience survey forms; social media/ livestream comments.
8. Data Analysis/ Evaluation/ Reporting	<ul style="list-style-type: none"> i) Record compilation (survey data digitised; interviews stored on YouTube; photo’s collected; demographics/ statistical data compiled from attendance sheets. ii) Review and assessment – outcomes compared to pre-project objectives iii) Report outcomes to Tropical Arts committee/ major sponsors

Production Outcomes (summary):

Cleo & Tony Shakespeare at the Tanks 2023

Who	Details	Outcome	General Impact
Participants:	<p>Freely joined this project (no audition/interview process), attending workshops, promotional events, rehearsals and finally committed to the production</p> <p>Survey data collected (30 participants)</p>	<p>i) Mainly for social connection, confidence building, learn new (not specifically professional) skills</p> <p>ii) many reporting challenges - health (physical/mental), language (understanding/communicating), support (NDIS/carer), transport (travel time/ cost), time off (work/study/family/home duties)</p> <p>iii) including people with a disability, English is their 2nd language, Australian First Nations, were from 13 to over 65yrs, male/female, identify as LGBTQIA+</p>	<p>Inclusion of people who would not ordinarily engage with theatre, even if they did not remain engaged until the production.</p>
Participants:	<p>post-production -surveys (25 participants), interviews and personal communications/ debrief</p>	<p>i) 83.3% reported enjoying most, making friends followed by inclusive community theatre and gaining professional skills.</p> <p>ii) 91.7% rated their overall experience as good or excellent and all intend to rejoin.</p> <p>iii) 76% cast members disclosed (personal communication) having a disability; 19% were over 65yrs and 38% 18-30yrs; 20% disclosed LGBTQIA+ identity.</p> <p>iv) Participants shared their thoughts/ aspirations in interviews, available on Youtube.</p>	<p>Theatre upskilling for future productions; Increased engagement of people who may have barriers to participation in theatre.</p>
Production team:	<p>Specialists in their production areas -including paid contractors and volunteers responsible for specific tasks (eg light operation; stage management; front of house coordination)</p>	<p>i) Trained volunteers in professional theatre skills, inclusion and cultural awareness giving volunteers an advantage to gain employment</p> <p>ii) Applied skills developed over years/ decades of practice</p> <p>iii) Collaborated to combine artforms extending their arts practice and to achieve artistic excellence.</p> <p>iv) Learned to resolve unique challenges of diverse participants - potential for future collaborations.</p> <p>v) Included people with a disability, trained within Tropical Arts to take on leadership roles. Eg. Aaron Lee, lighting/sound tech for Tropical Arts for many years, is now also a playwright. Troy Johnstone and Joy Nomani have taken on language challenges to become ensemble leaders/ co-directors.</p>	<p>Increase leadership opportunities for people who experience barriers to participate in theatre.</p> <p>Increase creative collaboration opportunities for diverse artists/ artswokers</p> <p>Take strategies for inclusion into new workplaces</p> <p>Stimulate employment opportunities for diverse artists/ artswokers</p>

Cleo & Tony Shakespeare at the Tanks 2023

Audience:	Surveys (67 total)	<ul style="list-style-type: none"> i) 75% enjoyed dance/music most, closely followed by Inclusivity and Diversity. ii) 94% rated the show as good or excellent; iii) 22% English second language, 12% were unwaged, 9.8% was their first theatre experience and identified LGBTQIA+, 10% under 18yrs, 28% were over 65yrs iv) 70% knew this production was led by people with disabilities 	<p>Broadened their theatre experience - dance, music and visual design elements combined with inclusive performance to achieve high production values</p> <p>Project reached sections of community that experience social isolation or are underrepresented in theatre.</p> <p>Identified with actors of all ages, levels of experience and abilities;</p> <p>Potential for future theatre engagement/ support.</p> <p>Growing awareness of using theatre to generate possibility.</p>
Partners-	Venue partner Tanks Arts Centre/ Cairns Regional Council:	<ul style="list-style-type: none"> i) production success (financial & community engagement); CRC staff employment associated with production ii) opening address Cr Rob Pyne, Cr Amy Eden attended. iii) aligns with Cairns Regional Council Disability Strategy and Cairns Cultural Capital of North iv) proposed agreement extension to secure future productions. v) Tropical Arts reps sponsored to attend APAX 	<p>Stimulate arts sector employment</p> <p>Enhance cultural experiences and community engagement with arts.</p>
	Venue partner ARC Disability Services:	<ul style="list-style-type: none"> i) received funding for staff support workers to work a/h during integration rehearsals and production season, to ensure continuity and safety for ARC ensemble. ii) 10 ARC participants received ensemble training as part of ARC program for 5months. 	<p>Increased opportunities for diverse artists/ artswokers</p> <p>Breaking down barriers to inclusion/ social connectivity</p>
Developing partnerships	Get-A-Move-On (Alison Lee)	<ul style="list-style-type: none"> i) Dance ensemble formed from Get-A-Move-On, professional dancers (Strictly Street Salsa) and cast members ii) Genuine enjoyment and engagement of dancers (including over 65yrs) 	<p>Engagement of dancers and older performers in theatre</p>

Cleo & Tony Shakespeare at the Tanks 2023

		in theatre.	Creative collaboration opportunities to enhance audience experience
	Minjil	All participants (including audiences) brought together to pay respects to the traditional custodians. The impact of acknowledging the privilege of performing on their land was felt by everyone present.	Bridging cultural divide with First Nations community.
	Centre for Australasian Theatre (Catherine Hassal)	Catherine’s extensive professional and physical theatre skills combined with the artistic/ director Doug Robin’s inclusive theatre experience to form a new creative partnership.	Participants joined Cfat productions Creative opportunities extended
	New Opportunities arising from this project:	Keziah Warren joined as assistant director, bringing professional acting experience to ensemble leadership. Also a playwright in local arts scene, Keziah (formerly Andy) will continue to advise and support Tropical Arts about inclusion of LGBTQIA+ community members.	Extend reach, engage with younger demographic, LGBTQIA+ community
		Johannes Selhoffer provided live multi-instrumental, improvised soundscapes combined with recorded music for this production. Combining layers of visual and auditory experiences created a visceral experience for audiences that will continue to feature in future productions.	Extend arts practice and enhance audience experience.
		Designers Simona Cosentini, Simone Tesorieri created visual designs which stimulated palpable volunteer enthusiasm for the project and visually transported audiences into the 1930s. Together with Kumsuk Sue (also English second language), these local design leaders are generous in sharing their skills with emerging theatre-makers.	Artistic excellence through collaboration Encourage participation in visual arts for theatre (ie. set, costume, makeup). Increase access to design skills for both theatre and film industries
		New to Tropical Arts, Johlian Glindon, lighting designer, provided tech training to crew (including Aaron Lee) and further training opportunities are emerging.	Increase technical skills /build capacity of local theatre industry.
		Sarah Speller added her skills and experience as an acting coach to support volunteer cast members. Sarah also contributed her extensive radio/ media experience to document participant’s personal experience in interviews/ audiograms – 46 Cleo & Tony Voxpops on Youtube	Combined with our photography and videographic team, this is a first step toward a future documentary film project.

Cleo & Tony Shakespeare at the Tanks 2023

Survey feedback (selected):

Audience quotes:	“Never seen so many seniors on stage”; “It was a joy to experience the joy of the performers. Great!”; “A very special performance - we need more of the same.”; “Whatever you did differently this year do it again. This was the best performance you have done so far.”; “High production values”; “Great work. Loved the physicality. So much energy and FAITH.”; “I've been to a few productions, and I love that they are always so joyous!”
Quotes from participants:	“I have been part of Tropical Arts for 13 years. Long term commitment”; “I've joined the cast before and it was great fun. Also, I love the inclusiveness of the production and meeting new people”; “Love being involved in this wonderful inclusive community program”; “I wanted to give back to a community that gave me so much”; “I wanted to be involved with Tropical Arts and dance with Ali and friends. Love Tropical Arts family. Beautiful, spirited people”; “I joined to get more confident!!! In my professional acting”; “I joined to meet people; to fulfill promise to myself to do Shakespeare again”; “my passion is acting”; “Good for me to learn new skills on stage.” “I joined ‘cause it's so much fun! Would like more with ARC and Tropical Arts”.
Production team member quotes:	“I love stage makeup and love amazing production to work with”; “I know the dancers got a lot out of it as well as the other cast members. I’m sure Tropical Arts will go from strength to strength on this new footing that just been firmly established with C&T ... sky’s the limit as they say...and maybe the next Shakespeare could be a full on musical”

Project impact on Tropical Arts:

Tropical Arts delivered a successful production led by people with a disability supported by a professional production team. Tropical Arts has arrived at this point through 16 years of nurturing and building the confidence and professional skills of many community artists who otherwise would not have engaged with theatre. This production is the culmination of efforts to establish scaffolding for success amongst participants, allowing them to take on more significant production roles.

Tropical Arts has set a new standard for inclusive community theatre. Diverse leadership brings opportunities to examine what ‘inclusion’ means not just for theatre but for our wider community. With this project, the ‘ordinary person’ was a person with a disability.

By facilitating a new approach, this project has and will continue to increase the reach of and access to Tropical Arts community services, both to expand the inclusivity of the creative industries but also to share the social benefits that inclusion can bring to communities anywhere.

This project was possible because the ongoing support of our major partners Tanks Arts Centre and ARC Disability Services, our Resource and Performance agreement with Cairns Regional Council and Arts Queensland QASP Arts Advantage funding.

Cleo & Tony Shakespeare at the Tanks 2023

Item 8.3 - III. Marketing/ Promotion - Media Coverage(Including Item 9. Council Acknowledgment)

Marketing/ Promotion method	Details	Planned	Actual
Tanks website advertising	Workshops, public performances	✓	✓
Ticketlink website	Public performances	✓	✓
Tropical Arts website	Production related activities	✓	✓
Tropical Arts facebook	Production related activities; facebook boost	✓	✓
Tropical Arts Youtube livestream	Production livestream video	✓	✓
Tropical Arts Youtube voxpops	Production audiograms / interviews; variation original plan podcast	✓	✓
Tanks/ Tropical Arts poster	Public performances	✓	✓
Tropical Arts email and word-of-mouth promotion	Members, supporters, partner networks; VIP invitations to local council,Qld, Federal government members	✓	✓
Tropical Arts corflute street signs	Public performances	✓	✓
Tropical Arts/ Tanks media release (TV/ radio/ print media)	Grant; public performances; no paid for media advertising	✓	✓
TV/ radio interviews	Channel 7 interview during matinee Wed 14 June; Cairns FM 89.1 Community Radio interview with Brian 1.30pm on Thursday 8 June	✓	✓
Print media news	Cairns Local News, TimeOut article 'Fall in love with a classic' by Isabella Guzman Gonzalez Friday 9 June pg 20.	✓	✓
Tropical Arts advertisement /what's on listings print media and online	Workshops CRC Vibrance Feb/Mar Public performances CRC Vibrance Apr/May, June/July editions.	X June/ July only planned	✓

Acknowledgment of the ongoing support of Cairns Regional Council and Tanks Arts Centre is important to Tropical Arts. Specific acknowledgement of this majorpartnership can be found in all media promoting this production including the following:

- Tropical Arts Cleo & Tony [livestream](#)
- Tropical Arts [Facebook](#)
- Tropical Arts [website](#)
- Tropical Arts Cleo & Tony program (attached)

Cleo & Tony Shakespeare at the Tanks 2023

Cash and In-Kind Figures Cleo & Tony 2023 Shakespeare at the Tanks

In-Kind highlighted in Yellow

INCOME: A, B, C, D, E

A. Earned Income	As per application	Type	Actual Income	Actual Cash Income	Actual In-Kind
Ticket sales	6000	Cash	7742	7742	0
Workshops	500	Cash	0	0	0
Merchandise	200	Cash	0	0	0
Program	500	Cash	400	400	0
Total	7200		8142	8142	0

B. Income from Queensland Government				Actual Cash Income	Actual In-Kind
Queensland Government	58,400	Cash	58400	58400	0
Total	58400		58400	58400	0

C. Sponsorship/Fundraising

	As per application	Type	Actual Income	Actual Cash Income	Actual In-Kind
Donations	500	Cash	608	608	0
Sponsorship	1000	Cash	0	0	0
Fundraising	2000	Cash	0	0	0
Partner Donations (ARC venue hire)	500	in kind	480	480	480
Total	4000		1088	1088	480

D. Other Income	As per application	Type	Actual Income	Actual Cash Income	Actual In-Kind
CRC In-kind (venue and staging)	25000	In kind	28735	0	28735
Total	25000		28735	0	*28735

(*Increase due to Council's fees and charges)

Cleo & Tony Shakespeare at the Tanks 2023

E. Our Contribution	As per application	Type	Actual Income	Actual Cash Income	Actual In-Kind
Cash	5000	Cash	5149	5149	0
Creative & Set Volunteers (Costume/make-up/prop construction)	2000	In kind	2500	0	2500
Production Volunteers Cast & Crew	7000	In kind	10000	0	10000
Promotion Volunteers (social media/Marketing Volunteers)	2500	In kind	2500	0	2500
Volunteer Coordination	2500	In kind	2500	0	2500
Total	21500		25149	5149	20000

Total in kind income	49215
Total income	63114
AQ approved	58400
Income including AQ approved amount	121514

EXPENDITURE: G, H, I, J

G. Salaries Fees and Allowances	As per application	Type	Actual Spend	Actual Cash Spend	Actual AQ spend	Actual In-Kind
Production and stage management	6000	Cash	3556	3556	3556	0
Direction / ARC coord	13000	Cash	14000	14000	14000	0
Choreography/ acting coach/ mentors	3000	Cash	3500	3500	3500	0
Indigenous consultant/ welcome to country	3000	Cash	1554	1554	1554	0
Set, costume, makeup design	6000	Cash	7800	7800	7800	0
Musician/ composer/ sound tech	3000	Cash	3000	3000	3000	0
Lighting design and tech	4000	Cash	3800	3800	3800	0
Front of House coordination	2500	In-kind	2500	0	0	2500
Social Media / promotion coordination	2500	In kind	2500	0	0	2500
Marketing / sponsorship	2500	In kind	2500	0	0	2500
Project management	5000	Cash	5000	5000	5000	0
Disability support staff	4000	Cash	4000	4000	4000	0
Cast and Crew production assistants	10000	In kind	10000	0	0	10000
Total	64500		63710	46210	46210	17500