

EVALUATION OF CREATIVE RECOVERY PILOT PROJECT



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Client

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Executive Summary

In late 2010 and early 2011 Queensland experienced its worst natural disasters on public record. All 73 local government areas in Queensland were declared natural disaster zones.

The Creative Recovery Pilot Project (the ‘Pilot project’) was jointly funded by Arts Queensland and the Australia Council for the Arts to support community recovery using arts-led processes in three of the areas worst affected by the disasters — Cassowary Coast, Ipswich and the Lockyer Valley. This partnership came about when the Chair of the Australia Council offered support to Arts Queensland following the summer of natural disasters, at a time when Arts Queensland was already developing a proposal for an arts-led recovery project. The Creative Resilience Alliance (“the Alliance”) — a consortium of Queensland-based community arts and cultural development organisations — was contracted to deliver the resultant Creative Recovery Pilot project over 16 months, including working with local communities, artists and arts workers to facilitate high quality arts and cultural activities that contribute to community recovery, rebuilding and renewal.

The Pilot project was funded at \$330,000. The Queensland Government through Arts Queensland contributed \$215,000 and Australia Council provided \$115,000.

Objectives of the evaluation

NSF Consulting was commissioned by Arts Queensland to evaluate the Creative Recovery Pilot project. The objectives of the evaluation were to assess the extent to which:

- ▶ The arts meaningfully supported communities to recover and rebuild;
- ▶ The arts were integrated into and valued as part of broader community recovery efforts;

- ▶ Local artists and arts workers gained increased knowledge, skills and confidence to respond to communities in recovery;
- ▶ Key Queensland arts and cultural organisations have increased capacity to work with communities in recovery and respond in a coordinated way; and
- ▶ Opportunities and support were identified for continued development of a similar model and network of arts practitioners in Queensland to respond to future community challenges.

The evaluation also analysed the effectiveness of the delivery model, including the way it was rolled out in each of the three regions.

Methodology

The evaluation comprised consultation with internal and external stakeholders, in-depth interviews with artists and arts workers in each of the three regions, participation in the Creative Recovery National Forum, and the preparation of multi-media case studies. Evaluation activities were completed in November 2012, a month before the completion of the Pilot period. Consequently, some activities had not yet been finalised and their impacts not fully evident.

Program delivery

At the time of writing this report, the key Pilot project statistics were as follows:

- 25** Projects on the ground in three communities
- 58** Artists delivering projects and activities
- 1,244** Community participants in projects and activities
- 26** Public events associated with projects
- 3,249** Audience members at public events
- 76+** Partnerships formed
- \$38,000** Additional funding leveraged for projects and training¹

¹ \$16,000 of this leveraged funding is for Creative Recovery Training and associated projects in 2013, to be delivered in Lockyer Valley after the Pilot period has ended.

22 Participants in formal training and professional development

81 Members of the Creative Recovery Digital Platform

434 Digital stories published on the Digital Platform

How the objectives were met

Objective 1: Arts meaningfully support communities to recover and rebuild following the impact of natural disasters

There is evidence that the Pilot contributed to the recovery and rebuilding of communities. Projects delivered in the three regions engaged a diversity of people with respect to age, gender and cultural identity. Positive feedback was received from a range of stakeholders involved with projects, including community participants, council officers, teachers, child care workers and community service workers.

The most successful projects were those that:

1. commenced at a time when the participating communities were ready to start reconnecting with others;
2. used activities to address issues specifically identified by communities; and
3. utilised existing local arts and non-arts networks and service providers.

While it is not yet possible to have a sense of the long-term impacts of the projects, current evidence suggests they have made a significant impact in the shorter term by:

- ▶ Building new communities and connections and supporting existing communities to reconnect following the disasters;
- ▶ Allowing people to tell their stories about their experience of the natural disasters;
- ▶ Creating rituals and symbols for reflection and commemoration;
- ▶ Supporting local arts organisations, artists and arts workers to deliver creative recovery projects and activities; and

- ▶ Building ongoing partnerships and networks that will enable projects and activities to be sustained into the future.

Objective 2: The arts are integrated and valued as part of broader community recovery efforts, with Creative Recovery recognised as a vital part of the overall response

There was evidence that, through the Pilot project, the arts are being integrated into broader recovery efforts and the understanding of stakeholders about the role of the arts in recovery and rebuilding is increasing. A number of non-arts based community and social service organisations have played an important role in activities undertaken as part of the Pilot by providing in-kind or financial support, including Red Cross which has been a major partner in projects delivered in all three regions and in the development of a Creative Recovery training program for artists and arts workers. A range of government and non-government stakeholders interviewed for the evaluation indicated their support of arts-led processes as part of the recovery response, and the Alliance led the organisation of a Creative Recovery National Forum in Lockyer Valley in September 2012 to discuss strategies and develop a framework for further integrating the arts into disaster recovery practices. Arts Queensland has also contributed to raising the profile of the arts in disaster recovery through cross-government meetings and presentations to promote the Pilot.

While recognition of creative practice in a disaster context is growing, this remains an ongoing area for advocacy. For example, there has been limited collaboration between the Pilot and the major Community Development and Engagement Initiative rolled out through councils, despite strategic discussions recognising potential alignments. In addition, local councils integrate arts and culture to varying degrees in community recovery policy and planning processes and documents, pointing to another possible avenue for greater integration into the future.

Objective 3: Local artists and arts workers have increased knowledge, skills and confidence to respond to communities in recovery

The Pilot project assisted local artists and arts workers to build their knowledge, skills and confidence to work with communities in recovery through both formal and informal professional development and support. This was a critical component of the model given that sufficient numbers of local artists and arts workers were not available in all communities to manage recovery projects and activities. Significant time was allocated to identifying, training and supporting local artists and arts workers, which in turn delayed the commencement of recovery projects on the ground.

The Alliance partnered with Red Cross to develop a training program to support artists and arts workers to build facilitation skills and understand the tangible and intangible processes of recovery. Thirteen training participants were interviewed as part of the evaluation, with 12 indicating their knowledge, skills and confidence to work with communities in recovery had increased as a result. For the remaining participant, their skills, knowledge and confidence had remained the same given their prior experience in this area. There are strong indications these capacity building activities will continue beyond the Pilot through the strategic partnership formed between Red Cross and the Alliance.

Objective 4: Queensland arts and cultural organisations have gained knowledge about working with communities in recovery

From their work on the Pilot, the organisations that make up the Creative Resilience Alliance have gained significant knowledge about working with communities in recovery as part of an ongoing learning process. Key learnings centred on:

- ▶ The cycle and timing of recovery, in particular that individuals and communities recover at their own rates and that activities need to accommodate this;
- ▶ The importance of thorough consultation to ensure processes are transparent and inclusive of community members;
- ▶ The importance of partnerships and relationships, in particular to ensure sustainability of activities and outcomes and build local capacity;
- ▶ The need to be aware of pre-existing, pre-disaster issues in communities which impact on delivery of recovery responses;
- ▶ The necessity to sometimes work at a micro-community level within a region, recognising not all communities necessarily want to collaborate;
- ▶ The importance of providing opportunities for those whose voices may not be as readily heard in the recovery process, such as Aboriginal and Torres Strait Islander communities and children and young people;
- ▶ The role of preparedness as foundational to effective recovery, which includes the arts being integrated into communities and government responses prior to a disaster to optimise the value of creative recovery approaches;
- ▶ The importance of clearly explaining roles and being introduced to local government and other stakeholders early in the engagement process, particularly given the confusion that can arise for communities by having a range of service providers brought in to respond; and
- ▶ The ability to utilise the right skills at the right time if communities have good knowledge and documentation of local artists and arts workers and other key stakeholders who can be mobilised to respond.

Objective 5: Opportunities and support identified for continued development of a similar model and network of arts practitioners in Queensland to respond to future community challenges

As an outcome of the Pilot, a toolkit has been developed which contains a range of useful resources, links, images, case studies and stories to support those interested in developing creative recovery practice and projects. This toolkit is currently available to members of the Creative Recovery Digital Platform and will be re-launched in

2013 on a separate URL that can be accessed more broadly.

In addition to these resources, the Alliance has led the development of a National Creative Recovery Framework to promote ongoing integration of the arts into disaster recovery and rebuilding processes and planning. The Alliance will explore avenues for implementing this framework in partnership with national colleagues following completion of the Pilot.

According to stakeholders interviewed for the evaluation, the features of a successful creative recovery approach are transferable to other areas of community need. Indeed, all 13 Creative Recovery training participants interviewed for the evaluation believed they could apply the skills and knowledge they had acquired to other areas of practice.

Appropriateness and effectiveness of the model

The majority of stakeholders interviewed for the evaluation endorsed the Pilot model. Key strengths identified included the support for communities to drive their own projects, the flexibility to respond to changing community needs and the range of professional arts-based skills it brought to and helped develop in local communities. A key to building ongoing resilience and capacity was the active rather than passive involvement of individuals, families and communities in shaping and implementing projects and activities.

While some stakeholders felt a locally-run Pilot may have achieved more immediate buy-in from communities, in reality the Alliance found that local artists and arts workers with the required cultural and community development skills to manage recovery projects were not readily available, particularly at a time when many local people were already committed to volunteering as part of broader recovery efforts. Undoubtedly, a key success factor of the initiative has been the calibre of arts practitioners who constitute the Alliance and the high level of expertise they have brought to the Pilot.

In general, processes established to deliver the Pilot worked well. The Creative Recovery Steering Committee, made up of federal, state and local government representatives and members of the Alliance, provided effective oversight. The Creative Resilience Alliance partners each delivered on their agreed roles and responsibilities and felt an alliance-based model proved a successful approach. At both the Steering Committee and Alliance level there were learnings to inform future partnerships, in particular relating to communication and the need to clearly articulate and agree on expectations from the outset.

Recommendations for Arts Queensland and Australia Council for the Arts

1. Identify opportunities to promote the role of the arts in disaster recovery responses at a local, state and federal level, drawing on the findings of this evaluation.
2. Note key learnings of this evaluation in future support of creative recovery initiatives, including the importance of flexibility in timing and funding to respond to community needs and the importance of engagement with local government to more fully integrate creative processes in broader responses.
3. Continue building the capacity of the arts and cultural sector to evaluate community outcomes and build the evidence base for the role of the arts in recovery and rebuilding.

Recommendations for local government

1. Encourage participation of artists, arts workers and arts and cultural organisations in disaster preparedness, recovery and rebuilding at the local level.
2. Review and update local government recovery planning documents to include the arts as an integral part of the disaster recovery process.

Recommendations for the Creative Resilience Alliance

1. Continue advocating for the role of the arts in community preparedness, recovery and rebuilding, drawing on the experiences of the

Pilot, the evaluation findings and the outcomes of the Creative Recovery National Forum.

2. Continue to build capacity in the arts and cultural sector to undertake creative recovery work through broad promotion of the Creative Recovery Toolkit and delivery of Creative Recovery Training as the opportunity arises.

Conclusion

The Creative Recovery Pilot Project is an important addition to the growing body of evidence in Australia that the arts play a significant role in community recovery and rebuilding following natural disasters. The Pilot met its objectives, addressed the essential principles of successful recovery initiatives and identified learnings to inform ongoing development of this area of practice. The Queensland Government and the Australia Council for the Arts have shown strong leadership by testing this model of support and can use these evaluation findings to continue to profile the role of the arts in broader approaches to recovery and preparedness.

1. Introduction

1.1 Background and context

In late 2010 and early 2011 Queensland experienced its worst natural disasters on public record. Two thirds of the state were affected by floods, followed by the devastation caused by Cyclone Yasi in Far North Queensland. All 73 local government areas in Queensland were declared natural disaster zones.

In recent years, State and Federal governments in Australia have acknowledged that recovery from disaster is more than rebuilding with bricks and mortar; it is about supporting communities to reconnect emotionally by nurturing a sense of community, belonging and reconnection.

Following Queensland's natural disasters, Arts Queensland partnered with the Australia Council for the Arts to develop an arts-led program to assist the three communities most affected — Cassowary Coast, Ipswich and the Lockyer Valley. A Creative Resilience Alliance was engaged to roll out the initiative.

Arts Queensland

Arts Queensland is part of the Queensland Government's Department of Science, Information Technology, Innovation and the Arts. As part of its arts policy and funding programs the organisation is committed to nurturing successful partnerships that support professional and emerging artists and arts practitioners living in Queensland.

Australia Council for the Arts

The Australia Council for the Arts is the Australian Government's arts funding and advisory body. It supports Australia's arts through funding, strengthening and developing the arts sector. The Australia Council aims to support artists and communities in regional and rural areas, and to ensure that the benefits of arts and culture in community strengthening and building are acknowledged and supported.

The Local Government Association of Queensland

The Local Government Association of Queensland (LGAQ) is the peak body for local government in the State. Its role is to provide support for local councils to work effectively with communities.

The LGAQ is administering the Community Development and Engagement Initiative, which is part of a broader Community Development and Recovery Package, funded by the Queensland and Federal Governments until June 2013. The initiative was rolled out after the natural disasters to 17 local governments in the worst hit areas across Queensland. The funding goes towards employing 24 Community Development Officers who work directly with the community on recovery. A State-wide Community Development and Engagement Co-ordinator is also funded to provide a central coordination and support role.

Creative Resilience Alliance

Creative Resilience Alliance is a consortium of arts and cultural organisations, dedicated to working with communities affected by disaster. The Creative Resilience Alliance formed to develop an arts-led response to the disasters in Queensland. This was the first time these arts organisations had worked together in a formal arrangement.

The Creative Resilience Alliance is made of up four Queensland-based organisations that specialise in community arts and cultural development practice: Contact Inc, Feral Arts, Human Ventures and Crossroad Arts. Crossroad Arts was not directly involved in the implementation of the Pilot project.

Local government arts and cultural management in Queensland

Local councils throughout Queensland approach the integration of arts and culture into community recovery and renewal policy and planning in different ways. This was demonstrated through the approaches taken by the three participating councils in this Pilot project: Cassowary Coast Regional Council, Lockyer Valley Regional Council; and Ipswich City Council. In 2011, each of the three participating councils — along with other councils in

Queensland — employed Community Development Officers (CDOs) as part of the Community Development and Engagement Initiative. These positions were created to promote broad community participation in the recovery process and to encourage and support community development activities.

Cassowary Coast

Cassowary Coast Regional Council is a relatively small council which does not yet have a formal Community Recovery Plan. However, its Mayor is an outspoken advocate of the role the arts can play in the recovery process.

Lockyer Valley

The Lockyer Valley Regional Council has a formal Community Recovery Plan, although there is no mention of the arts.

Within the Lockyer Valley there are towns and communities comprising amateur and professional artists. These communities tend to be defined by geography and therefore have their individual identities. Council has recently engaged a Conservation Officer who values the arts and appreciates the role it can play in environmental education.

Ipswich

Ipswich City Council is known for its commitment to the arts and support of artistic pursuits within the City. It has a Community Recovery Plan, which includes a stand-alone strategy dedicated to using arts in recovery and rebuilding.

The arts community in Ipswich is large and established, and comprises artists from a range of disciplines, including the performing arts, visual arts, and creative writing. People work in a professional and amateur capacity. There are many artists with a keen interest in working with communities, but there could be more relationships built that enable this to happen.

The arts and disaster recovery in Australia

In recent years the Australian Government — and state governments — have begun to formally recognise the important role of the arts in disaster recovery. This has been demonstrated by the arts being embedded into cross-sector recovery frameworks and the rollout of arts-based programs in response to disaster recovery, albeit in an ad hoc way.

Victoria in particular has demonstrated a real understanding of the role of the arts in community recovery. Following the 2009 Black Saturday bushfires in Victoria, Arts Victoria rolled out a successful Arts Recovery Quick Response Fund, which was an immediate response to the need for small arts projects during the early recovery phase. Regional Arts Victoria recently won a Fire Awareness Award in the Recovery category for *Illuminated by Fire*; an arts-based program established after Black Saturday.

In 2009 the Australian and Victorian Governments established the Victorian Bushfire Reconstruction Authority (VBBRA) to oversee and coordinate the largest recovery and rebuilding program Victoria has ever faced. The Authority, which operated for two and half years following the bushfires, worked with communities, businesses, charities, local council and other government departments to help rebuild communities affected by the disaster. The VBBRA team comprised two staff members seconded from Arts Victoria, which is evidence that the government recognises the important role the arts play in disaster recovery.

As an earlier example, Tasmania also used small scale arts-based projects to help reconnect communities following the 2006 East Coast bushfires.

Arts funding models

The traditional arts funding model — providing artform based grants for the creation, development and production of art by individuals and organisations — is an effective means for investing in a vibrant arts sector.

But in recent years the Australia Council for the Arts has realised that this approach is not always flexible enough to allow artists and arts workers to explore new and experimental approaches to their art making, nor does it necessarily support wider community participation in the arts. Instead, there has been the development of new investment models, particularly consultative partnerships, which have been designed to stimulate greater interdependency and collaboration across sectors and art forms.

In a disaster recovery context the consultative partnership model can be an appropriate response for communities who are likely to benefit from support to make new connections and work at their own pace in their own timeframe of recovery. This was the approach adopted for the Creative Recovery Pilot in Queensland.

1.2 Overview of the Creative Recovery Pilot Project

The Creative Recovery Arts Corps Pilot was a 16-month initiative that ran from August 2011 to November 2012. Jointly funded by Arts Queensland and the Australia Council for the Arts, it was developed to support community recovery using arts-led processes in three areas affected by Queensland's natural disasters of 2011 — Cassowary Coast, Ipswich and Lockyer Valley.

The Pilot Project was fundamentally about exploring the role of creativity in disaster responses and working with the arts sector to develop this practice in partnership with communities. The Creative Resilience Alliance worked with partners in the arts sector, local businesses and organisations, statewide agencies and government departments to deliver the program.

Arts corps model

The Project was initially called *Creative Recovery Arts Corps Pilot Project*, intended to reflect a cultural program in the US called *Musician Corps*, developed by Eric Booth, a leading American arts consultant. The purpose of an arts corps model is to use the talent and energy of artists to address important social and civic goals. This type of model was thought to be appropriate to consider and test in Queensland in the context of achieving community recovery goals following the natural disasters. While the model needed to be adapted to the Queensland context, the underlying principles from the US experience were considered applicable.

The words 'Arts Corps' were dropped from the name in the early stages of the Pilot at the request of the Alliance who were of the view this language would not resonate with communities. However, the philosophy behind the model is important for Arts Queensland to retain and its intent of collaboration continues to have relevance in addressing social and community issues using arts-led responses in Queensland.

Aims of the Creative Recovery Pilot Project

The stated aims of the Creative Recovery Pilot Project were to:

- ▶ **Facilitate and deliver a program** of high quality arts and cultural activities and events in three of the worst affected areas in Queensland — Cassowary Coast, Ipswich and the Lockyer Valley;
- ▶ **Build the skills and capacity of artists**, arts organisations and arts and cultural development workers to deliver community development and disaster recovery programs;
- ▶ Develop and implement a **digital platform** for communities, artists and key stakeholders to document stories, share information and engage in dialogue relating to disaster recovery and the arts;
- ▶ Develop a **creative recovery resource** for artists, arts organisations and communities that can be used for future training in arts-led community development and disaster recovery;
- ▶ **Document the processes, projects and outcomes** throughout the Pilot project to capture key vignettes, successes and stories that demonstrate how the creative recovery model is integral to disaster recovery programs;
- ▶ Deliver a **communications strategy** that promotes the activities in the three regions;
- ▶ Integrate arts and cultural development into **broader community recovery planning** and implementation processes, particularly at a local and state level;
- ▶ Facilitate the development of local arts and cultural projects driven by **community needs and interests**, and delivered locally by artists and other key stakeholders; and
- ▶ **Engage** with local artists, local arts and cultural organisations, volunteers and local government.

2. Objectives of the Evaluation

The objectives of this evaluation were to assess the extent to which the Creative Recovery Pilot project met its stated objectives, namely:

1. The arts meaningfully **support communities to recover and rebuild** following the impact of the natural disasters;
2. The arts are integrated and valued as part of **broader community recovery efforts**, with Creative Recovery recognised as a vital part of the overall response;
3. Local artists and arts workers have **increased knowledge, skills and confidence** to respond to communities in recovery;
4. Key Queensland arts and cultural organisations have **increased capacity** to work with communities in recovery and respond in a coordinated way; and
5. Opportunities and support for **continued development of a similar model** and network of arts practitioners in Queensland to respond to future community challenges;

There were two additional aims of the evaluation :

- ▶ Identifying the characteristics of the different **delivery models** used in each of the three pilot sites and their respective effectiveness; and
- ▶ Assessing the **effectiveness of processes** used in the rollout of the Pilot, such as the Steering Committee as a model of oversight, collaboration between federal, state and local governments and non-government partners, and links between the Pilot and local community stakeholders.

This evaluation was carried out before the completion of the Pilot period. Consequently, some of the Pilot Project activities had not yet been completed and their impact not yet fully evident.

3. Evaluation methodology

The evaluation comprised the following components.

Consultation with internal stakeholders

We conducted in-depth telephone interviews with 12 internal stakeholders to gauge their views on the effectiveness of the Initiative. A full list of internal stakeholders consulted are shown in Appendix B.

Consultation with external stakeholders

In-depth interviews were conducted by telephone with six (6) external stakeholders to discuss the concept of using the arts in disaster recovery and feedback on the Pilot. A full list of external stakeholders consulted are shown in Appendix B.

Consultation with artists and arts workers

We conducted 30 in-depth interviews with a representative sample of artists and arts workers during July-October 2012. These were a combination of telephone and face-to-face interviews. A full list of artists and arts workers consulted are shown in Appendix B.

Participation in Creative Recovery National Forum

We attended and participated in the Creative Recovery National Forum on Tuesday 18 September at the Lockyer Valley Cultural Centre.

Multi-media case studies

Six (6) multi-media case studies were prepared to highlight success stories.

4. Program delivery

Funding

The Pilot was jointly funded at \$330,000. The Queensland Government through Arts Queensland contributed \$215,000 and Australia Council for the Arts provided \$115,000.

Delivery Model

The delivery of the Pilot is based on a consultative partnership model, which supports long term partnerships between artists and communities to allow for creative concepts to emerge and be supported. This differs to traditional grant application processes and the requirement for artists to have a predetermined artistic output or cultural outcome.

The consultative partnership model is considered by the Queensland and Federal Governments to be important in placing communities at the centre of contemporary arts development and nurtures the dual purpose of creating artistic outputs along with recognising excellence in community engagement outcomes.

Governance

The Pilot was delivered by the Creative Resilience Alliance (“the Alliance”), which comprised four community arts organisations: Contact Inc, Feral Arts, Human Ventures and Crossroad Arts. Three of these organisations are Brisbane-based.

A Steering Committee was formed to oversee the direction of the Pilot project and to guide and support implementation. It comprised representatives from Arts Queensland, Australia Council for the Arts, Creative Resilience Alliance, Local Government Association of Queensland, Cassowary Coast Regional Council, Ipswich Regional Council and Lockyer Valley Regional Council. The Steering Committee met every six to eight weeks throughout the course of the Pilot.

Administration

Contact Inc was the manager of the Pilot, responsible for project management, community

consultation, research, project delivery, the development of the toolkit and training.

Feral Arts took on the role of creating and maintaining the Creative Recovery digital platform.

Human Ventures was responsible for documentation, graphic design and marketing.

Crossroad Arts is an Alliance partner but was not involved in delivery of the Pilot.

Program delivery

The Pilot ran from August 2011 to November 2012, in Cassowary Coast, Ipswich and Lockyer Valley.

Extensive consultation was carried out by the Alliance in the three communities between August and December 2011. There were 61 community meetings, 56 face-to-face meetings with artists, and 79 government and stakeholder meetings.

A series of short, medium and long-term projects were identified, aimed to support community members to experience, explore and practically reflect on the notion of creative recovery and resilience within their own community.

Networks, partnerships and relationships were established and nurtured with artists, arts workers, businesses, government, social service providers and industry in all three regions. An artist associated with each project was assigned as project manager. The Alliance made regular visits to each region to provide support for project managers and to assist with project development and growth.

Throughout the course of the Pilot, the Alliance conducted 157 face-to-face meetings with artists and 117 face-to-face meetings with project partners.

A National Creative Recovery Forum was held in the Lockyer Valley in September 2012, designed to highlight the vital role that arts and culture play within any community’s preparedness and response to disasters. It was attended by 95 arts recovery sector workers from throughout Australia, either face-to-face or online.

A Creative Recovery digital platform was created to provide general information about creative recovery, ongoing support and training resources as well as profiles of specific projects.

At the time of writing this report there were 25 projects or activities that had been developed as part of the Pilot (12 in Cassowary Coast, eight in Lockyer Valley and five in Ipswich). The projects involved a total of 58 artists, 1,244 community participants and 3,248 audience members. A brief description of every project can be seen in Appendix A.

PROJECTS- NUMBER AND LOCATION



BROAD PILOT PROJECT DATA

25 Projects on the ground in three communities

58 Artists delivering projects and activities

1,244 Community participants in projects and activities

26 Public events associated with projects

3,249 Audience members at public events

76+ Partnerships formed

\$38,000 Additional funding leveraged for projects and training²

22 Participants in formal training and professional development

81 Members of the Creative Recovery Digital Platform

434 Digital stories published on the Digital Platform

² \$16,000 of this leveraged funding is for Creative Recovery Training and associated projects in 2013, to be delivered in Lockyer Valley after the Pilot period has ended.

5. Outcomes and impact of the Initiatives

Objective 1. The arts meaningfully support communities to recover and rebuild following the impact of natural disasters

There is evidence that the Pilot project has contributed to the recovery and rebuilding of communities. The projects were diverse in nature and attracted people who participated in a range of activities. There was anecdotal feedback from members of the wider community that the project activities had helped them reconnect with their communities.

Project diversity

There was a diverse range of projects responding to the needs and interests of communities. The projects were arrived at from extensive discussions between the Alliance and communities, project partners and stakeholders. The Alliance used a range of democratic decision-making processes with communities to determine priorities for the Pilot. This inclusive and transparent approach was considered important at a time when many community members were reporting feeling overwhelmed by bureaucratic processes and unclear about how decisions were being made in broader recovery initiatives.

At the time of writing this report, there were 25 projects and 58 artists offering activities in a variety of art forms including writing, photography, performing arts, story telling, drama, craft, videography, and other creative arts (refer to Appendix A).

Eighteen months after the natural disasters some projects such as the children's circus in the Lockyer Valley were just starting, as communities were only now ready to engage in the process. Other projects and activities had finished within weeks of the commencement of the Pilot project. Some projects that started were discontinued or changed, in response to changing community needs and priorities, and the need to first focus on strengthening connections and relationships.

Diversity of community participation

There were 1,244 community members who became actively engaged in project activities. They were participants in workshops, writing groups, discussion groups, blogs, choirs, children's activities, activity planning days and festivals.

Participants in projects and activities ranged in age, gender, cultural identity and background. They included children, school students, retirees, new residents, established residents, adults with mental health issues, people with disabilities, seniors and Indigenous people.

Projects were developed to engage sectors of the community that can sometimes be overlooked in disaster responses, including children, Indigenous communities, and less mobile seniors. The projects were designed to give these community groups a voice, and to encourage them to engage more broadly with the wider community in their project activities.

Positive feedback from project participants

A short feedback form was designed for artists to gain feedback on project activities from participants. Of the 16 participants who filled in feedback forms at the Come Together program on the Cassowary Coast, the vast majority (14) said they have achieved what they had personally hoped to by attending the activities. This included meeting other like-minded people, learning something new, getting involved in community activities, finding a regular weekly group, and having fun. It was particularly important to many of these people to have support to connect with others through the activities.



It has been wonderful to experience different activities and meet other members of the community, particularly at this time of fiscal depression."

Participant, Come Together Program, Mission Beach

Other than for the Come Together program, the survey forms were not used. Artists had other priorities, did not understand the benefits of surveys, or considered surveys forms to be inappropriate when working with communities in recovery. This points to a capacity building issue to grow awareness about the value of evaluation and skills in developing tools to obtain feedback in a way appropriate to the context.

However, there was other evidence of positive feedback from participants about many of the projects. This included:

- ▶ Teachers at participating schools in **Splashing About in Our Catchment** saw children who were previously disengaged with learning taking active involvement and ownership in this project through the creative processes used;
- ▶ The CEO of the Girringun Aboriginal Corporation stated the **Girringun Resilience Project** helped Aboriginal elders come to terms with their own healing from the disasters;
- ▶ Participants in the **Ipswich Arts Corps** group reported that the project has given them the new professional skills and vision they needed to continue working as a group to achieve their goals;
- ▶ The **Lockyer Lads** project organisers were satisfied that designing their project around the Men's Shed model is a key factor of its anticipated success;
- ▶ Participants in **The Connecting Threads** project involved their families in workshops and a fibre festival day, which led to the expansion of their personal networks.

Contact Inc, the Alliance's manager of the Pilot Project, played a major role in the design, creation and implementation of community recovery projects and activities, in collaboration with local artists and organisations. The projects would not have got off the ground without the extent of Contact Inc's involvement and the exploration of the issues communities needed to address.

Positive feedback from the broader community

At least 3,249 people attended one or more of the 26 public events that were held in the three regions. Public events included community movie screenings, launches of projects and exhibitions, all directly associated with the projects. Although formal feedback was not sought from members of the public, anecdotal evidence illustrates that the project activities have contributed to supporting communities to recover from the impact of the disasters.

- ▶ In the **Writing's Off the Wall Tour** in Ipswich, the public were asked to graffiti in chalk on buildings what was important to them in their life at the moment. Some of the words they wrote included "hope", "strength", "peace" and "resilience".
- ▶ The participating teacher at Lockyer Valley Regional High School reported a decrease in difficult behaviour amongst the Year 9 student participants in the **Lockyer Lads** project;
- ▶ The Innisfail Community Support Centre referred clients struggling with isolation to the **Come Together Program**. The Centre received unsolicited positive feedback from their clients about the importance of the Program in their recovery;
- ▶ Lockyer Valley Regional Council received unsolicited emails of thanks from members of the community who attended the **Splashing About in Our Catchment** public screening and event day. The event was said to have created a sense of community and belonging by providing an opportunity for parents, teachers and friends to come together, and engendering a feeling amongst people that they were part of a larger community.

How the Pilot has contributed to recovery and rebuilding

The Pilot project activities have had a considerable impact on the short and medium term recovery and rebuilding of communities. The most successful projects have been those that:

1. commenced at a time when the participating communities were ready to start reconnecting with others;
2. used activities to address issues specific identified by those communities; and
3. utilised existing local arts and non-arts networks and service providers.

At this stage it is not possible to know what the long-term impacts of the projects will be, but there are signs that a number of projects will continue well beyond the life of the Pilot.

Building new communities

Through the projects and activities in all three regions, a number of new communities have been formed and other existing communities reconnected. New connections have been made between members of the public, between artists and arts workers, between the arts communities and non-arts sectors, and between townships.

Some examples of projects that have helped to rebuild or reconnect communities included:

- ▶ The creative workshops held in the **Come Together Program** at Mission Beach, which created a focal point for new and old residents around common interests;
- ▶ The **Tree of Happiness** project which involved the collaboration of two child care centres in two regions in the Lockyer Valley, and subsequently the collaboration of two communities in two towns;
- ▶ The working group in the **Ipswich Arts Corps** project which has signaled the beginning of a more connected arts community in Ipswich;
- ▶ **The Arty Party** project in Ipswich which has attracted members of the public who have been socially isolated.

Allowing people to tell their stories

For many participants in the projects and activities, the Creative Recovery Pilot gave them an opportunity

to tell their stories about their experience of the natural disaster.

- ▶ The **Girringun Resilience** project enabled Indigenous elders to tell their stories of resilience and preparedness, documented through photographs and shared widely;
- ▶ The **Tree of Happiness** project encouraged young children to explore the notion of happiness in relation to post-disaster recovery, and to express their feelings creatively with a resident artist.

Stakeholders interviewed for this evaluation emphasised that allowing people to talk of their experiences in a natural disaster — through creative processes or other means — was an important part of the recovery process.

Building ongoing partnerships and networks

The establishment of lasting networks and partnerships in the three communities means that the projects and activities can be sustained and managed independently into the future. There is evidence that a great number of new working partnerships and networks have been established on a range of levels, which sets up these activities solidly for the future. This will be discussed in the next section of this report.

Supporting arts organisations

This is an important aspect of capacity building, and includes helping arts organisations with funding applications and giving support to arts workers to plan and deliver projects and activities. The Creative Resilience Alliance and Red Cross Recovery Workers in the Cassowary Coast and Ipswich played crucial roles in this respect. They provided tangible project support, moral support, project planning advice and connections to other services.

Creating rituals and symbols

There were some activities and projects within the Pilot that contributed symbols or rituals through which to reflect and commemorate. These were either permanent or temporary objects or rituals that represent feelings that are hard to express, and give people an opportunity to recall memories, tell their

stories and consider their future. Some examples included:

- ▶ **Come Together Program:** The creation of textiles called “wish flags” that represent wishes, hopes and dreams of the Cassowary Coast community, to be displayed at Mission Beach and in the Community Support Centre at Innisfail; and
- ▶ **Girringun Resilience:** the documentation of stories and photographs of Indigenous elders about their culture and living through Cyclone Yasi.



Pair from top:

Splashing About in Our Catchment engaged students in creative educational processes.

Tree of Happiness brought two communities together for a collaborative project with toddlers.

Girringun Resilience gave Aboriginal communities the chance to tell their stories of resilience and culture.

Come Together Program created rituals and symbols and gave community members a reason to meet and socialise.



Participants in a Come Together workshop

Helping to establish a creative community hub at Mission Beach

The Mission Arts Centre is a not-for-profit arts centre located at Mission Beach, run by volunteers. It was opened six months after Cyclone Yasi as the first new piece of infrastructure following the disaster. It has hosted the Come Together project, which was joint-funded by two grants each of \$5,000 from Queensland Alliance for Mental Health and the Creative Recovery pilot.

The project provides arts-based workshops, free of charge, to encourage people to reconnect, interact, and build new networks and social connections. Located at the new Mission Arts Centre, it tapped into the growing network of community members who were connecting at the venue.

Workshops as part of the Come Together program have included painting, history, music, mosaics, creative writing, drumming, iPhone/iPad

tuition, tai chi, meditation, flower arranging and website set-up. Participants have included school children, young people, retirees, and business people.

Red Cross has been a significant partner in the project. Cate Richmond, the Red Cross Recovery Worker, has helped design arts-based activities around self-care, facilitated workshops, and provided administrative support to the Project Co-ordinator, Sarah Johnson.

The project activities have enabled Mission Arts Centre to develop a number of new working partnerships with organisations including Mission Beach Community Association, Mission Beach Visitors Centre, Queensland Department of Communities, Far North Queensland Volunteers, Innisfail Community Support Centre, Girl

Guides, and Cassowary Coast Regional Council.

Come Together has reinvigorated Mission Beach and reinforced the importance and success of the new Mission Arts Centre as a community hub in the area. It has given people something else in common apart from their experience of living through Cyclone Yasi.

Outcomes

Workshops	30
Participants	298
Paid artists	6



“

A lot of people have been settling into the community much faster than they otherwise would have, if the program hadn't been running.

SARAH JOHNSON
PROJECT CO-ORDINATOR



Splashing About in Our Catchment

CREATIVE RECOVERY PILOT PROJECT CASE STUDY



Students at Ropeley State School

Connecting schools, artists, and communities through creativity

Following the 2011 floods in the Lockyer Valley, there was distress in the community about water, particularly amongst children under eight, who had a fear of rain. There was considerable absenteeism in schools on rainy days for many months following the floods.

Lockyer Valley Regional Council is committed to its environmental education program. It saw the Creative Recovery pilot project as an opportunity to address children's concerns about water and to educate them about the catchment in a fun and engaging way.

Council and the Creative Recovery Pilot partnered with five schools in the Lockyer Valley, story teller Darryl Bellingham, and clay animation experts Bazil Grumble, to

develop Splashing About in Our Catchment.

The first part of the process involved story teller, Darryl Bellingham, working with groups of students to create stories about the water catchment, designed to educate them about the environment whilst having fun.

The process involved role playing, singing, playing musical instruments, and doing voice overs. Digital technology was used to record songs, stories and voices and the children were involved in the creation and production processes.

The children then worked with clay animation experts Bazil Grumble, who led them through the process of taking the recordings and creating clay-based characters to illustrate the

stories. Digital visual recordings of scenes were combined with scenes created in other schools to form a collaborative animation.

A Family Fun Day was held on 27 October, including a public screening of the finished animation.

Outcomes

Participating schools	5
Workshops	12
Paid artists	4
Participants	87



“

We're utilising mediums to link communities, schools, and people together... everybody is connected.

KAORI VAN BAALEN
CONSERVATION OFFICER, LOCKYER
VALLEY REGIONAL COUNCIL



Tree of Happiness

CREATIVE
RECOVERY
PILOT
PROJECT
CASE STUDY

Unveiling of the Tree of Happiness



Giving children an opportunity to explore happiness

The Tree of Happiness project was designed to help support children in Gatton and Forest Hill deal with the impact of the 2011 floods by working with them to explore the notion of happiness. It was also intended to encourage the building of connections between children from each of the two communities.

The project was instigated by the Creative Recovery Pilot, which approached Gatton Child Care Centre to explore ideas for bringing the two communities together in an immersive arts program.

The concept of happiness was decided as a theme for the project to enable children to move ahead emotionally after their experience during the floods.

Local sculptor Birgit Grapentin was brought into the project to work with the children. She spent time at each of the two child care centres exploring

with the children what happiness meant to them and how this could be expressed in a collaborative sculpture. The creation of a Tree of Happiness sculpture was the output.

Most of the children at both child care centres participated enthusiastically in the project, and felt comfortable talking with Birgit about what happiness meant to them, particularly in the context of recovery from the 2011 floods.

The Tree was unveiled to the public at a community barbecue held at the School of Arts in Forest Hill, attended by the Mayor of Lockyer Valley Regional Council. It then spent about four weeks on display in the foyer of the Lockyer Valley Cultural Centre, with an accompanying photographic exhibition showing the children working on the piece. The sculpture currently resides in the studio of Birgit, where it has been dismantled, with the intention

of returning the component parts to the child care centres.

Both Gatton Child Care Centre and Little Angels@Forest Hill are keen to follow up with Birgit further and take the children to visit her studio to see her work. They would also like to encourage other artists to work with their children in immersive arts projects. The project has supported staff in talking with children about their emotions, and has given them ideas about how to incorporate the arts into their daily program.

Outcomes

Participants	93
Event audience	80
Workshops	12



“

The project has helped the staff understand how to talk to children about their emotions, and also opened up doors to how the arts can be used in the children's daily program.

ROBYN HARDIMAN
MANAGER, GATTON CHILD CARE



Objective 2. The arts are integrated and valued as part of broader community recovery efforts, with Creative Recovery recognised as a vital part of the overall response

There was evidence that, through the Pilot project, the arts are beginning to be integrated into broader recovery efforts. The understanding of stakeholders about the role of the arts in recovery and rebuilding is generally increasing and creative recovery is being recognised as part of the overall response. The arts are starting to become part of good practice on a state level in Queensland. Arts activities are also starting to be carried out in partnership with others outside of the arts sector.

Stakeholders' understanding about the role of the arts in recovery and rebuilding

The Pilot project has demonstrated that the arts are an important component of a holistic response to the natural disasters in Queensland. Stakeholders have demonstrated that they are increasingly understanding the importance of the role of the arts in recovery and rebuilding.

In Queensland in recent years, Red Cross has started to extend its services beyond emergency responses to include recovery work. Red Cross has increasingly supported arts organisations in disaster-affected regions by providing outreach services at recovery events and activities. The Pilot project has enhanced Red Cross' understanding of the role of the arts in recovery and rebuilding, according to its two Recovery Workers who were part of this Pilot project.

Queensland Alliance is the peak body for community based mental health organisations. The organisation has traditionally used the arts to support communities with health and homelessness issues, but recently extended its reach into disaster recovery. It granted \$5,000 to the Mission Arts Centre for the Come Together program.

Westpac has a long history of building strong partnerships with individuals and communities in disaster recovery. Westpac participated in consultation for the Pilot project and have shown an interest in its progress.

The Queensland Department of Communities acknowledges that the arts provide a positive way for people to connect. The Department provided local information and support for projects on the Cassowary Coast, and formed a working relationship with the Alliance.

ArtSupport Australia is an Australian Government initiative within the Australia Council for the Arts; its core business is building capacity of arts organisations to attract philanthropy. The Pilot project was said to have reinforced the organisation's long standing view that the arts are important contributors to resilience and capacity building in regional areas.

Artslink's Creative Generator Program has been operating for about three years, developing a network of organisations and artists in South East Queensland to increase their capacity. The organisation worked with the Alliance to help form networks in Ipswich and the Lockyer Valley. The Creative Recovery Pilot has increased the organisation's understanding of the importance of strong partnerships between the arts and other organisations to enable artistic projects to be delivered that contribute to community recovery.

According to Local Government Association of Queensland (LGAQ), integrating the arts into disaster recovery on a local government level is a new approach and is being taken up at varying rates by councils across the state.

Awareness of Creative Recovery projects and activities

Levels of community awareness of the Pilot project were not formally measured as part of this evaluation, but anecdotally, awareness levels were said to have increased throughout the course of the project. It is likely that awareness of the Pilot took some time to grow because:

- ▶ There were misunderstandings at the beginning of the project about whose role it was to promote the Pilot within communities;

- ▶ Lockyer Valley Regional Council staff were confused for many months about who the Alliance were (particularly Contact Inc), and their role;
- ▶ Communities did not resonate with the original name *Creative Recovery Arts Corps*; and
- ▶ There were a number of other recovery initiatives happening in the regions at the same time, including clean-up operations, community forums, community donation of goods, creation of community plans and strategies, assistance with insurance processes and accommodation support.

Recognition of Creative Recovery as a vital part of the overall recovery response

It is perhaps too early to know if Creative Recovery has become accepted as a vital part of the overall recovery response. It may be ambitious to expect this to have happened so soon. But it is clear that the level of recognition of the role of creative responses has increased throughout the duration of the Pilot project, as tangible and intangible outcomes have been experienced by those involved.

The arts as part of good practice recovery responses at a statewide level

The arts are yet to be formally recognised at a statewide level in Queensland as part of good practice recovery responses. However, activities undertaken during the course of the Pilot suggest awareness is growing.

Creative Recovery National Forum

The Creative Recovery National Forum was a three-day event held in the Lockyer Valley in September. It brought together 95 delegates from around Australia to discuss the important role of creativity in a disaster recovery context. Delegates included arts and cultural practitioners, as well as Federal, State and Local Government representatives, who attended in person or participated remotely via the Creative Recovery Digital Platform.

The outcome of the Forum was the development of a National Creative Recovery Framework that advocates the integration of the arts into disaster recovery practices.



Creative Recovery National Forum.
Lockyer Valley 16-18 September 2012

Community Development and Engagement Initiative

The Community Development and Engagement Initiative was funded by state and federal governments as a major response to support disaster recovery. The Initiative was delivered by the Local Government Association of Queensland and local councils. This is the first time in Queensland that funding has been directed towards supporting a community recovery approach, rather than simply rebuilding of infrastructure.

Guidelines for the Flexible Funding Program related to this initiative specifically referenced arts and cultural projects and activities as eligible for community recovery funding. A number of arts projects were funded under this initiative across Queensland, including in the three pilot communities, although these projects were not part of the Creative Recovery Pilot Project. There was little integration between the Flexible Funding Program and the Creative Recovery Pilot, despite both involving some arts-based projects on the ground.

Local Government Association of Queensland

As a peak body, the Local Government Association of Queensland (LGAQ) has taken on an active role in working with the arts in disaster recovery. For example, the LGAQ created a new position of Community Development Engagement Initiative Coordinator to deliver a community recovery outcome with local councils across the state. The position was funded by the Queensland and Federal Governments under the Natural Disaster Relief and Recovery Arrangements (NDRRA) and the money

was distributed towards funding Community Development Officers to work on a broad range of community recovery activities, including arts-based projects.

Arts Queensland's awareness raising with other state agencies involved in recovery

In early 2011, soon after the disasters, Arts Queensland commenced discussions with the Department of Communities about the potential role of the arts in recovery and rebuilding. This included providing feedback on how the arts could be integrated into the Flexible Funding Program guidelines under the Community Development and Engagement Initiative as well as seeking feedback from the Department of Communities about potential regions to engage through the Creative Recovery Pilot.

Other activities undertaken by Arts Queensland to raise the profile of the role of the arts in disaster recovery included:

- ▶ The development of a fact sheet about the role of arts in recovery and a tip sheet for agencies interested in implementing arts-led responses. This was provided to the Department of Communities for distribution and sent to LGAQ and all local councils;
- ▶ In mid 2012 Arts Queensland wrote to a number of Directors-General across government to raise awareness about the Creative Recovery Pilot. This resulted in a meeting with the Director-General of the Department of Communities; and
- ▶ Arts Queensland presented the Creative Recovery Pilot project to the Queensland Government's recovery-related Human and Social Subcommittee in October 2012.

The evaluation findings from the Pilot provide another opportunity for Arts Queensland to raise awareness about the role of the arts in the recovery context.

Arts activities undertaken in partnership with other sectors and stakeholders beyond the arts sector

A number of community and social service organisations have played an important role in the funded initiatives of the Pilot project. Red Cross has been a major partner in the delivery of projects and activities in all three regions.

The involvement of Red Cross in the Pilot project is evidence of their extension into the area of disaster recovery work. Red Cross created two Disaster Recovery positions; one in Cassowary Coast and other other in the Ipswich region. This is the first time these positions have existed in Queensland.

A number of other non-arts stakeholders made significant contributions to arts activities and projects. These included:

- ▶ The Girringun Aboriginal Corporation provided project support for the Girringun Resilience project by helping to connect the artists with Indigenous elders;
- ▶ Tully Support Centre and Red Cross have been working together to deliver creative writing workshops to help with recovery;
- ▶ Innisfail Community Support Centre partnered with Mission Arts Centre to provide facilitators for the Come Together Program;
- ▶ OzCare, Lifeline, and Mission Australia have been present at Arty Party events in Ipswich to provide information about recovery and preparedness, and to link clients with other agencies;
- ▶ Lockyer Valley Regional Council's Conservation Officer partnered with the Creative Recovery Pilot in the Splashing About In Our Catchment project;
- ▶ The Lockyer Valley Men's Shed and the Lockyer Lads project are collaborating to develop an engagement program involving schools;
- ▶ Two child care centres in two different towns in the Lockyer Valley partnered to deliver the Tree of Happiness project.

Other non-arts organisations that have partnered on delivery of arts activities have included community centres, multicultural centres, youth agencies, festivals, and other community associations. A summary of the numbers of project partners associated with each project is shown in the following table.

NUMBERS OF PROJECT PARTNERS

Cassowary Coast projects

Come Together Program	2
Cassowary Coast Choir	1
Girringun Resilience	1
Collegial Conversations	5+
Cardwell 150th Anniversary	numerous
Writers for Recovery	4
Meeting on Country	1
Community Reporters	3
Cyclone Yasi Our Stories: launch	0
Organisational Support	8
Music Network/ Youth Music	5
Men on the Land	3

Ipswich projects

Ipswich Arts Corps and Creative Hub	108+
Arty Party	10
Writings Off The Wall Tour	3
Care for Carers	1
Connecting Threads	2

Lockyer Valley projects

Recharge Youth	3
Circus Arts	1
Splashing About In Our Catchment	8
Diverse Engagement Circus	5
Lockyer Arts Corps Network	2
Tree of Happiness	2
Men's Shed/ School Project	3
Living Library Photo Books	3

Objective 3. Local artists and arts workers have increased knowledge, skills and confidence to respond to communities in recovery

Feedback from professional development training participants provides evidence that local artists and arts workers have an increased capacity to work with communities in recovery.

Professional development training

An important component of the Pilot project was the provision of training for local artists and arts workers to support them to work with communities in recovery, and to provide support in the areas of group facilitation and project management.

Before they started their projects as part of the Pilot, the majority of artists had not facilitated community engagement processes, and most lacked the confidence, skills and knowledge to work with communities in recovery.

The Alliance partnered with Red Cross to develop a training program to support artists develop facilitation skills and an understanding of the tangible and intangible processes of recovery and what they may face working with communities post-disaster. The training was also open to Red Cross volunteers, to offer training and support for using creative processes in their work.

The Alliance and Red Cross provided three structured professional development training sessions. These were focused on testing the training and eliciting feedback from participants to inform the final product.

Professional development workshops

Brisbane	1
Cassowary Coast	1
Ipswich	1

There were 22 people who attended a professional development training session. The Brisbane-based workshop was held at the beginning of the Pilot period, predominantly intended to providing training

for Red Cross recovery workers who would be co-facilitating the training in communities.

As well as the structured training sessions, the Alliance provided informal professional development throughout the course of the Pilot. This training took place via telephone conversations, face-to-face meetings, and other informal gatherings.

Skills and knowledge to work with communities in recovery

Thirteen people provided feedback on the professional development workshop they attended. Of those, 12 said their skills and knowledge to work with communities in recovery had increased. One participant — already working with communities in recovery — said his skills and knowledge had remained the same.

Some of the things that participants learned about working with communities in recovery included:

- ▶ The importance of building a support network of contacts;
- ▶ Tailoring workshops for communities in recovery;
- ▶ Understanding that every community recovers in its own way;
- ▶ The stages of community recovery and engagement; and
- ▶ Increased awareness of the range of issues to consider with communities in recovery.



The training has helped me better communicate, interact and collaborate with people, engage and support our community.

Participant, Cassowary Coast

Confidence to respond to communities in recovery

Of the 13 people who provided feedback on the professional development workshops, 12 said they now felt more confident working with communities in recovery. One respondent who was already working

in the sector said confidence levels had remained the same.

Participants gained confidence in the following areas:

- ▶ Realising that their experience working with communities in recovery in the UK was relevant to the Australian situation;
- ▶ Working in a team and knowing that their role in that team was important; and
- ▶ Using experiential techniques with communities in recovery, and knowing that they could be applied to at-risk groups in particular.



My understanding of creative recovery has been deepened through this training, and I am looking forward to putting some of these ideas into practice. Creative recovery makes so much sense in a community setting!

Red Cross Recovery Worker

Applying skills to other areas

All 13 participants who provided feedback about the professional development training workshops — including artists, community workers and Red Cross Workers — felt their new skills were transferable to other areas of community need.

There was a feeling amongst the participants that the processes they learned support their current practice in other areas of community need. They realised that there were compatibilities in approach between working with communities in recovery and other community contexts. In both situations it was important to be flexible in approach, consider the needs of both the individuals and their communities, and communicate, interact and collaborate with people in a way that encourages greater engagement of communities.

For a few participants, the professional development workshop armed them with the skills to help reconnect communities in any given context. They realised they now understood the dynamics of

communities and alternative ways to help them reconnect.

For another participant, the workshops helped understand how to build on people's strength and resilience in a spiritual way for her work in spiritual development and meditation.

The other areas of community need that participants said they could apply what they had learned included:

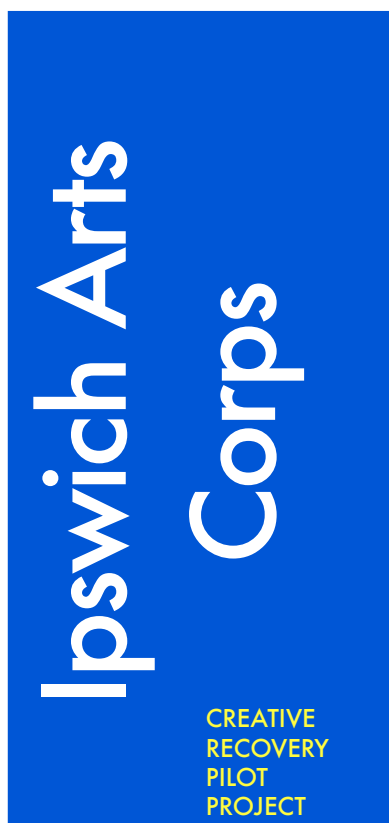
- ▶ Working with people with disabilities;
- ▶ Working in the mental health sector;
- ▶ Adventure-based learning and training with at-risk groups;
- ▶ Communicating and engaging with Aboriginal communities;
- ▶ Engaging environmental groups; and
- ▶ Art therapy classes.



I will apply this knowledge when facilitating my next art workshop, Tai Chi at Emergency Recovery Centres, when the need arises.

Participant, Cassowary Coast

Red Cross has demonstrated its commitment to creative recovery work through its strategic partnership with Contact Inc to develop and deliver training during and beyond the Pilot.



The power of the collective in creating an artistic vision for Ipswich

Ipswich Arts Corps is a collaborative project designed to strengthen the network of artists and creatives in Ipswich. It addressed the need for the community to receive support with capacity building after the floods, and to help find a building or precinct that will allow them to engage and connect with other people.

As a collective group of arts and cultural practitioners, the Ipswich Arts Corps involves the creative industries of the Ipswich region coming together to advance common goals and interests. It includes individuals and organisations from a range of arts disciplines, including the visual arts, performing arts and specialists in children's practice. It also includes representatives from local government and community services. This is the first time these participants have worked together in a formal way for a common purpose.

One of the main aims of the Ipswich Arts Corps is to locate a suitable venue for a central arts hub; a tangible place where the arts can be brought together, creating a common advocacy and creative collective. It would unite groups, showcase artists and provide performance and rehearsal spaces.

The group also hopes to activate venues throughout the city through arts-based events and activities. This includes the Old Baptist Church, which has recently been refurbished and reactivated as a performance space.

The formation of the Ipswich Arts Corps has given its members the opportunity to collaborate in the sharing of resources and ideas. Individuals within the group have supported and energised each other for the shared purpose of giving the arts in Ipswich a more influential voice.

The involvement of the Creative Recovery Pilot in the project has been crucial for the formalisation of the Arts Corps as well as the momentum it is achieving. The Pilot has been working closely with the group and supported members to develop a range of skills including grant writing, how to work with government, networking and project management.

Outcomes

Participants	120
Audience	152
Paid artists	2



We're looking for a central hub, where all of the arts can come together so that the whole of the City can share this resource.

SUZANNE LEWIS
SECRETARY, IPSWICH ARTS CORPS





Photographer Debra Murray

Sharing stories of Indigenous resilience and cultural wisdom

The Girringun Resilience project was designed to explore and communicate Indigenous cultural wisdom and understanding of preparedness for natural disasters through visual media. The main outcome of the project was a photographic exhibition and the creation of a documentary.

The project name was inspired by the Girringun Aboriginal Corporation- an organisation that represents the interests of the nine Indigenous community groups across the Cassowary Coast.

Fiona Croft- a local photographer and journalist, mentored Debra Murray- an Indigenous emerging photographer, to interview elders from each of the nine Indigenous communities, document their stories in photographs and prepare the material for exhibition.



The project was endorsed by Phil Rist, CEO of the Girringun Aboriginal Corporation. Phil believes that this project gave Indigenous people the chance to tell their stories about how they dealt with the disaster, before, during and after Cyclone Yasi. He feels that this project provided an important and rare opportunity for Aboriginal elders to share their experiences with others in their communities, as well as with the non-Indigenous community. This process contributed to important information gathering about disaster preparedness.

Debra Murray learnt many new skills from her mentor, Fiona. The project grew her confidence as an artist and taught her a range of practical skills in photography.

The photographs and documentary were exhibited as part of a National Rangers Conference, attended by about

300 people, including representatives from 13 Indigenous group from around Australia. This exposure has presented the artwork in a broader context beyond the arts community; it positions the information within a national recovery, resilience and land management context.

Outcomes

Participants	15
Audience	1,500
Paid artists	4

Deb has been able to.... communicate what great resilience the Girringun people have had living through Yasi.

FIONA CROFT
PROJECT CO-ORDINATOR



Objective 4. Queensland arts and cultural organisations have gained knowledge about working with communities in recovery

From their work in this Pilot, the arts organisations that made up the Creative Resilience Alliance have gained knowledge about working with communities in recovery, and acknowledge that it is an ongoing learning process.

The cycle and timing of recovery

The Alliance learned that individuals and communities recover at their own rates. They offered opportunities for individuals and groups to connect and engage with the Pilot at different stages in their recovery process. They worked at a pace that suited the communities and was manageable. At times the flexibility this called for conflicted with milestone deliverables as outlined in the Alliance's funding contract with State Government, requiring negotiation of delivery dates.

The importance of thorough consultation

Some community members — including artists — felt their voice was not being recognised within the general recovery process. The Alliance responded by changing the way they worked with communities, planning more individualised consultation sessions, spending more time listening to the range of community issues, sharing documents, reporting regularly to Local Government and other regional partners and ensuring that the entire process was as transparent and thorough as possible.

The importance of partnerships and relationships

The Alliance came to understand the importance of developing strong partnerships and relationships that will ensure that disaster recovery projects have some legacy beyond the Pilot period. The Creative Recovery National Forum was a tangible example of this learning.

The importance of using existing service providers was realised, particularly with dedicated recovery workers like Red Cross. The formation of partnerships with these stakeholders has resulted in an increased capacity to work with the communities in recovery.

Ongoing issues in regional areas

The Alliance learned that when natural disasters hit regional communities they reinforce and prolong pre-existing issues in those communities. This means it is important for projects and activities to address these issues wherever possible, and to tap into existing services and support networks to help them be addressed.

Some communities don't want to work together

It is unrealistic to expect communities to necessarily want to collaborate or share ideas and information. There were some micro-communities who did not want to work with others. In response, the Alliance worked with each of the micro-communities individually when necessary, which had implications for the budget and timelines of the Pilot project.

There was minimal representation of Aboriginal and Torres Strait Islander people in the disaster recovery process

There was anecdotal evidence from the Alliance that despite the natural disasters impacting significantly on Indigenous communities, these communities were not well represented in the general recovery response. The Alliance made contact with Aboriginal and Torres Strait Islander elders to encourage their involvement in the Pilot and worked with Indigenous stakeholders, elders and artists through projects such as the Giringun Resilience project as well as Cardwell's 150th Anniversary project.

Lack of children and young people's voices within the recovery process

Throughout the Pilot project, it became clear that children's issues were not always prioritised in broader recovery processes. In response, the Alliance identified opportunities for projects and activities that involved children in these communities. Networks were also created with youth centres, schools, kindergartens and independent young people.

The importance of preparedness

The Alliance learned that effective recovery relies on solid preparedness. This includes the arts being integrated into communities and government

response processes well before a disaster, and having the range of artistic skills that exist in communities identified and documented.

Clear explanation of roles

Following a disaster, communities can be inundated with service providers and counsellors. The Alliance learned that it is important for arts organisations to be introduced to local government and other potential partners early in the process, to avoid confusion about what they are there to achieve.

Utilising the right skills at the right time

For arts organisations to work with communities in recovery in a coordinated way, it is important for them to gather and maintain a data base of local contacts, including arts workers, service providers and relevant council workers, throughout the micro communities in the regions. This is particularly important given projects may start at different times, and communities recover at different rates. Ideally, the data base would be prepared and maintained before the disaster by local government, ready to be accessed when needed.

Evidence of effective coordination between arts organisations

The Pilot project required effective coordination between state government and the community sector, as well as between participating arts organisations that make up the Creative Resilience Alliance.

On the whole, the Alliance partners worked successfully together and fulfilled their intended roles. All Alliance partners agreed that an Alliance-based model is important for the sector to move forward.

Issues that impacted on effective coordination between arts organisations

Some minor challenges arose throughout the course of the Pilot project regarding the collaboration of the three delivery organisations within the Alliance. These issues did not impact on the outcomes of the Pilot project, but made the process more challenging.

Differing perceptions of the participating arts organisations within the Creative Resilience Alliance

There was a feeling amongst partners within the Creative Resilience Alliance that they each sometimes had a different interpretation about the projects and activities within the Pilot and what they intended to achieve.

Changing roles of participating arts organisations within the Creative Resilience Alliance

It was understood and agreed upon by all three delivery arts organisations that Contact Inc was the lead organisation and project manager within the Alliance. This arrangements worked well at the start, but some issues arose for Human Ventures when the project scope was extended. Because Human Ventures operates its business using a commercial consultancy model, it had other competing professional demands, which became a priority over the in-kind work they felt was expected of them on the Pilot. Hence, different business models impacted on the extent to which different Alliance members could contribute in-kind support.

Clarity relating to the scope of the Pilot

All three participating organisations within the Alliance felt that the scope of the Pilot project was ambiguous. As a result, their roles were sometimes unclear and as the project scope grew in response to community needs, the extent of their responsibilities also increased.

Objective 5. Opportunities and support identified for continued development of a similar model and network of arts practitioners in Queensland to respond to future community challenges.

There is evidence that the Pilot project has created opportunities for a network of arts practitioners to respond to future community needs.

Resources developed

A range of resources was developed through the course of the Pilot as part of the Creative Recovery Toolkit. These include local and international practice resources, practice principles, case studies, information about the psychology of recovery, outcomes of the National Creative Recovery Forum and a series of images and web links. The Toolkit is available on the Digital Platform and in 2013 will be launched on a separate URL that can be accessed beyond the digital platform membership.

Red Cross and Contact Inc have worked together to develop and deliver training packages for people working in a creative recovery framework (artists, arts workers, emergency services workers and volunteers). This new partnership is key in terms of delivering arts-based responses in disaster recovery. It demonstrates Red Cross' commitment to adopting more creative processes and collaborating with a wider range of sectors.

Additional resources have been developed within specific projects that can be used in a broader context of other community challenges.

Applying the Creative Recovery model to others areas of community need

According to stakeholders in this evaluation, the features of a successful creative recovery approach are consistent with the discipline of cultural development and capacity building. This suggests that skills and processes used for the Pilot project are transferable to other areas of community need. Creative approaches are already being used in other areas of community need, including cultural

development, mental health services, youth support and health and wellbeing support services in Australia. It seems that disaster recovery is catching up with other cultural development and human services practices, rather than influencing them.

There is evidence that artists who participated in professional development training acquired skills and knowledge they can apply to other areas of practice, including working with people with disabilities, working in the mental health sector, working in adventure-based learning, and working with Indigenous and environmental groups.



The core principle of community cultural development, whether it's disaster recovery, regional and remote development, or multicultural communities, is about empowering people to drive their own programs."

Gerry Stacey, Red Cross Creative Recovery Coordinator, Brisbane and Ipswich

Ongoing community support

Of the 25 projects, seven have received additional external funding.³

When projects attract additional funding it puts artists in a stronger financial position to continue or grow their initiative. It gives artists the ability to take more risks and try new things and can, in turn, attract more funding. The growth or continuation of projects is likely to contribute to longer term recovery and rebuilding of communities.

A total of \$38,000 in additional funding has been leveraged for the Pilot. This is shown in the table over the page.

³ This may increase over time, particularly as some projects are just starting.

ADDITIONAL FUNDING

PROJECT	SUPPORT	SOURCE
Come Together	\$5,000	Qld Alliance
Cassowary Choir	\$5,300	Cassowary Coast Regional Council
Girringun Resilience	\$10,000 (TBC)	Foundation for Rural and Regional Renewal
Ipswich Arts Corps	TBC	Venue subsidies
Arts Corps Training	\$16,000 (for 2013)	Foundation for Rural and Regional Renewal
Arty Party	\$500	Red Cross
	\$500	Mission Australia
	\$500	Ozcare
Connecting Threads	\$200	Mission Australia
Total	\$38,000	



Creative activities that connect communities with support services

The Arty Party project was created as an antidote to the community barbecue, which people said they had tired of, following the 2011 floods in Ipswich.

The basis of the Arty Party project was the hosting of community events designed around creative pursuits. The activities were chosen by the local communities who cast their votes for their preferred workshops. The event producer, Pineapple Productions, called for proposals from artists for arts activities and workshops to take to local communities that had been flood affected. The artists set up a stall at a mini expo, hall or private venue, decorated with party themes. The three regions of Bundamba, Goodna and Moores Pocket hosted the events.

Community members who came to the events were encouraged to sample some of the activities to get a feel for what they would like to attend again.

They were given coloured balls to cast their votes for their preferred activities. The artists who received the highest votes received up to \$2,000 for their workshop delivery and materials, and were provided with access to Creative Recovery training to enhance their skills in using art as a tool in a disaster-recovery context. The types of arts activities offered included circus workshops, weaving, children's activities, felting and painting.

Service providers including Red Cross, Ozcare, Mission Australia and Lifeline worked with event organisers to provide information on recovery and preparedness for those attendees who wanted it. Red Cross was a major partner in the project and was present at every event, offering support for those who wished to talk about their experience in the floods. They also provided referrals to other agencies when necessary.

The key success factor for this project has been the partnerships developed with service providers, who in turn encouraged their clients to attend Arty Party events, which has kept them connected with the community. The project has also given artists the opportunity to network with one another.

Outcomes

Audience	170
Workshops	24
Participants	250



This project is unique because it also involves service providers for people who may need ongoing support.

KERRYANNE FARRER
PINEAPPLE PRODUCTIONS



Objective 6. Effective models in each of the three sites and the processes of the roll out of the pilot

The Pilot's consultative partnership model was used in each of the three regions, but implemented in different ways in response to local needs and issues. Within each of the three broad communities of Cassowary Coast, Lockyer Valley and Ipswich there were four micro-communities with their own identities. A number of these smaller groups did not want to work with others. Consequently, the Alliance worked across 12 separate communities and adapted their approach in response to how each of the micro-communities wanted to work.

Cassowary Coast delivery model

Characteristics of the Cassowary Coast delivery model

Throughout the course of the Pilot project, there were ongoing social issues, including important community infrastructure such as libraries and playgrounds having not been replaced, and destruction of artists' studios. However, unlike other pilot communities, the tropics prepare annually for natural disasters and their recovery styles are different, including implementing learning and coordination after Cyclone Larry in 2006.

Following the formation of the Cassowary Coast Regional Council in 2008 — a result of the amalgamation of the Cardwell and Johnstone Shire Councils — some communities reframed their sense of identity. There is a large arts-based community at Mission Beach and a number of smaller ones in outer lying areas in the region. The Alliance travelled to each community individually to consult with them.

The Mayor of Cassowary Coast Regional Council has shown considerable support of the arts and has also been a strong advocate of the Pilot project. However, collaboration between Council officers and the Alliance could have been stronger.

Effectiveness of Cassowary Coast delivery model

The model used in the Cassowary Coast was an effective response to the needs of those communities. The Alliance showed the necessary

flexibility in its approach by travelling to individual outer lying communities to include them in the process. At the same time, the model supported the development of an arts community in Mission Beach through project activities located at the Mission Arts Centre.

The partnership formed between the Alliance and the Red Cross Recovery Worker on the Cassowary Coast has been necessary to ensure continuity of project activities and a local presence in this region.

Lockyer Valley delivery model

Characteristics of the Lockyer Valley delivery model

Within the Lockyer Valley there was a lack of communication between communities as a result of people isolated due to flooded waterways and road infrastructure, as well as the loss of telephone connections for up to a number of weeks.

Additionally, anecdotal evidence from the Alliance suggested that 'carers' in the community (teachers, active community members) did not always feel included in the support services being provided.

There were high levels of school absenteeism in the Lockyer Valley following the floods, as children had a fear of rain and their parents would keep them home as a precaution.

The Alliance received advice from Lockyer Valley Regional Council that towns such as Grantham were not yet in a position to engage with the Pilot. This made the implementation of some projects and activities difficult, due to challenges creating networks across the different towns.

Effectiveness of the Lockyer Valley delivery model

The way in which the delivery model was rolled out in the Lockyer Valley was effective because of the way the Creative Resilience Alliance worked with target groups of the community who were in particular need of support, namely carers, children and young people, and designed projects and activities to help them in their journey of recovery.

By utilising Council networks and contacts as well as youth services networks, the Alliance gradually engaged school children, their families and teachers.

The Alliance used children's fear of rain as a source of inspiration for projects to engage school students and to help them address this issue.

It took time for the Alliance to build relationships with key Council staff, schools and child care centres. The outcome was projects successfully designed and implemented to involve children and to help them re-engage with their communities.

Ipswich delivery model

Characteristics of the Ipswich delivery model

Ipswich has a large cohort of amateur and professional artists. The areas outside the Ipswich central business district, including Bundamba, Moores Pocket and Goodna, were greatly impacted by the floods. As a result there was a desire to develop arts engagement beyond the Ipswich city precinct, but this was difficult to initiate as artists had limited or no relationship within these areas prior to the flood to support engagement.

The Pilot project provided a catalyst for the arts community to re-engage with a long-term aim of identifying and establishing a community arts hub and to engage outer lying areas in arts-based activities that would generate new connections.

Effectiveness of the Ipswich delivery model

The Alliance worked effectively with outer lying communities to help them make connections with each other and with service providers, and to help city-based artists identify a potential arts hub.

The most effective aspect of this approach was that it addressed the long-term community issue of lack of collaboration between arts groups. It sensitively provided support and direction without imposing external expectations. It addressed ways that individuals and groups divided by geography, art form and local politics could find common ground and work towards a common cause. It also found ways to bring geographically remote groups into projects and activities that were driven by them.



This project has snowballed in terms of bringing the community together.

Artist, Ipswich

Feedback from key stakeholders about the impact of the Creative Recovery as a model in recovery and rebuilding

The majority of stakeholders in this evaluation endorsed the model chosen for this Pilot project for the recovery and rebuilding of Queensland communities.

For local government stakeholders, key success factors of this model included the support it gave communities in driving their own projects and the flexibility with which it responded to changing community needs.

Red Cross Recovery Workers in the Cassowary Coast and Ipswich stated a major strength of the model was the range of essential professional arts-based skills it offered which were not evident in the local communities.

While not the majority view, one local government stakeholder felt that, ideally, a locally-run Pilot would have attracted more buy-in from the local community who were already familiar with the project managers. It would have reduced the necessary time spent on making new connections and networks.

According to the Red Cross Recovery Worker in Ipswich, the only weakness with the delivery model was that the deliverables of the Pilot did not seem to be flexible enough to respond to the rate of recovery in communities.

There were stakeholders at Cassowary Coast Regional Council who felt that the model of centralised coordination could have been improved with better coordination between Contact Inc and council staff. They were concerned that council staff did not have the capacity to take on the responsibilities required of them to work closely with the Pilot project due to their demanding workloads.

Processes used in the rollout of the Pilot

Creative Resilience Alliance

Each partner within the Alliance had specific roles and responsibilities. Each of the participating arts organisations — Contact Inc, Human Ventures and Feral Arts — delivered on their stated outcomes.

Being the lead organisation, Contact Inc had the greatest work load and responsibility. Contact Inc successfully fulfilled its intended role, and contributed considerable in-kind and financial support to the project as the scope grew.

Feral Arts successfully fulfilled its role of developing and implementing a digital platform for communities, artists and key stakeholders to document stories, share information and engage in dialogue relating to disaster recovery and the arts. Feral Arts maintained a flexible approach to this task and used an iterative process to customise software to respond to the needs of artists and local communities. They worked closely with on-the-ground Alliance partners to provide support and advice to local communities who were experiencing capacity issues relating to the digital platform.

Human Ventures experienced challenges in the process that related to the ambiguity of the intended Pilot project outcomes. Additionally, Human Ventures played a less active role in partnership discussions with the other two organisations.

Steering Committee

The Steering Committee was a valuable and necessary group to provide oversight to the Pilot project. It was effective in monitoring and managing the progress of the Pilot project. A number of good working relationships were established within the Steering Committee, which are likely to be sustained beyond the life of the Pilot project to help sustain the positive outcomes with other tiers of government, the arts, human services and emergency services sectors.

However, participating members of the Steering Committee had different views on the purpose of the Steering Committee meetings. This, coupled with

the ongoing need to clarify the intended aims and objectives of the Pilot project, caused some frustration within the group.

It may be advisable for a future Steering Committee to have clearly articulated aims for its meetings, and to ensure that all participants agree on the aims and objectives of the Pilot project at the outset.

Collaboration between state, federal and local governments and non-government partners

All three tiers of government were represented on the Steering Committee, although their levels of satisfaction with the process varied. On the whole, they all worked well together.

Local government representatives were generally less engaged with the Steering Committee than State or Federal Government representatives.

Arts Queensland and Australia Council for the Arts collaborated well with the Creative Resilience Alliance throughout the duration of the Pilot project. They communicated regularly and openly with the Alliance, and aimed to resolve issues relating to timelines and deliverables.

The Creative Recovery National Forum was an example of successful collaboration between state, federal and local governments, and non-government organisations. The event demonstrated the willingness and ability of all three tiers of government and non-government partners to work together for a common purpose of supporting the development of a unified approach to creative preparedness and response.

Links between the pilot and local community stakeholders

Links between the Pilot and local community stakeholders have been strong. This is likely to be the direct result of the consultative model that was used and the thorough approach to working with stakeholders taken on by the Alliance.

Program administration from Brisbane

The vast majority of stakeholders, artists and arts workers interviewed supported the Pilot project

being run from a metropolitan centre, as the Alliance brought the right combination of skills and experience, and the Pilot had all of the elements of a successful disaster recovery initiative. However this was tempered by the view that in an ideal situation people with these skills and experience would be available in their local communities to take on this coordination role. This confirmed the importance of the capacity building role of the Pilot.

“

I've never seen anyone do so much consultation and identification of different arts groups across the region.

Scotia (Creative Recovery Pilot

coordinator) knows more about the arts here than many locals do. She has been effective in providing incentive and support to a number of small projects that together could build some momentum of arts based activities in the region.

Red Cross Recovery Worker, Cassowary Coast

“

No one could have done it like Scotia, not even the locals.

Red Cross Recovery Worker, Ipswich

The Creative Recovery digital platform

Feral Arts had a brief to develop and implement a digital platform for communities, artists and key stakeholders to document stories, share information and engage in dialogue relating to disaster recovery and the arts. They responded by developing a customised Creative Recovery digital platform powered by PlaceStories; a software system that Feral Arts has been developing for a number of years as part of their core business.

Feral Arts used an iterative process to develop the digital platform for the project, driven by participants and informed by experiences, feedback and input from artists and stakeholders. The customisation of the software was conducted alongside the delivery of the on-the-ground program of work. The finished

digital platform will include a branded Creative Recovery website that will be launched in early 2013 in conjunction with the release of the Alliance's pilot documentary and toolkit.

Digital platform take-up rates

The initial version of the Creative Recovery digital platform was not broadly promoted. The aim was to expose the initial platform to targeted, localised arts communities in the three participating regions of Cassowary Coast, Ipswich and Lockyer Valley. Feral Arts did not expect or push for large numbers of users. Instead, it aimed for the digital platform to be driven by the needs of artists on the ground in those communities. The current membership of the digital platform reflects a significant, appropriate and representative proportion of the participating artists and organisations across the three regions as well as other leading agencies and artists working in this emerging sector nationally and internationally.

Digital publishing of content. The Creative Recovery digital platform was activated in November 2011. Data was captured at six-monthly intervals after its launch; in May and November 2012. Between May and November 2012 the numbers of digital stories published has increased by 129 per cent; from 189 to 434. Over the same period, digital projects have increased by 60 per cent, from 15 to 24.

Digital projects are designed to illustrate projects on the ground, however, one digital project may represent more than one project on the ground. Additionally, not every project on the ground is represented on the digital platform, and some of the projects on the ground are documented as individuals stories or timelines rather than projects. This explains why the numbers of projects on the ground do not correspond with the numbers of the digital platform projects.

A significant number of stories were published by individual artists and community members, and some stories were published by community administrators. Additionally, in some instances, community administrators published stories on

behalf of community members and participants who were either too young or otherwise unable to directly publish themselves.

Members. Between May and November 2012 the numbers of members increased by 72 per cent; from 47 to 81. This number is anticipated to continue to grow leading up to, and following the launch of the digital platform in early 2013. The growth in membership can be largely attributed to other artists and partners joining the online platform from outside the Pilot project regions, as part of the National Creative Recovery Forum in September.

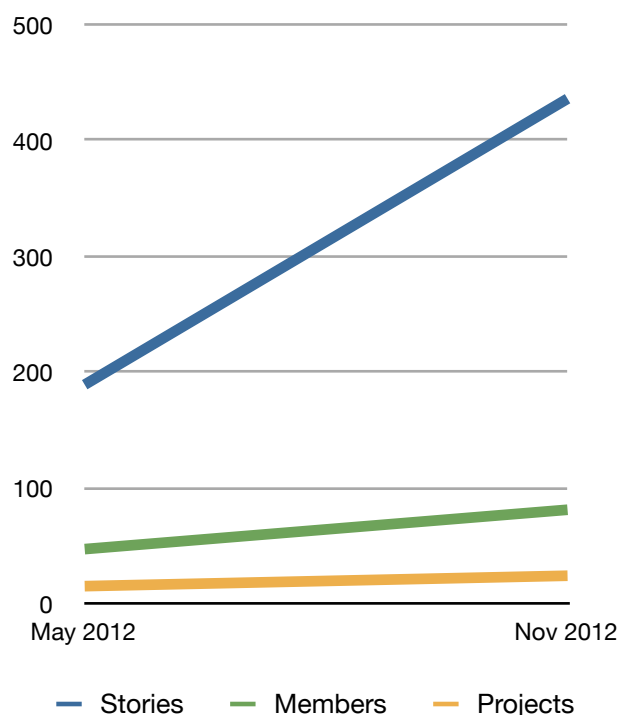
Page views. Between May and November 2012 total page views increased by 130 per cent; from 2,827 to 6,495. Unique page views increased by 165 per cent; from 1,482 to 3,926.

The usage trends over the six month period can be seen in the following table and charts.

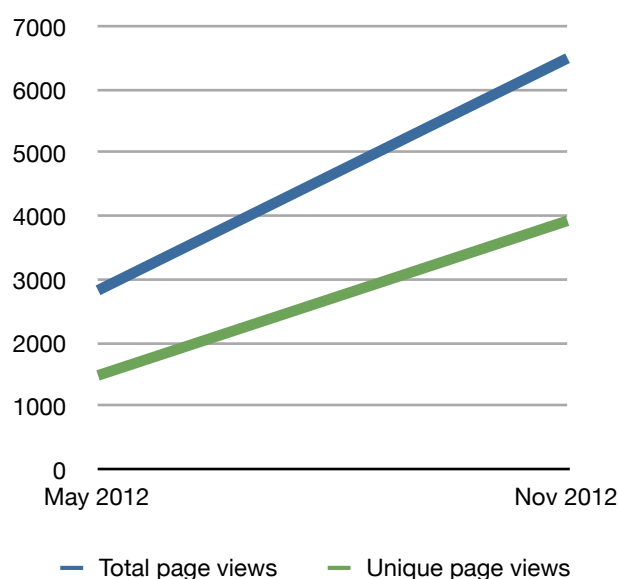
DIGITAL PLATFORM SIX MONTHLY TRENDS

	May 2012	Nov 2012	% increase
Digital stories	189	434	129%
Members	47	81	72%
Digital projects	15	24	60%
Total page views	2,827	6,495	130%
Unique page views	1,482	3,926	165%

Digital Platform growth May- November 2012



Digital Platform growth May- November 2012



Challenges for the digital platform

From the early engagement of communities in each of the three regions, it was clear to the Alliance that there were a number of factors impacting on the capacity of some local artists and community members to actively engage in the digital platform as

independent story creators. These factors are similar to those Feral Arts has experienced in other regional communities and predominantly relate to:

- ▶ Limited IT skills;
- ▶ Limited computer access;
- ▶ Limited experience and confidence publishing through social media;
- ▶ Limited internet access.

Additionally, fatigue and lack of time and energy were factors contributing to the unwillingness of some people in Cassowary Coast, Ipswich and Lockyer Valley to share personal stories online.

How Feral Arts responded to the challenges

In response to the challenges relating to uptake of the Digital Platform, Feral Arts regularly revised its approach in partnership with the other Alliance partners throughout the course of the Pilot. This included the following:

- ▶ The trialling of a number of different strategies including the engagement and training of community reporters to work with local artists to assist in gathering and presenting stories;
- ▶ Support of the on-the-ground team by delivering hands-on training for local artists experiencing capacity issues (although feedback on the success of this training was not sought within this evaluation);
- ▶ Development of user guides, support videos and a short overview video to help explain the role of the Digital Platform within the Pilot project.

Ongoing use and broader application of the digital platform

The Pilot project period concluded on November 30 2012, and the digital platform will be launched in early 2013. Consequently, a true assessment of the impact of the digital platform can only be considered after the platform has been released and promoted in the wider community.

There are a number of activities Feral Arts plans to carry out in the meantime which are likely to impact on the success of the digital platform. These include the provision of ongoing training and support to artists and partner organisations as required; updating, hosting and supporting the platform as part of its broader development and roll-out; updating training resources as required; gathering and sharing stories of Creative Recovery initiatives from the broader arts and cultural sector; and national and international promotion of the platform.

The digital platform also has broader applications beyond this Pilot project. It has the potential to connect creative recovery efforts nationally and internationally and to contribute to the building of a significant knowledge base that can feed into the creation of the National Creative Recovery Framework.

Alternative model options

There are other models that could have been considered for this Pilot project, the two obvious alternatives being a consultative partnership model managed locally, or quick response grants.

The model used for Creative Recovery Pilot project allowed that to happen and was therefore the most appropriate response in this situation.

1. Consultative partnership model managed

locally. One of the main drivers of success of the Creative Recovery Pilot project has been the range of partnerships and networks formed between stakeholders and project participants. Had there been local arts workers with the range of skills and experience to match that provided by the Alliance, it would have been ideal to have utilised them and managed the project locally. A locally-run model would have meant less time spent establishing links in communities. However, when the Pilot project commenced, local people with community arts and cultural development skills and a region-wide focus were not readily available.

2. **Quick response grants.** A more traditional model would have involved the distribution a series of small funds to artists and arts workers in their communities to work on projects and activities. This model was used successfully by Arts Victoria following the 2009 Black Saturday bushfires and the approach was seen to contribute to the rebuilding of communities after that disaster. Quick response grants would not have been appropriate in this context, as communities articulated that they needed support establishing networks and ways to address issues of community engagement, rather than only money to help with tangible project outcomes. Additionally, the mechanisms were already in place for local councils to provide quick response grants for creative projects through the Flexible Funding Program for recovery initiatives and their existing Regional Arts Development Fund.

Whether the model involved grants, consultative partnerships or another approach, a successful model is one that has been determined by the community and responds to their issues and needs.

6. Learnings and implications

6.1 Appropriateness of the Initiative

The overall response from Arts Queensland and Australia Council for the Arts in offering a consultative model of support was highly appropriate to the needs of communities affected by the natural disasters of 2011 in the Cassowary Coast, Lockyer Valley and Ipswich.

The consultative partnership model facilitates long term partnerships between artists and communities to allow for creative concepts to emerge and be supported. It was designed in response to extensive consultation in the communities, which identified needs related to creative development, enhancing of professional skills, mentoring and feedback, brokerage and the promotion of good news stories. It enabled practical and creative solutions to be found to address complex local issues.

It was appropriate to provide professional development opportunities for artists and arts workers to enable them to work more effectively with communities in recovery, and to transfer those new skills to other areas of community need in the future. It was appropriate that professional development training included group facilitation, marketing, grant writing, networking and project management. The combination of informal and structured professional development workshops was an appropriate response to the range of ways people learn, and it offered flexibility in terms of format and timing.

The management of the Pilot project from Brisbane was appropriate, as there were few people with appropriate skills or capacity readily available to manage the initiative in the regions. The Creative Resilience Alliance spent sufficient time in the regions to become familiar with local issues and to collaborate closely with local communities.

Additionally, communities felt there were no vested interests brought by an external project manager.

The chosen partners that made up the Creative Resilience Alliance brought the right combination of skills and experience working in the regional community development sector to work with these communities in recovery.

The budget of \$330,000 allocated to the Pilot program underestimated the level of time it takes to develop networks, relationships and partnerships formed. Funding models designed for disaster recovery are most successful when they respond to the full scope of work required, and are nimble enough to be scaled up or down in response to needs of the community. This is particularly important when working with the rebuilding of communities who are on their own individual journeys of recovery.⁴



The consultative partnership model was an appropriate response for projects like the Ipswich Arts Corps, as it responded to the need for collaboration.

⁴ Arts Victoria's Arts Recovery Quick Response Fund in response to the Black Saturday Bushfires had a total budget of only \$100,000. It was deemed to be a successful return on investment, but the initiative did not involve the same extent of partnership building or professional development.

6.2 Effectiveness of the Initiative

The Creative Recovery Pilot has been effective in delivering significant outcomes within a limited time frame. It effectively met its intended objectives, particularly the generation of new partnerships and relationships to ensure the longevity of projects and activities.

Communities are more likely to be resilient if they are not passive recipients of services. This Pilot project was effective in the way it involved individuals, families, communities and stakeholders in the shaping and implementation of projects and activities.

In the spirit of the initiative, most of the Creative Resilience Alliance members provided a great deal of in-kind and financial support to the project, which was necessary for the Pilot to achieve its intended outcomes.

The initiative has already been effective in influencing Queensland Government processes and procedures, before the Pilot period has concluded. On 5 October 2012 Arts Queensland presented the Creative Recovery Pilot Project at the Human and Social Sub-Committee meeting (established as part of the Community Recovery response in Queensland), promoting the role of the arts and culture in recovery and resilience building to representatives from a range of human and emergency services agencies. This is reflective of the role that Arts Queensland could play to continue to promote the value of the arts in the community recovery context.

Broader Pilot project outcomes

The Creative Recovery Pilot project achieved a number of additional broader outcomes beyond the intended objectives of the Pilot. These include:

- ▶ The development of a National Creative Recovery Framework;
- ▶ The opportunity for the work initiated through the Pilot project to have a significant impact on the emerging creative recovery sector nationally and internationally; and

- ▶ The strategic partnership between Contact Inc and Red Cross to continue to work together to develop training materials.

6.3 Strengths of the Initiative

Early and extensive community engagement

One of the key drivers of success was the extensive community consultation in all three regions and each of the associated micro-regions. This included the involvement of hard-to-reach communities and groups such as children and Indigenous communities.

Successful partnerships established with the non-arts sector

The success of partnerships that were created between organisations and individuals across the arts and non-arts sectors underpinned the successful capacity building in this Pilot. These partnerships need to be sustained and nurtured beyond the life of the Pilot in order to ensure the longer term impacts of the initiative. Of particular importance and significance was the establishment of partnerships with Red Cross Recovery Workers in the Cassowary Coast and Ipswich.

Matching projects to community needs and issues

A particular strength of the Pilot project was the way in which local community issues were identified, then projects and activities designed and developed to address those issues.

Skills and experience of the Creative Resilience Alliance

The participating partners of the Creative Resilience Alliance had the right combination of skills and experience to work in a community context and adapt their approach in response to issues that arose in the communities. They understood what was achievable, the importance of partnerships and relationship building, as well as the importance of formalising these partnerships to build some legacy for the initiative.

Providing support for artists

The Pilot project was successfully designed to support artists to design and manage projects, and to increase their skills and capacity to continue with these projects autonomously.

Professional development training

The structured professional development training workshops coupled with informal professional development support was a key success factor in the Pilot. Artists and arts workers were provided with fundamental skills and information to enable them to work effectively with communities in recovery and also in other community development contexts.

Creation of valuable resources

The range of resources that were created and shared on the Creative Recovery digital platform are valuable for those continuing to work in this sector into the future.

6.4 Weaknesses of the Initiative

There were some issues relating to the delivery of the Pilot program, however, these did little to impinge on the success of the Pilot. A number of these weaknesses could not necessarily have been anticipated before the Pilot commenced. However, they are important to ongoing learning about working with communities in recovery.

Lack of integration with broader community engagement projects

Immediately after the disasters, before the development of the Creative Recovery Pilot project, Arts Queensland participated in initial government discussions about community recovery. However, when the Community Development and Engagement Initiative was rolled out, collaboration between this and the Pilot Project did not occur. It is unclear why these strategic conversations did not translate into tangible collaborative projects or processes on the ground.

The model assumed a level of local capacity that wasn't there

This model of support was designed around the availability of artists and arts workers in the communities who were willing to come forward to take on projects and activities. The participation rate in the first few months was modest, partly because of the pressures already placed on people volunteering in their local communities. It took a considerable amount of work to find and support artists and arts workers to enable local management of projects and activities.

“

Cardwell's proportion of volunteers per head of community is very high. And Yasi took people out of town. That is the challenge for a project like Cardwell's 150th. A great burden has fallen on fewer volunteers.

Artist, Cassowary Coast

Communication problems

There were a number of communication problems in the early stages of the project. These included:

- ▶ **Communication with communities.** The Creative Resilience Alliance had to spend an inordinate amount of time explaining to communities who they were, their unique partnership with the Queensland Government, and their broker role;
- ▶ **Communication with local government.** In the early stages of the project, the Alliance experienced challenges communicating their role to local government, and how it was intended that they work together. As a result, some stakeholders were reluctant to fully participate, as they felt their existing networks were not acknowledged or appreciated.
- ▶ **Communication between project partners.** Some project partners found it hard to make contact with other project partners. For example, some local government stakeholders and artists found their telephone calls or emails to the Alliance were not always returned in a timely way.
- ▶ **Communication within the Steering Committee.** There was some confusion amongst members of the Steering Committee about the purpose of the Pilot project, as well as the purpose of the Steering Committee.

Branding issues

The original name 'Creative Recovery Arts Corps' was thought by the Alliance to have not resonated with the community. When the name was changed to 'Creative Recovery' it took time for communities to become familiar with the brand. However, despite the change in language and branding, the broader context and principles of arts-led models sat well with communities.

Another issue was that, for some artists, 'Creative Recovery' implied the recovery of creative people rather than using creative approaches to help the broader community with its journey of recovery.

Sustainability of activities and projects

The sustainability of projects beyond the life of the pilot period was not fully resolved at the time of interviews with artists. However, at the time of writing this report, the Alliance was working on an exit strategy to support artists, arts workers and arts organisations to continue their work beyond the Pilot period.

There were some concerns amongst local government stakeholders that they will be expected to fund and support projects when the Pilot period ends. However, this has never been communicated by the Alliance as an expectation. There are some pools of funding that exist within councils that could potentially support creative recovery activities undertaken by local artists and arts workers, including the Regional Arts Development Fund and Flexible Funding Program under the Community Development and Engagement Initiative.

Timeframe and funding

The intended timeframe of the Pilot project and what it intended to deliver may have been unrealistic, given the considerable time it takes to work with communities in recovery to develop networks and project plans.

7. Recommendations

The Creative Recovery Pilot project has shown to meaningfully support communities to recover and rebuild following Queensland's natural disasters in 2011.

A series of recommendations are made for consideration of disaster recovery responses in the future. The recommendations are presented on three levels:

1. State and federal government;
2. Local government
3. Creative Resilience Alliance.

Recommendations for Arts Queensland and Australia Council for the Arts

Recommendation 1. Promote findings from this evaluation

Identify opportunities to promote the role of the arts in disaster recovery responses at a local, state and federal level, drawing on the findings of this evaluation.

Recommendation 2. Maintain flexibility around timing and funding

Note key learnings of this evaluation in future support of creative recovery initiatives, including the importance of flexibility in timing and funding to respond to community needs and the importance of engagement with local government to more fully integrate creative processes in broader responses.

Recommendation 3. Continue evidence building

Continue building the capacity of the arts and cultural sector to evaluate community outcomes and build the evidence base for the role of the arts in recovery and rebuilding.

Recommendation for local government

Recommendation 1. Encourage creative engagement in disaster preparedness

Encourage participation of artists, arts workers and cultural organisations in disaster preparedness, recovery and rebuilding at the local level.

Recommendation 2. Embed arts-led approaches in local recovery planning documents

Review and update local government recovery planning documents to include the arts as an integral part of the disaster recovery process.

Recommendations for Creative Resilience Alliance

Recommendation 1. Continue advocacy work

Continue advocating for the role of the arts in community preparedness, recovery and rebuilding, drawing on the experience of the Pilot, the evaluation findings and the outcomes of the Creative Recovery National Forum.

Recommendation 2. Continue to build capacity

Continue to build capacity in the arts and cultural sector to undertake creative recovery work through broad promotion of the Creative Recovery Toolkit and delivery of Creative Recovery training as the opportunity arises.

8. Conclusion

There is a growing body of evidence in Australia that the arts play an important role in community rebuilding following a natural disaster. This Pilot project has provided more evidence of this.

The evaluation found that the consultative partnership model used in the Creative Recovery Pilot Project was an appropriate and effective response to the support needs of the communities in the Lockyer Valley, Ipswich and the Cassowary Coast affected by the natural disasters of 2011. The initiative was successful in stimulating interdependency and collaboration across sectors and art forms. It facilitated the building of partnerships to help communities work across different geographical regions and industry sectors. It created connections that had not been made in the past and helped to sustain them into the future.

The Creative Recovery Pilot project addressed all of the essential principles of a successful initiative to support communities in recovery. It used processes of thorough community consultation, an understanding of the ongoing regional issues in the affected communities, good governance, the allocation of the appropriate skills, and training for the ongoing professional development of arts workers to assist with longevity and sustainability. The success of the Pilot project was directly related to the skills and commitment of members of the Creative Resilience Alliance who implemented it.

There is evidence that the positive impacts of the Pilot project are likely to extend further and wider than the three communities involved in the project. Some of the resources created within the Pilot project, the commitment to new partnerships beyond the arts sector, and the ongoing promotion of the digital platform are all likely to result in this Pilot project having a significant impact on the emerging creative recovery sector nationally and internationally.

It is widely accepted that natural disasters in Australia are expected to increase in the coming years and decades. This evaluation has provided

more evidence for advocating that the arts should be incorporated into the preparedness process. This is not easy or straightforward. It means ensuring the arts are written into local government recovery plans, communicating the importance of the arts in disaster recovery to other state government bodies, and establishing strong linkages between the arts and the emergency services sector. It will take experimentation, collaboration, but most importantly, commitment, conviction and passion from all three tiers of government.

The Queensland Government and Australia Council for the Arts have shown strong leadership by testing this new model of support in response to the natural disasters. They can take the findings from this evaluation, combined with those of others around Australia, to continue to advocate and profile arts into broader disaster recovery and preparedness.



9. Appendices

Appendix A: Creative Recovery Pilot projects on the ground

Appendix B: Individuals consulted

Appendix C: Discussion guides- artists

Appendix D: Discussion guide- stakeholders

Appendix A: Creative Recovery Pilot projects on the ground

CASSOWARY COAST PROJECTS

Come Together	Supporting Mission Beach Arts Centre in the development of regular creative programs and outreach to broaden community-building relationships at a safe and accessible venue, particularly immediately after disasters.
Cassowary Coast Choir	Supporting local singers to build capacity to coordinate a local Cassowary Coast Choir.
Girringun Resilience	Working with nine local Indigenous communities to develop a documentation (film/ exhibition/ publication) that highlights elders, their cultural wisdom and their understanding of creative recovery and preparedness.
Collegial Conversations	Supporting the instigation of local 'arts dinners' where local artists and arts workers can gather to talk shop and share inspiration and collective wisdom.
Cardwell 150th Anniversary	Whole of community engagement around planning celebrations for the 150th anniversary of white settlement in Cardwell, including supporting positive forward thinking to engage the whole of community during recovery.
Writing for Recovery	Supporting local writers to present writing projects within targeted communities: seniors, multicultural and youth.
Meeting On Country	A three night, two day workshop and campout on country for Traditional Owner artists. This project was important to reconnect local Indigenous artists with each other and their country after the impact of Cyclone Yasi.
Community Reporters	Two reporters were contracted to write good news stories after the disasters, to balance the high numbers of negative reporting on the media.
Yasi Our Stories: launch	Supporting the launch of a book that brings together stories collected from Far North Queensland residents who survived Cyclone Yasi.
Organisational Support	Brokering relationships and support for local arts organisations and events with ArtSupport, ABAF and Board Connect toward longer term sustainability for space and workers.
Music Network/ Youth Music	Coordinating a trip with a focus on the development of a youth project with key partners.
Men on the Land	A project to support men within the community to relax, reflect, rejuvenate and strengths links with their families and broader support networks.

IPSWICH PROJECTS

Ipswich Arts Corps	A community collective focusing on the development of a community arts hub. The collective comprises individuals and organisations.
Arty Party	Community outreach workshops designed in a celebratory setting. Held in Bundamba, Goodna and Moores Pocket. Workshops are creative activities that were voted by communities. Community members were also put in touch with service providers.
The Writing's Off the Wall Tour	Working with local artists on the development of a youth public art project as part of the Ipswich Festival to take messages into the streets and trigger public responses around the theme of resilience.
Care for Carers	Working with two primary school communities to develop a creative program to explore the notion of caring- for self and others- where adults are invited to explore this through the eyes of children.
Connecting Threads	Top of the Town crafters working with the Goodna sewing group to explore the qualities of traditional crafts as a reason to come together and connect with community.

LOCKYER VALLEY PROJECTS

Recharge Youth Project	Young people from across the Lockyer Valley and Ipswich who were impacted by the floods gathered together over the Easter holidays for a camp in the Gold Coast Hinterland. The project aimed to build on friendships through a creative project which brings together the groups' interests and plan towards ongoing youth leadership opportunities in their local communities.
Circus Arts	An exchange between the budding new circus school in Laidley- Lockyer Valley Circus Arts- and Flipside Circus in Brisbane. Young people from both groups visit each others' training spaces, build relationships and look at possible future collaborations.
Splashing About In Our Catchment	Working with a creative storyteller and claymation company with children from five small schools in the Lockyer Valley to develop a story animation that follows the adventure of water drops through the local catchment. Project designed to address children's fear of rain.
Diverse Engagement Circus	Circus workshops designed to bring families together and build a program for women in 2013. A number of workshops have already taken place and have been deemed to have been successful in creating new connections.
Lockyer Arts Corps	A project that aims to make community connections by building relationships between artists and community through innovative engagement.

Tree of Happiness	Working with two child care centres engaging the children and their parents in an ephemeral public art project which celebrates the notion of happiness. The two communities came together for a collective celebration.
Lockyer Lads meets Men's Shed	The brokering of a relationship between the Lockyer District High School and Lockyer Valley Community Shed with the aim of establishing the Shed's outreach potential with a focus on establishing a strong community hub and mentoring and developing relationships with young people to support intergenerational exchange.
Living Library Photo Books	The beginning of the establishment of a photo story book to be established in 2013 to illustrate personal stories of those in the region who have lived through the floods. The final photographs will also be displayed in a public exhibition.

Appendix B: Individuals consulted

External stakeholders

Fiona Maxwell	Manager, Queensland	ArtSupport Australia
Tim McGee	Formerly Queensland Arts Council	Artslink
Valeska Wood	Creative Community Development Officer	Artslink
Pauline Coffery	Manager, Resilience Places Program	Qld Alliance for Mental Health
Anne Hely	Relationship Manager, Premium Financial Services	Westpac
Sarah Flenley	Former Community Recovery Officer	Qld Department of Communities
Julie French	Manager	Innisfail Community Support Centre

Internal stakeholders/ staff

Frank Panucci	Director, Community Partnerships	Australia Council for the Arts
Scotia Monkivitch	Contact Inc	Creative Resilience Alliance
Lenine Bourke	Contact Inc	Creative Resilience Alliance
Norman Horton	Feral Arts	Creative Resilience Alliance
Sarah Moynihan	Feral Arts	Creative Resilience Alliance
Andrew Gibbs	Human Ventures	Creative Resilience Alliance
Erin Byrne	Arts Development Project Officer	Arts Queensland
Charlie Cush	Senior Advisor, Arts and Culture	LGAQ
Katie Edmiston	Community Development Engagement Initiative Coordinator	LGAQ
Cate Richmond	Arts Recovery Worker	Red Cross
Gerry Stacey	Recovery Coordinator, Brisbane and Ipswich	Red Cross
Phil Rist	CEO	Girringun Resilience Corporation

Council staff

Nick McGuire	Manager Community Development	Lockyer Valley Regional Council
Craig Elsley	Community Development Officer	Lockyer Valley Regional Council
Jacqui Szafran (+ team)	Manager, Community Development	Cassowary Coast Regional Council

**NB: A number of unsuccessful attempts were made to consult with a representative of Ipswich City Council.*

Artists and arts workers

Jacque Duffy	Writing for Recovery	Cassowary Coast
Laurie Trott	Writing for Recovery/ Community Choir	Cassowary Coast
Kerstin Pitz	Writing for Recovery	Cassowary Coast
Sarah Johnson	Come Together	Cassowary Coast
Lyndah Hannah	Come Together	Cassowary Coast
Fiona Croft	Girringun Resilience	Cassowary Coast
Debra Murray	Girringun Resilience	Cassowary Coast
Valerie Keenan	Cardwell 150th	Cassowary Coast
Murray Massey	Cardwell 150th	Cassowary Coast
June Perkins	Community Reporters	Cassowary Coast
Gayle Cargill	Collegial	Cassowary Coast
Gavin Lewis	Writing's Off the Wall Tour	Ipswich
Robz Davey	Writing's Off the Wall Tour	Ipswich
Suzanne Lewis	Ipswich Arts Corps	Ipswich
Don Walker	Ipswich Arts Corps	Ipswich
Nigel Lewis	Ipswich Arts Corps	Ipswich
LeAnne Vincent	Ipswich Arts Corps	Ipswich
Timothy Wynn	Ipswich Arts Corps	Ipswich
Lee Fullerton	Ipswich Arts Corps	Ipswich
Kerryanne Farrer	Arty Party	Ipswich
Mieke and Jaap den Otter	Arty Party	Ipswich
Rebecca Lewis	Common Thread Project	Ipswich
Maurice Hennessy	Lockyer Lads Project	Lockyer Valley
Graham Windolf	Lockyer Lads Project	Lockyer Valley
Robyn Hardiman	Tree of Happiness	Lockyer Valley
Judi Moyle	Tree of Happiness	Lockyer Valley
Darryl Bellingham	Splashing About in our Catchment	Lockyer Valley
Fiona Bazley Hodges (Bazil Grumble)	Splashing About in our Catchment	Lockyer Valley
Grant Hodges (Bazil Grumble)	Splashing About in Our Catchment	Lockyer Valley

Professional development participants

Kirstin Sillitoe	Ipswich workshop
Sandra Kovac	Ipswich workshop
Mieke den Otter	Ipswich workshop
Sally E Hart	Ipswich workshop
Robz Davy	Ipswich workshop
Lorraine Kitching	Ipswich workshop
Brenda Baldwin	Ipswich workshop
Ann Zamora	Cassowary Coast workshop
Megan Wright	Cassowary Coast workshop
Valerie Boll	Cassowary Coast workshop
Colin Sivalignum	Brisbane workshop
Casey Northam	Brisbane workshop
Cate Richmond	Brisbane workshop

Appendix C: Discussion guide- artists

TOPIC	QUESTION
Projects	<p>Can you tell me about <u>your project</u>? What did it involve?</p> <p><u>How did it come about?</u> How did you decide what to do? (probe: how did it respond to the needs and interests of the community?)</p> <p><u>How many artists</u> or arts workers have been involved?</p> <p><u>How many other participants</u> have been involved? Who have they been?</p> <p>What about members of the <u>general public</u>? How many people have been exposed to your project? What type of people are they? (probe: families, particular cultural groups, age range)</p>
Awareness	<p>Are people in the community <u>aware</u> of your project? How do they find out about it?</p>
Partnerships	<p>What <u>partnerships</u> have you formed with other people? Have these mostly been partnerships with other artists and arts workers? Or have they included partners in other sectors? (eg Service providers, schools).</p> <p>Have you been working directly with <u>Scotia</u>? What has her role been for your project?</p>

Professional development	<p><u>Before your involvement</u> with the Creative Recovery project, had you ever been involved in delivering arts projects that respond to community issues? [If yes]: What sorts of issues? (probe: disaster recovery, mental health, youth issues).</p> <p>Have you <u>participated in any professional development activities</u> through the Creative Recovery program? (eg. training workshops). What have they been?</p> <p>***Would say that since your involvement with the Creative Creative Pilot your <u>skills and knowledge working with communities in recovery</u> has:</p> <p>a) increased b) decreased or c) stayed the same?</p> <p>What have you learned?</p> <p>***Has your <u>confidence working with communities in recovery</u>:</p> <p>a) increased b) decreased or c) stayed the same?</p> <p>What <u>other areas of professional development</u> would help to support you to be involved again in an arts-led process in a disaster recovery situation?</p> <p>Would you <u>feel confident to apply the knowledge</u> and skills you have learned from this pilot to help respond to other community issues using the arts, <u>beyond disaster recovery</u>? (eg. mental health, youth issues etc)</p>
Outcomes	<p>Have you had <u>feedback</u> from other people who have been involved in your project?</p> <p>What have people said that has been <u>positive</u>?</p> <p>Did people make suggestions for <u>improvements</u>?</p> <p>How do you think your project is <u>contributing to community rebuilding</u> following the natural disasters of 2011?</p> <p>Have there been any <u>unexpected outcomes</u>?</p> <p>What do you think the <u>long-term outcomes</u> of your project are likely to be?</p>
Future	<p>What are your plans for the future of the project?</p> <p>Do you know what you will do when the pilot period ends in a few months and Scotia is no longer available?</p>
Other comments	<p>Is there anything else you would like to add?</p>

Appendix D. Discussion guide- stakeholders

Discussion guides were tailored as appropriate,

Service Providers

Introduction (if required)

In August 2011 Arts Qld partnered with Australia Council for the Arts and engaged the Creative Resilience Alliance to carry out a pilot project to assist recovery through arts and cultural activities led in the three communities affected by the disasters in Queensland- Cassowary Coast, Ipswich and Lockyer Valley.

The Creative Recovery Pilot Project consists of artists and arts and cultural workers who are able to assist in arts based community responses to disaster recovery to complement local community recovery efforts.

TOPIC	QUESTION
The arts in disaster recovery	<p>Have you seen any evidence to suggest that the arts can play a role in disaster recovery?</p> <p>Have you seen any tangible evidence that arts-based projects have made to their client base?</p> <p>Are the arts recognised as good practice in disaster recovery responses?</p> <p>Can the arts work successfully with broader programs to assist in disaster recovery?</p> <p>How are the arts incorporated into community response to disaster recovery? What opportunities are there for further integration?</p>
Creative Recovery Pilot Project	<p>Some examples of projects and activities from the Creative Recovery pilot project include: [read out a few from list:]</p> <ul style="list-style-type: none"> - Youth public art projects, Primary school programs, Kindergarten programs, Programs for writers, Working with local Aboriginal communities, Arts dinners, Choirs. <p>Do you think these types of projects are likely to contribute to recovery and community rebuilding? Have you seen evidence of that yet?</p> <p>What types of projects are likely to be the most effective? The least effective?</p> <p>What other types of projects do you think the Pilot project could have included with the overall aim in mind of assisting communities in their recovery?</p> <p>To what extent do you think there is awareness of the Creative Recovery pilot Project in the local community?</p> <p>Is the Pilot program recognised as part of the overall recovery response in your organisation and in the industry? Or is it seen more as an add-on?</p>

Collaboration	<p>Is this the first time you have collaborated with other organisations arts organisations in disaster recovery efforts (eg state government, arts organisations)? Has that collaboration been successful?</p> <p>Are you aware of any other collaborations that have been made as a result of the Creative Recovery program?</p> <p>Is the funding for your role due to end some time soon? What will happen then? How will the support continue?</p> <p>Have you seen evidence of new collaborations or alliances being formed because of the pilot? (eg, between you and others, or just between others).</p>
Without the support	<p>If the arts recovery initiatives were not available, what else could have supported communities in a similar way?</p> <p>What situation do you think individuals and communities would be in now if the Pilot project had not been available?</p>
Learnings	<p>What else can we learn from these models for future arts recovery initiatives?</p> <p>Do you think there is potential for arts recovery programs to be applied to other areas of community need?</p>