

Report to Arts Queensland and the Australia Council for the Arts:

Creative Generators -
Central and South West Queensland

ANNUAL REPORT 2012



Image: 1 Children enjoying the Flipside Circus Workshops at Baralaba

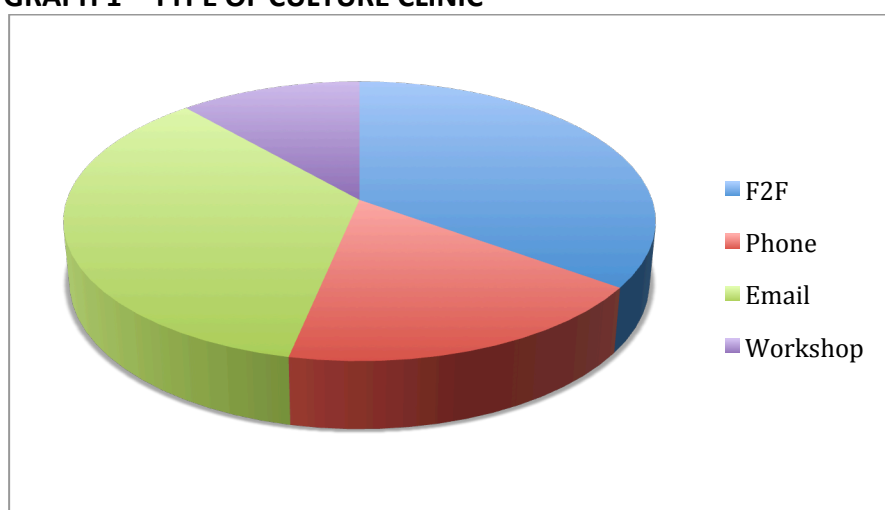
1. CREATIVE GENERATOR PROJECTS AND PROGRAMS 2012

a. Culture Clinics™

A total of 409 Culture Clinics for 1077 people taking 309 consultancy hours occurred in 2012. Although numbers of clinics have declined, enquiries have become more specific and targeted as people in our service regions have begun to understand more what Culture Clinics can offer. This leads to more meaningful conversations and concrete outcomes.

Culture Clinics are offered Face to Face, by phone and email and sometimes in the form of a workshops where there a multiple requests on a subject area. The vast majority are conducted face to face or via email.

GRAPH 1 – TYPE OF CULTURE CLINIC



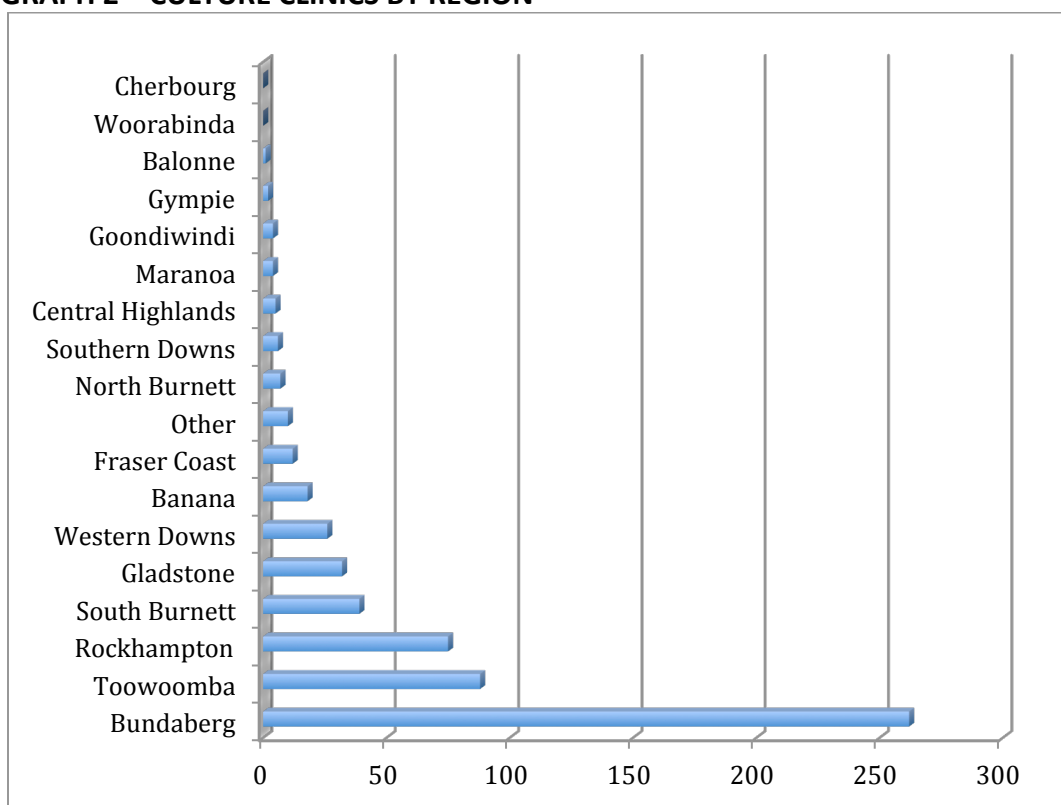
A higher volume of Culture Clinics occur in regions where additional investment from local government or through the employment of Creative Regions on additional projects. Therefore the Bundaberg region, Toowoomba region and Rockhampton region utilise the clinic system the most. Staff were located in each of these communities and were therefore more accessible. This was followed by the South Burnett, Gladstone, Western Downs and Banana Regions where additional projects took place in 2012. These projects allow for depth of engagement with communities and a building of trust with Creative Regions' artswriters.

TABLE 1 – CULTURE CLINIC REGIONAL BREAKDOWN

Region	Additional Projects	No. of Clinics
Bundaberg	Bundaberg Regional Council CCD Contract, CRUSH Festival Coordination, Regional Stages, Regional Writing, Arts and Cultural Strategy – 3 staff	262
Toowoomba	Range Independent Arts Festival, Collection Policy – 1 staff	88
Rockhampton	Creative Capricorn – 1.5 staff	75
South Burnett	Tractor Tattoo	39
Gladstone	Media Forum, Arts and Resource Sector Forum	32
Western Downs	Networking Forum	26
Banana	Banana Shire Stories Trail, Networking Forum	18

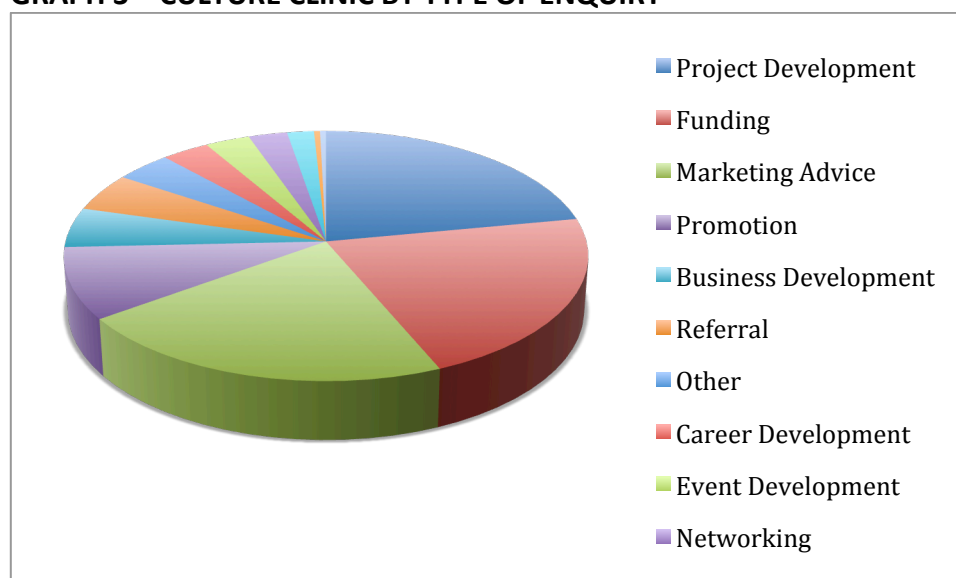
Fraser Coast	Networking Forum	12
Other	N/A	10
North Burnett	N/A	7
Southern Downs	Networking Forum	6
Central Highlands	Networking Forum	5
Maranoa	Networking Forum	4
Goondiwindi	N/A	4
Gympie	N/A	2
Balonne	N/A	1
Woorabinda	N/A	0
Cherbourg	N/A	0

GRAPH 2 – CULTURE CLINICS BY REGION



The main areas of enquiry this year were Funding, Project Development and Marketing (including social media).

GRAPH 3 – CULTURE CLINIC BY TYPE OF ENQUIRY



Many Culture Clinics lead to more intense levels of assistance. For instance, Sally Johnston, our South West Queensland (SWQ) Arts Officer in 2012, began discussions with a team of independent artswomen in Toowoomba through the Culture Clinic process. This led to the development of the Range Independent Arts Festival that Creative Regions then continued to support through allocation of Sally as a resource.

CASE STUDY: The Range Independent Arts Festival

The Range Independent Arts Festival was a series of curated events drawn together to showcase the vitality of the arts in Toowoomba.

Initially conceived to profile the Artist Run Initiatives that support emerging artists in Toowoomba's rapidly growing art scene, this event grew to incorporate many more local arts organisations and businesses.

Through workshops, artists' talks, exhibitions, film screenings, forums and creative parties the festival aimed to educate and engage new audiences with local contemporary arts practices and provide further opportunities for artists.

The festival was extremely successful in both highlighting the active arts scene to the general public and offering opportunities to develop the sector, from artists through to arts businesses. It connected all levels of the Toowoomba sector and helped to promote the growth Toowoomba is seeing further afield. Creative Regions supported this festival through assistance with program planning, promotion and funding advice.

b. Networking Events, Regional Service Delivery and South West Queensland Tailored Workshop Program

SWQ Arts Officer Sally Johnston is based in Toowoomba and was responsible for working with communities to develop a program of networking events, workshops and Culture Clinic time. These were planned in conjunction with the target communities to develop topics, to create efficiencies in travel expenses and make the best use of Sally's time in each region. These were all conducted between September and December 2012.

Marketing and Projects Officer Jess Marsellos, based in Bundaberg, coordinated an additional Media Forum in Gladstone. Creative Regions also assisted Artsupport Australia and the Australia Council for the Arts to coordinate a Central Queensland visit.

i. Gladstone Media Forum

Following Culture Clinic opportunities held throughout 2011, it was identified there was a need to connect the arts sector in Gladstone with local media agencies. Jess Marsellos worked alongside the Gladstone Regional Art Gallery and Museum (GRAGM) to attract media representatives to the forum. The event was held on Thursday 29th March at the GRAGM with the following presenters:

- Anita Theodorou, Channel 7 news reporter
- Meredith Papavasiliou, Gladstone Observer Editor
- Sophie Benjamin, Hot FM/Sea FM news journalist



Image: 2 Media Forum in Gladstone April 2012

The media representatives were asked to respond to the question – “How can local arts and culture stakeholders better interact with your media organisation?” and were asked to speak for 10-15 minutes and answer any questions the audience had on the issue.

There were 25 attendees from a variety of industries and organisations – including Banana Shire and Gladstone Regional Council staff, Gladstone Entertainment Centre, individual artists, Cr Maxine Brusche from Gladstone Regional Council, Queensland Alumina Limited community relations staff, Gladstone Regional Library, Creative Gladstone Region and Eisteddfod organizing committee among others.

The feedback was overwhelming positive. Nearly 60% of respondents said that the content was extremely useful and that the information presented was relevant to their needs. Many respondents to the survey said they would like to see another media forum with the other agencies represented and that they would like to see social media workshops brought to the region. Suggestions for any future forums included having a publicist come along and talk about ways in which to engage with media in creative ways as well.

Over 50% of respondents hadn’t heard of Creative Regions before this forum, so it was also a great awareness and relationship building tool, with many of them subscribing to Thrive e-news and becoming more connected to Creative Regions. There were three Culture Clinic opportunities, which flowed on from our presence in Gladstone.

ii. **Australia Council Visit**

In late April/early May, Creative Regions hosted Kathy Keele, CEO of the Australia Council, Fiona Maxwell from ArtSupport Australia, Arthur Frame from Artslink Queensland and several Arts Queensland representatives on a regional tour through Central Queensland to “take the pulse” of arts and culture on the ground.



Image: 3 Rockhampton Visit May 2012

The tour started in Bundaberg. The Networking Event was held at the Bundaberg Regional Art Gallery on Monday 30th April with more than 40 people from Council and the local arts sector attending. Our special guests made brief speeches and time was spent speaking one on one with local artists and arts organisations about their projects and issues important to them.

The representatives then travelled by car to Gladstone for a lunchtime networking event on Tuesday 1st May at the Gladstone Regional Art Gallery and Museum. There were approximately 15 attendees on the day of the event, with individual artists, Mayor Gail Sellers and Cr Maxine Brusche from Gladstone Regional Council, Creative Gladstone region members, Arts Council representatives among some of the attendees. Jess Marsellos did an interview with the Gladstone Observer regarding the visit, who published a wrap-up the following day.

On the same day, the group travelled to Rockhampton. From 3-4pm they attended an informal meeting at the Rockhampton Art Gallery with 15 representatives from the Local Reference Group for Creative Capricorn. Each representative was given the opportunity to speak about their artform area directly to Kathy Keele.

This was followed by a Networking Function at the Rockhampton Art Gallery where Creative Regions, together with Rockhampton Regional Council, entertained 40 guests from the local arts and business scene.

The response from participants at all three events was wonderful, with many of the stakeholders in attendance really appreciating the three guests taking the time to visit their town and discuss funding streams and ways in which they can take their projects and events to the next level.

iii. **LGAQ Public Art Workshop**

Shelley Pisani was asked to be one of the speakers at LGAQ’s first online forum on public art. There were 35 participants in this workshop. 70% of participants who responded to the follow up survey felt that Shelley’s presentation was very informative.

iv. Maranoa Region

The **Roma** *Let's Get Culturally Active: Cultural Networking Session* was initiated to encourage people to think about the benefits of public programming and being culturally active in the same way they would of being physically active. This session provided information on public programs and the benefits for individuals, organisations and the community. It also gave participants the opportunity to talk about what public programs they would like to see in the region and even start to develop program plans. The session was aimed at members of cultural groups, creative individuals and those interested in seeing the cultural sector develop throughout western Queensland.

The Maranoa Regional Council was very supportive of the session and supported it through advertising, promotions, venue and catering. 11 people attended this session.

The major outcomes were:

- A much greater understanding of what public programs are and the benefits for regional towns.
- Participants received a guide on how to plan and prepare public programs that complement the 'core business' of your organisation and target specific audiences.
- The chance to meet other like-minded people and many connected with groups for the first time.
- An understanding that it is not always about having the best spaces in your town, it can be just as important to get activity happening.
- The library service has now been working to develop and implement a 12-month public programs plan.

v. Southern Downs Region

The **Warwick Arts & Tourism: Cultural Networking Session** was developed to build from the recent successful festival period (namely Jumpers & Jazz Festival) and link with the development of Council's new Tourism Strategy. The sessions targeted members of the arts sector interested in exploring opportunities available through festivals and tourism as well as businesses interested in working with creative talent during festivals and the tourist season. Guest speakers Jules McMurtrie from Tourism Queensland's *Handmade in Country* Initiative and Karina Devein from Warwick's *Jumpers and Jazz Festival* Management Committee and Regional Gallery Director were extremely valuable to the session and offered quality information and advice.

The Southern Downs Regional Council was supportive with advertising and promotion of the session. The Warwick Art Gallery was also very accommodating with in-kind support with the venue and promotion. 15 people attended this session.

The group discussion revolved around the following:

What's already happening in the Southern Downs?

- Many festivals, tours and projects are happening within the region (i.e. Jumpers & Jazz, Apple & Grape, Killarney Fire Drum, Peace Festival, Amiens Art Tour, Music Festival Stanthorpe, Merivale, Glen Aplin events etc.)

What is missing?

- Commercial Art Space in Warwick
- Connection with Business
- Artist Run Initiatives
- Drivers and advocates
- Local networks
- Stories and images to create awareness

What could you do to be more involved?

- Not waiting for or relying on Council
- Develop ideas and put a plan together before approaching businesses (think about what is in it for them.)
- Collaborate with others

The major outcomes were:

- Connected many levels of the arts community (Tourism Qld – Handmade in Country, Warwick Art Gallery, Jumpers & Jazz committee, individual artists & artisans from Warwick and Stanthorpe, Council representatives.)
- Those who attended were please to meet other like-minded people in their area.
- New information provide by Tourism Queensland Handmade in Country initiative.
- New information on Jumpers and Jazz festival along with a case study on the benefit to artists.
- There was one offer by a businessperson of a space for new project or work to be shown to public and another development of a project that may include workshop and exhibition space in Warwick that stemmed from discussions from the session.
- Increase in the level of drive from the community to get up and do things for themselves.

vi. **Western Downs Region**

The **Dalby** visit included facilitating a meeting between council and members of the community who have expressed interest in being part of a new Art Gallery committee and the *Let's Get Culturally Active: Cultural Networking Session*.

The Western Downs Regional Council supported the visit through in-kind venue and advertising and promotions.

Sally provided a written report to the Western Downs Regional Council and the Dalby Art Gallery on art gallery development and the outcomes and priorities that were discussed in the meeting. 12 people attended this session.

vii. **Toowoomba Region**

The **Toowoomba** *Talk Big: Cultural Networking Session* was held at theGRID, a hybrid arts collective and artist run initiative in the Toowoomba CBD. This session provided an opportunity for creative individuals, groups and organisations to address the audience and share information about a project they are working on. The aim was to give people

a chance to promote their projects and connect and learn more about what is happening in the Toowoomba Creative Sector.

The Toowoomba Regional Council was very supportive of the session and assisted through advertising and promotion. In the past we have held our sessions at the Toowoomba Regional Gallery. TheGRID was chosen as the venue this year as it is a new vibrant centre and we were hoping to reach a broader audience by taking the event outside a local government run facility. This worked very well and gave people in the more 'established' or traditional arts scene an introduction to the new spaces in town and we captured a new audience in those who are more connected to the 'grass-roots' and emerging scene. Approximately 31 people attended this session.

The major outcomes were:

- Connected many levels of the arts community i.e.: TAFE, University of Southern Queensland, Empire Theatre, Toowoomba Regional Art Gallery, ARI's, individuals artists, dancers, community organisations, festivals, musicians.
- Those who attended were thrilled to have the opportunity to share details of the projects they were working on. This was of particular value for those who work individually, which can be quite isolating and they often have difficulty connecting with the broader sector.
- Those who attended were pleased to hear about other projects and what others were working on in the area. Many connected with organisation/individual/projects that they did not know about before the evening.
- 3 collaborations have already been planned from meeting at the networking session.
- Helped to build on the positivity and entrepreneurial vibe that is coming from the Toowoomba Arts scene at present.

viii. Fraser Coast Region

During Sally's visit to the Fraser Coast region she was able to meet with Council representatives and community volunteers at the Art Space and Museums in Maryborough and the new Art Centre at Hervey Bay. Unfortunately, her visit coincided with the opening of the new centre in Hervey Bay, which meant the initial plan for a Networking Session was replaced with one-on-one meetings. While the plan changed, there were still a number of positive outcomes from the trip.

The major outcomes were:

- Provided information and feedback on developments through Arts Queensland and other funding opportunities
- Connected the reps from Fraser Coast with relevant contacts from other regional areas for upcoming projects, exhibitions and networking opportunities
- Toured the new space at Hervey Bay and received valuable information about their plans for the future
- Toured all cultural spaces in Maryborough including gallery, museums and heritage buildings they are looking to develop as arts/cultural spaces incl. artist in residency projects.

- Connected face to face with cultural leaders which helped build on a relationship that had only previously been over the phone or via email.

ix. Banana Region

While on the road, Sally visited the Banana Region and council representatives in Biloela. Along with offering general advice on funding and project planning, they went through detailed plans for their upcoming Arts & Culture Policy review. Again, Sally found it extremely valuable to meet face to face to build on a relationship that had previously only been online. She was also able to offer advice on key contacts and examples of relevant projects in other regions that may be able to assist in the development of the cultural sector in the Banana Region.

The major outcomes were:

- Detailed plan and updated schedule for Arts & Culture Policy Review
- Information and advice on project planning and funding
- Connected reps from Council with key contacts and relevant examples of projects in other regions
- Offered advice and links to resources for the development of the new Art Gallery

x. Central Highlands Region

Whilst Sally does believe there were some positive outcomes from her visit to Emerald, it was not as successful as planned. Only 3 people attended what was supposed to be the Networking Session. She was still able to offer advice, again mainly on project planning and funding, to those who did attend and again it was good to be able to do this face to face. Sally connected with the Council representative, which was valuable in allowing her to understand the challenges they are facing in their region and offer advice where possible.

The major outcomes were:

- Provided information and feedback on developments through Arts Queensland and other funding opportunities
- Connected the Council with relevant contacts from other regional areas for upcoming projects, exhibitions and networking opportunities
- Toured all cultural spaces in Emerald including gallery, library and community arts space and public art.
- Connected face to face with Council rep which helped build on a relationship that had only previously been over the phone or via email.

c. Online Services

Since the employment of a marketing specialist in June 2011, Creative Region's online presence has improved dramatically. **Thrive e-news** continues to have a consistent open rate of 30% or above. Of those that open, the emails are opened multiple times with a 10% click through rate on information with funding and industry news as the most popular sections.

In February, Thrive was reformatted and this improved the open and click through rate by over 15%. There is a view to further streamlining of Thrive in line with the launch of a new Creative Regions website in February 2013.

TABLE 2 - THRIVE E-NEWS STATISTICS 2012

Send Date	Uniqu e Opens	Open Rate	Total Open s	Uniqu e Clicks	Click Rate	Total Clicks	Unsub- scribes
November	271	31.96%	657	61	7.19%	167	0
September	289	33.64%	735	82	9.55%	325	1
August #2	332	38.52%	985	125	14.50%	192	3
August #1	283	32.53%	902	69	7.93%	173	1
July	287	32.95%	771	77	8.84%	213	1
June	285	33.85%	826	64	7.60%	139	1
May	293	34.51%	931	87	10.25%	243	3
April	275	32.01%	728	84	9.78%	303	1
March	290	34.16%	859	85	10.01%	219	1
February	268	32.80%	697	77	9.42%	284	2
January	250	32.51%	676	79	10.27%	221	2

**Please note no Thrive e-news was sent in either October or December, as there was a shortage of staff and other major events on at this time.*

As part of our Bundaberg Regional Council Community Cultural Development contract and Regional Stages, we have introduced the Bundaberg Arts Network Blog. Jess Marsellos began facilitating a series of network meetings, which led to this blog for the sharing of arts sector news, previews and reviews. It now has a strong supporter base with over 8,500 views of the life of the blog (April – December 2012) and consistent figures of 40-80 views per blog post. There are 30 official followers but many more than this are engaging with the blog. This model is something that could be trialled in other areas in coming years.

Our other online services include our website with the Creative Industries Database, Facebook, Twitter and Vimeo. There are now 413 “likers” of the Creative Regions Facebook page, up from 254 at the end of 2011. There are 169 followers on Twitter and there have been 87 plays of the digital stories on Vimeo.

d. Local Government Engagement Project

Peta Jamieson was engaged as a consultant to conduct the Local Government Engagement Project. Peta facilitated sessions with the Creative Regions team to refine our menu of services on offer to local government outside of the Creative Generators program to work towards a sustainable model following the close of this program at the end of 2012.

Information was acquired through phone interviews with 11 target Councils. It should be noted that while the initial brief detailed that the project would target 13 Councils across the Central and South West regions, following the 2011 floods that have occurred in the south west it has been agreed that Balonne and Maranoa Regional Councils will not be included in subsequent stages of the project as the Councils and communities will be focussing on recovering and rebuilding after these events.

The Stage 1 Consultation Outcomes Report [Appendix 2] detailed that the following Councils may be most likely predisposed to developing a service agreement with Creative Regions:

- Central Highlands Regional Council
- Gladstone Regional Council
- Goondiwindi Regional Council
- North Burnett Regional Council
- Western Downs Regional Council.

Subsequent to this time the Local Government elections occurred on 28 April 2012. The outcomes of the election delivered significant change into the council chambers across the state, including the turnover of 43 out of a total 73 (i.e. 60 per cent) Mayors. The elections also resulted in a 41 per cent turnover of councillors across the state.

While it was previously considered that a number of service agreements may be agreed to with Councils, unfortunately, not only in part due to the outcomes of the elections but also questions regarding the value of proceeding to develop a service agreement rather than continuing to engage Creative Regions on a project by project basis, this was not achieved.

The recommendation from the consultant was therefore that, in future, as Creative Regions is engaged by a Council on a project by project basis, the service agreement template (currently used with Bundaberg and Rockhampton Regional Councils) be used and appendices added as new projects commence. This will enable more structured conversations to occur on an annual basis and/or as projects conclude. A further option is to engage new Councils later in the year once their internal arrangements have been operating for a period of time and new budgets delivered.

This process allowed Creative Regions to assess what various local governments require from Creative Regions going into the future and how to target the promotion of our services to them. It certainly rates Creative Regions' position as a consultant in the arts and cultural sector as high in the eyes of local government.

Reports on both phases of this project are attached as appendices.

e. Arts and Resource Sector Forums

The idea of Arts and Resource Sector Forums was born from feedback at Culture Clinics in 2011 where many in the regions impacted by the resource sector did not feel they were tapping into potential partnerships or funding options for arts projects from that sector. Initially, it was felt that a forum in Gladstone and Chinchilla would be ideal based on feedback from Culture Clinic clients.

While some intelligence was gathered at the start of the project from Creative Regions staff that had some engagement with representatives from the resource sector, it took considerable effort to identify key contacts to gauge interest in arranging a forum in both Gladstone and Chinchilla.

Once contact was made with key community relations managers/officers, discussions occurred to determine the level of support for a forum to be organised and whether the resource sector and their representatives would be interested in attending, presenting and engaging with members of the arts sector.

While a number of the resource company representatives based in Gladstone supported the work being undertaken and idea of potentially organising a forum, they felt they already had good connections with key members of the arts community and good engagement opportunities already available for all sectors of the community to become aware of their programs and initiatives. Due to these factors it was difficult to secure a high number of resource companies to participate, however, ultimately Rio Tinto and QGC agreed to attend and present at the Gladstone forum. Contact was made with the GRAGM, Gladstone Library via the Gladstone Regional Council and Creative Gladstone. Representatives from these organisations were very helpful in planning for the forum and also ensuring the event was well publicised.

The Gladstone forum was held on 28 August from 10.15am-2pm at GRAGM. Approximately 25 people attended the forum. Representatives from Rio Tinto (Jorelle Gove, Grants Officer) and Queensland Gas Company (QGC) (Patrick Hastings, Social Performance Manager) presented at the forum and participated in informal one-on-one sessions during the lunch period.

While an evaluation form was provided for attendees to complete, no completed forms were submitted to provide an opportunity to complete a quantitative analysis. However, from a qualitative perspective on the basis of the comments received after the forum, attendees advised they were happy with the information provided and, in particular, opportunity to ask one-on-one questions with the resource company representatives.

In relation to the proposal to organise a forum in Chinchilla, the resource companies contacted were not interested in attending a forum in Chinchilla, again because they felt they were already well engaged with the arts sector. Contact was made with the Western Downs Regional Council's Cultural Coordinator in early July 2012 who questioned the value of having the forum particularly as similar sessions were already organised by the resource companies, although not particularly targeting the arts sector. She also believed the community was displaying signs of high community fatigue due to the recent number of engagement opportunities (not only due to the resource companies but also because of the recent engagement that had occurred regarding Council's draft cultural plan). The officer challenged whether the forum should instead focus on having strategic discussions/conversations regarding the need for better engagement by the resource companies prior to seeking state government support to proceed rather than purely operational type discussions where she perceived "buckets of money" were provided to the community after the main strategic conversations had already occurred. However, this work would have been far more in-depth than the budget for the forums would have allowed.

During subsequent discussions with the Creative Regions team regarding the feedback received from members of the resource sector and Council, it was determined that it would not be worthwhile proceeding with a forum in Chinchilla. However, at a later stage once the Gladstone Forum had occurred it was agreed that the option of a Toowoomba forum would be explored.

While some initial work was undertaken to review the potential of organising a forum to be held in Toowoomba, a decision was reached by Creative Regions that this idea will be put on hold until further feedback was provided by the resource sector who were already

planning an Expo later in the year. It is our understanding that this did not occur and therefore the opportunity to advocate for the arts sector was not provided.

This project certainly highlighted the difficulty in engaging with the resource sector as project partners, sponsors or donors to projects that would match with company goals and provide great benefits to their communities. Often the funding programs on offer are for smaller amounts of money and target specific social issues, which sometimes makes it difficult for the arts sector to fit with their guidelines. In some cases, the larger dollars seem to be allocated at a much higher-level strategic discussion with committees made up of government and community representatives with priorities that do not include the arts.

f. CQ Circus Project

The 2011 Creative Generators program for Creative Regions included resourcing the concept development for the CQ Circus Project – a cross-regional partnership between Creative Regions and CQUniversity's Widening Participation Team. CQUni invested over \$6,500 in the initial concept development in supporting 27 Indigenous students from Eidsvold and Baralaba to attend a circus workshop and performance



Image: 4 Eidsvold Workshop

in Bundaberg in June 2011. The results of this led to a successful application being made to Arts Queensland for a 6-week residency with two trainers from Flipside Circus in October and November 2012. Funding totalling \$77,981.20 was received for this project.

Creative Regions continued to work with CQUniversity to establish a residency program in Eidsvold, Woorabinda, Mt Morgan and Baralaba. These communities were chosen for their high proportions of Indigenous students and the social issues faced by these rural and remote communities.

In summary, Flipside Circus visited each community and offered 2 weeks of workshops for school students leading up to performance opportunities. The project was considered to be extremely successful with the participating children, teachers, trainers and staff recognising the benefits that the circus had on children from these communities. Children were provided with an opportunity to feel success and enjoyment at what they were doing. They expressed enjoyment and enthusiasm for their circus workshops and performance opportunities. The total attendance at the workshops and performances was 2,674.

Through Creative Capricorn, the relationship between Flipside Circus and the Mt Morgan community will continue.

g. IAMCQ Support

The Indigenous Arts Mob Central Queensland (IAMCQ) was an informal collective resulting from the *Cross Culture: Creating on Country* Project and the Creative Regions coordinated visit to CIAF in 2011. Creative Regions offered support to key players who wished to formalise the organisation, however, they could not get enough internal support to achieve this.

Since that time, Creative Regions has been offering advisory support to a collective of artists and artswomen keen to encourage the ongoing exchanges between Central Queensland based Indigenous artists and Maori artists from the Te Tai Tokerau Maori Arts Collective. A proposal is in development for a 3-year strategy to build opportunities for Central Queensland Indigenous artists and potentially extending to include Indigenous artists from other countries now residing in Queensland.

In addition, Creative Regions has facilitated the development of a new exhibition of Indigenous artists, following on from the support provided in 2011 in terms of supporting a group of artists to attend CIAF. This initiative is supported by Arts Queensland's Backing Indigenous Arts Program. Sandra Aidon was engaged as a curator and visited as many of the previous cohort of artists as possible as well as a few additional artists, with a view to understand their professional development needs and capacity to be involved in a collaborative exhibition. A full report was generated with a matrix of professional development needs. Creative Regions provided the report to Arts Queensland who were comfortable with CR making final decisions on the artists to be included in the exhibition. 8 artists were invited to become part of the exhibition, which will be shown in Rockhampton during the 2013 ARTICULATE Regional Arts and Culture Conference. The exhibition will centre around the dingo and the various interpretations of the animal's significance through language and culture. Artists come from a range of language groups from Gympie through to Rockhampton so the exhibition will be a great demonstration of the diversity of Indigenous cultures from the broader Wide Bay and Central Queensland regions.

h. Artist in Residence Management Model for Central Queensland

Since the inception of the Creative Generators program, communities have referred to the potential for Artist in Residence (AIR) programs. Several spaces emerged in the Central Queensland area as distinct possibilities for developing further programming including:

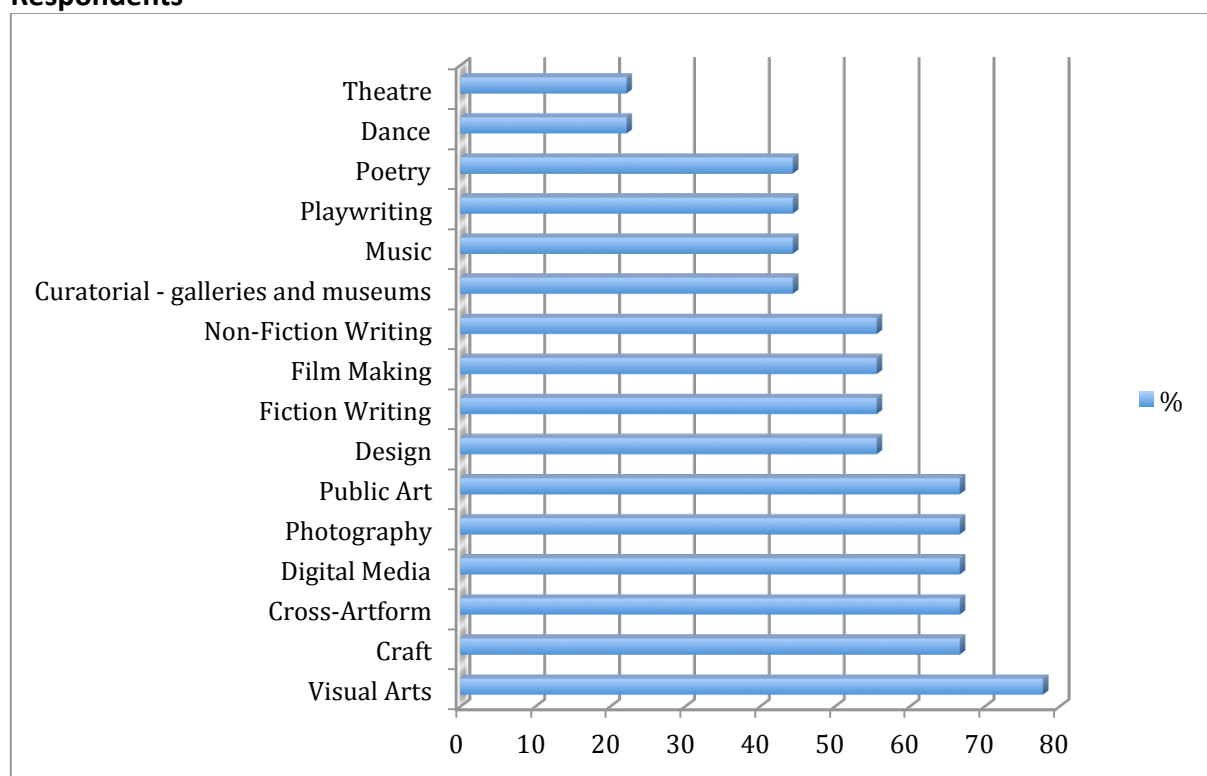
- Bundaberg Regional Art Gallery (BRAG) – has previously hosted residency programs but due to budget cuts an limited human resourcing, only small scale projects in line with exhibitions has continued. They have an onsite fully furnished apartment and workshop facilities.
- Vintner's Secret Vineyard (Childers) – host an annual residency as part of the Crush Festival in October. They offer bed and breakfast style accommodation along with workshop facilities.
- Fraser Coast Hinterland Artspace (Bauple) – an emerging artspace being developed by the community in conjunction with the building's owners. A bedroom and bathroom had been installed adjacent to the gallery space with verandas for workshops.
- Gatakers Artspace (Maryborough) – has an area that can be converted to an onsite apartment if the Council would consider the installation of a firewall.
- Walter Reid Cultural Centre (Rockhampton) – has several apartments along with many multipurpose spaces.

These facilities all have the capacity or potential capacity to host AIRs with onsite accommodation. There was also a lot of interest from people wanting AIR programs to happen tapping into other resources to host the artist.

An online survey was conducted to map issues pertinent to AIR programs in Central Queensland. There were 16 respondents to this survey, 11 of which had existing artist in residence programs in their respective communities including Bundaberg, Rockhampton, Fraser Coast, Western Downs (SWQ) and Gympie. 44% of these programs were not active on a regular basis.

Respondents were also asked to indicate the artform areas that their residency programs concentrate on. There was a wide variety of artforms across the respondents.

GRAPH 4 – Percentage of Artform Areas offered by AIRs as Indicated by Survey Respondents



Only 1 of the respondents indicated that their AIR program had a policy or any procedures/guidelines. There were 2 AIR programs with an application form. 57.1% indicated that sourcing funding was a major challenge for running their program. This was followed by 28.6% saying that marketing was an issue, with 14.3% indicating that sourcing quality artists, improving facilities and managing the program were challenges. However, 71.4% said their major challenge was not having a formalised program. These questions were asked to ascertain where support might be needed from Creative Regions.

Attempts were made to follow up with all Central Queensland based AIR programs that responded to the survey. However, many factors influenced how each previously mentioned program would be able to participate.

- BRAG has had no manager for the last 9 months, straining available resources and ability to take on additional projects. There has also been a very limited budget for AIR programs in recent years and staff do not have the time available to seek funding for what is seen as additional projects.
- Vintner's Secret Vineyard's owner had a stroke in the latter half of the year. However an offer for assistance with formalising their program and developing financial models and funding options still exists. Follow up is pending the return of Shelley Pisani from maternity leave.
- The Fraser Coast Hinterland Artspace is owned by a local family who have struggled to have tourism based initiatives approved by local government. They therefore felt they had to pull out of offering the Artspace until further notice.
- Gatakers Artspace is a Fraser Coast Regional Council initiative. It is believed that due to funding cuts to arts and cultural programs post election have meant that new programs and the infrastructure needed to develop their AIR Program is on hold. However, staff were not easily contactable prior to Shelley Pisani going on maternity leave to confirm their situation.
- Council representatives in Rockhampton believe that the Walter Reid Cultural Centre is already well utilised, especially with the introduction of the Creative Capricorn initiative in 2012. They therefore felt that continuing participation in the CQ AIR Project was not necessary.

Other respondents to the survey not linked to facilities included representatives of schools and arts organisations.

There are several major challenges facing the successful running of AIR programs in Central Queensland.

- There are limited human resources with the time, drive and skills to develop and implement AIR Programs. There is a lot of interest in AIR projects in schools and with community organisations, but it seems there is no one to prioritise taking the ideas and make them a reality.
- There is very limited operational funding with local government and privately run AIR programs to run a regular program of residencies.
- Funding for an ongoing program is very limited and encouraging artists to apply for their own funding is an unreliable way to continue a program. Again limited human resources have meant that tapping into philanthropic means has not been happening.

Our recommendations going forward are therefore:

- Continue to assist AIR programs to develop policies and procedures where requested
- Offer training to potential AIR "drivers" in developing projects, sourcing funding and implementing projects
- Seek partnerships with established AIR Programs in Australia or overseas to offer work experience for interested drivers
- Promote Creative Regions as a potential project manager to conduct projects that can set an example to communities of the benefits of AIR Programs and train future local drivers to continue the work

An extension to this project was Shelley Pisani's research visit to the United Kingdom in June/July 2012. She successfully sought funding through the Career Development Grant program of Arts Queensland to visit 9 AIR Programs to investigate potential for exchanges

and projects to tap into an upcoming European Union funding opportunity and to better understand the different ways of offering AIR Programs. There were many possibilities for ongoing partnerships with these programs. A full report on this visit is included in Appendix 4. Shelley Pisani's maternity leave has impeded follow up with these potential links; however, discussions will resume upon her return to work in April 2013.

i. **Tractor Tattoo**

The concept of Tractor Tattoo evolved out of Creative Generators workshops in the South Burnett region in 2010 and 2011. The region was looking to develop an event that celebrated the identity of the region and drew on the wealth of creative talent in the region.

Creative Regions developed funding applications for the project as part of its Creative Generators role, attracting successful funding from the Regional Arts Fund (\$28,700), Australia Council – Community Partnerships (\$19,320), Arts Queensland – Creative Communities (\$49,130) and South Burnett Regional Council RADF (\$10,000). Some of this money was used to employ Creative Regions to coordinate the project in conjunction with the Arts, Culture and Heritage Committee.



Image: 5 Yarn Bombing as part of the month-long celebration

Leading into the main regional arts festival on September 15, the South Burnett community celebrated the arts with a month long string of events showcasing exhibitions relating to tractors and a musical performance based around the Tractor Tattoo 2012 theme. The month launch opened with a mixed-media exhibition of 'Tea and Tractors' at the Kingaroy Information Art and Heritage Precinct, by local arts group Jumping Ant Arts. The Month of September also saw a Tractor-centric display held at the Wondai Heritage Museum, an exhibition featuring Tractor Art opened in Blackbutt and an exhibition pertaining to Tractors, was held at the Wondai Art Gallery. Murgon Photographic Club displayed Tractor Photos in the library and the Wondai Art Gallery and Winds of Change Gallery in Nanango held children's activities.

A major highlight on 1 September was the 'Yarn Bombing' of a Tractor, which involved arts groups from across the South Burnett crocheting and weaving pieces and then joining them all together to cover an old 1939 Allis-Charmers tractor.

Working towards a multi art form performance, Tractor Tattoo 2012 engaged the community by teaching people how to play the instrument, involved visual and performing arts groups from Kingaroy, Nanango, Blackbutt and Wondai; challenged and diversified the repertoire of our choirs and community musicians; and engaged with non-arts organisations. Several meetings and workshops involving Composer Peter Rankine were

held with musical groups (instrumentalists and singers) from all over the region to ensure the instrumental side of the festival was of high quality. Peter composed a unique piece of choral and instrumental music for choirs, mass band and tractor for the concert to unite with instrument designer Steve Langton's peculiar piece of art.

Jumping Ant Arts Inc, Kingaroy State High School, Woodworkers, Wondai Art Gallery, Wondai and District Band and Kingaroy Photographic Club all received funding from the Regional Arts Development Fund (RADF) to conduct workshops (with a tractor theme), aimed at extending their group's current skill base.

Children from all over the South Burnett were invited to submit their '*Magical Musical Drawings*' of a tractor with competition entries being distributed through school networks, libraries, Visitor Information Centres and via local media.

A region-wide competition titled "Gathering of the Tractors" sponsored by Stanwell, South Burnett Regional Council, CROW-FM and southburnett.com.au, invited Not for Profit organisations to decorate pre-cut tractor templates for the chance of winning \$1000 for their organisation. The winners of the competition were Nanango Art Society plus the four \$100 runners-up: Murgon State School, Coolabunia State School, Art Geckos and the Go Getta Girls.

In the 2011 development stage, it was noted by the Tractor Tattoo 2012 steering committee that on the same weekend in the region, the 'Kingaroy District and Vintage Machinery' rally was on. A meeting was held where both groups agreed their events could benefit through joint promotion. The groups promoted each other at events leading up to the Tractor Tattoo and collaboratively held a week-long display in the local Kingaroy shopping Mall.

The Tractor Tattoo 2012 main event *featuring the World Premiere of the Musical Tractor* was opened by South Burnett Mayor Wayne Kratzmann and "piped in" by Highland piper Ross Page. For the next two and a half hours, a procession of local bands, singers and actors drawn from all parts of the region



Image: 6 Steve Langton performing with Mongrel at the Tractor Tattoo

entertained the crowds on two stages. They included the Wondai & District Band; soprano soloist Sue Dowideit-Reiger, the South Burnett Youth Choir, The Clan, a massed junior band, Sing Australia, the South Burnett Chorale, the Kingaroy State High School Stage Band and actors from the Nanango Theatre Company. There was even a percussion solo on rubbish bins! Then Steve Langton – who put "Mongrel" (the Musical Tractor) together, got on stage with members of his family to give the tractor its world premiere performance. With professional sound and lighting, the

tractor took part in a solo performance and was also central to a four-part piece composed by Peter.

“Mongrel” the tractor is now part of the region’s collection. The project has become the focus of a tourism initiative throughout the remainder of 2012 with cross promotion planned at the South Burnett’s major festivals and events. Thus far the tractor has been part of community events such as the Wondai Garden Expo on 29 & 30 September and the Nanango Mardi Gras on 13 October. The “Mongrel” also showed up at the Under 8’s Day in Nanango where Tractor Tattoo 2012 “Tattoos” were handed out by South Burnett Regional Council staff.

Overall, an audience of more than 1000 were attracted to the range of arts programs on offer. More than 120 people from 41 organisations in the region participated actively in the project.

j. Banana Shire Stories Trail

Creative Regions has been working with communities in the Banana Shire and particularly with the RADF Committee since 2009 to develop cultural tourism trails. They were selected as a Strategic Project and received additional support in 2011. In 2012, Creative Regions continued to support the project through the Creative Generators program.

In 2010, it was identified at a Creative Regions workshop in Biloela that the way forward in commencing the Banana Shire Stories Trail was to start with a series of public artworks in each major community and the development of consistent branding for the trail. In late 2011, Shelley Pisani ran a workshop with community representatives to recommend standard public art processes including the formation of a Public Art Advisory Group and the development of Artists Briefs.

Phone and email support continued into 2012 as each of 9 communities in the Banana Shire region called for Expressions of Interest from artists. A series of very high calibre proposals were received and assessed by a Public Art Advisory Group with representatives from Council, enterprise organisations, arts organisations and each participating community. Once these artists were selected, the support from Creative Regions centred on financial and funding strategies and the prioritisation of projects as the total commitment for these projects is nearly \$1.5 million.

Shelley Pisani spent two days in Biloela in May. A meeting was held with Council representatives who had raised concerns about Council’s role in public art and the required financial commitment. Shelley was invited back to speak to Council in August and give a presentation about public art and the Banana Shire Stories Trail project in conjunction with project Coordinator Jane Gray. Further meetings were held to discuss funding options and the development of a prospectus to acquire philanthropic support. This prospectus had been recommended by Fiona Maxwell from Artsupport at a teleconference held with Shelley Pisani and Jane Gray.

Shelley again visited in August to present to Council, particularly in relation to the importance of having a public art policy (it was then being considered by Council) and developing maintenance programs for public art. At a project team, the final concepts for each project that had been submitted by artists was discussed and the available resources

for each project mapped. Potential financial and in-kind support for each project was also mapped in order to help identify the most project-ready communities. Priorities were then given to each project and potential funding sources mapped.

Shelley Pisani went on maternity leave in October, however prior to that, the following had been achieved by the Banana Shire Stories Trail project team:

- Logos and branding in draft form
- Finalisation of artist concepts for each town
- Funding and philanthropic strategies mapped

The team has since been tasked to complete the prospectus to promote the project for philanthropic support and to train community representatives on how to seek that support. It has been a long gestation for this project and although some enthusiasm from the project team is waning, especially with the scrapping of the art+place program, they are continuing to work towards the goal of 9 public art projects.

k. Professional Development and Networking Activities in 2012

Rod Ainsworth attended many networking, opportunities forums and conferences in 2012 including:

- APACA Conference in Darwin
- NARPACA Conference in Brisbane
- Presented at the *KUMUWUKI/Big Wave* RAA Conference in Goolwa - one panel session on major arts initiatives (about Creative Capricorn) and the other panel session on the Cultural Leadership Program we were involved in (with Peter Matheson) in 2011.
- Presented at a S2M session in Brisbane

Shelley Pisani and Sally Johnston attended the Creative Generators meetings organised by Arts Queensland in February 2012.

Shelley Pisani also travelled to the United Kingdom to research Artist in Residence models and develop relationships for future projects as mentioned in 2h of this report. Additional funding was successfully sought from Arts Queensland's Career Development Grants to support this.

Jess Marsellos participated in the following:

- *Crowdfunding Roadshow* presented by Artsupport Australia in Brisbane
- *Philanthropy Masterclass* presented by Artsupport Australia in Sydney
- A week-long Media Famil and Training with Jane Balkin PR and Marketing, Brisbane

Sally Johnston also participated in the following:

- *Making Culture Count*: Rethinking measures of cultural vitality, wellbeing and citizenship International Conference, Melbourne in May 2012

2. KEY PERFORMANCE INDICATORS 2012

a. Number of participants accessing Culture Clinics™ – target 120 per half year

The Creative Regions team were effective in achieving the target for Culture Clinics this year. As stated previously, there were 409 clinics over the year, with 237 of those occurring in the second half of 2012.

b. Attendance at Networking Events – target 10 per event

The following Networking events and workshops were held:

- Gladstone Media Forum – 25 attendees
- Australia Council Visits
 - Bundaberg – 40 attendees
 - Gladstone – 15 attendees
 - Rockhampton - 55 attendees
- Roma Lets Get Culturally Active – 11 attendees
- Warwick Arts and Tourism – 15 attendees
- Toowoomba Talk Big – 31 attendees
- Dalby Lets Get Culturally Active – 12 attendees
- Hervey Bay – cancelled due to clash with opening – Culture Clinics held instead
- Central Highlands – 3 attendees

All bar one of the events exceeded the target of 10. Further details are provided in section 2b of this report.

c. Increased level of subscription to Thrive – target of 1000

There were 881 subscribers as at November 2012. This is an increase from December 2011 of 66. The target was not met in this case; however, with the change over to a MailChimp system, many old addresses and duplicates were weeded out of the system, reducing the original number of subscribers. Feedback from subscribers consistently highlights the value of the online newsletter.

d. Increased number of Creative Industry Database members – target of 150

As at the end of November 2012, there were 187 listings on the Creative Industries Database. The revitalisation of the Creative Regions website in February 2013 aims to increase the use of this tool and extend its capability.

e. Feedback from participants on regional service delivery

“Jess,

I met you at North the other day when you were helping Sam McKenna apply for a grant for the Art school. Thank you so much for helping her. We are very excited that she was successful with the grant and is now off to Townsville.

Also, thank you for helping Petrina and Megan with the year 10 street art exhibition. The opening was fantastic last night. It was wonderful to see so many people attending.”

Robyn Kent, Bundaberg North State High School RE: Culture Clinic Assistance

“In 2011 ACT got busy applying for funding for this Flood marker project. We applied to Creative regions for *Splashing back!* to be a Strategic project. As it turned out we received something much more valuable than grant money. When we were selected as a strategic project, we were given assistance and guidance by Creative regions. On 5 December 2011 Shelley Pisani visited Toowoomba for a three-hour strategic planning workshop. We presented our plans, the map of sites. Interactions with Shelley were very useful in our planning and made a huge difference.

The MOU she gave us was the first such document I had seen and we used this as a template to formalise agreements in delivery of the project.

This was the start of a fruitful and productive relationship of great value to ACT in the long term.

Shelley Pisani's planning workshop on 5 December 2011 lifted the ACT committee's understanding of what is required in terms of best practice for delivering a public art project. Shelley clarified selection by an independent panel the Public Art Advisory Group (PAAG). She also gave some advice, which helped us gain ROCCO status this year.

In December 2011 we had just discovered that we were not successful with the RAF Grant to pay the artists. The lack of success related to conflict of interest with the committee volunteers doing the in-kind work also involved as artists. Creative Regions and ARSLINK both agreed that the PAAG process would allow the committee to also be involved as artists...

At this stage we did not know the outcome of the Flexible Recovery Fund grant, our major grant (although we were supposed to be informed by November 2011). In January 2012 we were notified that we were not successful...

Shelley helped identify alternate sources of funding and prepared a project budget broken down into the four grants: RAF, DDP Arts Qld, Flexible Funding for community launch, and RADF for QR Codes. These four grants were successful and we are now delivering the project.

Shelley also provided valuable liaison with TRC [Toowoomba Regional Council] because of Creative Regions working with the Public Arts Policy.

Shelley's advice in terms of the project planning continued after this workshop. It was very useful in an ongoing way for *Splashing back!* to be selected as a Creative Regions Strategic project in 2011 as this gave the project higher status."

Jennifer Wright-Summers, Arts Council Toowoomba – Extracted from written report RE: *Splashing Back Project*

"Dear Rod, Shelley, Jess and Kym,

A huge thank you from all of us for your amazing work hosting Kathy, Chris, Arthur and myself this week. We were delighted at each stop with the good turnout and great organising. Each meeting was different – reflective of the individual challenges and opportunities for each artistic community, and the wider community dynamic. It was great for us to be able to share information, but more importantly to hear about issues and projects from people directly.

The best outcome for us was the opportunity for locals to network, forge connections and hopefully create future collaborations. We hope that in that sense the trip was useful for you all and your work as Creative Generators as well. I know some groups said they had never met formally, others have been activated to take things to a new level, and many will be thinking about a range of ways to fund programs that have been bubbling along quietly for a while.

The four of us will individually and collectively think through what we've learnt this week and will be sure to keep you posted on ideas or further connections. Thanks also for the spectacular weather – there were several idyllic waterfront vistas along the way that nearly caused a stop to the entire trip!

Warm regards,
Fiona"

Fiona Maxwell, Artsupport Australia RE: Australia Council Visit

"Fantastic trip with lots of great input from such a wide range of the community. Very useful to see things in situ and to be able to ask questions, be asked questions and strategize a bit. Thanks for your organisation and hosting – we really appreciated it. I look forward to staying in touch."

Best Regards,
Kathy"

Kathy Keele, Australia Council for the Arts RE: Australia Council Visit

"Dear Shelley, Rod and Jess,

Many thanks for organising a great event last night, the Gallery was very pleased to be able to host such an event.

I did hear from several artists that they felt it was a very positive opportunity to be able to discuss projects with the 3 guests.

It was also good to learn about the programs that are out there.

Thanks also to Judy for being our speaker for the evening and officiating proceedings.

Thanks again,
Roana"

Roana O'Neill, Acting Manager Cultural Activities, Bundaberg Regional Council RE: Australia Council Visit

"It's easy to underestimate the effect of having Creative Regions 'seeding' out of a regional context.

We'd be mad not to appreciate visitors like Kathy Keele or Chris Meade but, at the core, they have no choice but to interpret our needs from their context. There's always that degree of separation from our reality.

Creative Regions lives our reality – distance, isolation, funding limitations, visions of untapped and unimagined potential. You have no idea how encouraging it is to talk the same language."

Diane Esmond, Bundaberg Writer – on AQ Blog

"Creative Regions (CR) has broken the mould. As an organisation with its roots firmly in social inclusion and the best principles of community cultural development CR has opened up new areas of engagement and sustainability which others would do well to emulate. It brings maturity, pragmatism and innovation to its relations with government and business. It has positioned itself as the provider of creative solutions in linking social inclusion to regional economic development. It is indeed a model for the 21st Century."

Jock McQueenie, Independent Consultant

f. Key project and service delivery outcomes documented through digital stories

Digital stories are provided in addition to this report. They include stories from:

- **Jane Gray** – Banana Shire Stories Project
- **Jennifer Wright-Summers** – Splashing Back Project with Arts Council Toowoomba

- **Jane Iszlaub** – Tractor Tattoo – South Burnett Region
- **CQCircus** – Debbie Wilks, CEO

g. Development of a CQ Artist in Residence Management Model

As detailed in 2h, the outcome from the year of researching a management model has led to the conclusion that Artist in Residence Programs are not occurring as regularly in Central Queensland as venues do not have the resources to fully fund and coordinate these programs. Therefore, a role for Creative Regions going forward is to assist in facilitating the development of Artist In Residence Projects and providing a coordination service to these projects.

h. 6 tailored training programs delivered in South West Queensland

As explained in 2b, the networking events and workshops were combined to create cost efficiencies and provide better quality outcomes for attendees. See 2b and 3b for details.

3. OTHER OUTCOMES

a. Turtleway Artscape Project – Gladstone Region

The Turtleway Artscape Project was selected as a “Strategic Project through the Creative Generators Program of Creative Regions in 2011. A consortium of community drivers including artists, Councillors, representatives from service organisations, schools and the Boyne Island Smelter were all keen to see a trail of public artworks developed along an existing walking track in Tannum Sands/ Boyne Island.



Image: 7 The unveiling of Rosemary Anderson's "Kangaroos" at Tannum Sands in April

Creative Regions assisted by helping to identify potential projects, artwork themes and processes as well as prioritising projects. Funding sources were also recommended.

Creative Regions are pleased to report that the first artwork was launched in April 2012. The sculpture of kangaroos was produced by local artist Rosemary Anderson.

b. Floodmarker Project (now known as Splashing back) – Toowoomba Region

The Floodmarker Project was also selected as a “Strategic Project” in 2011. The project has involved identifying sites in the Toowoomba CBD where businesses were impacted by the 2011 flood. Artists would then be chosen to develop artworks that respond to the stories of those businesses and produce mosaics to be installed onsite. A QR Code trail will also be developed.

Creative Regions provided advice through a workshop and ongoing phone and email support to assist Arts Council Toowoomba in successfully applying for funding from the Regional Arts Fund

and Arts Queensland to stage their arts-led recovery project. Applications for funding had been made previously which had been unsuccessful. The workshop helped Arts Council Toowoomba to build a project plan and appropriate public art processes including the formation of a Public Art Advisory Group and process for selecting artists that was transparent.

Creative Regions is pleased to report that this highly successful project involving mosaic workshops, partnerships with businesses, the creation of new work and the development of a new cultural tourism product, will be launched in April 2013.

c. AQ BLOG

Both Rod Ainsworth and Shelley Pisani contributed articles to the AQ Blog in 2013. Rod wrote “A wish-list for music in 21st Century Queensland”, describing his wishes for an extraordinary Queensland, one where music, education and community are interconnected, and learning is experiential, social and fun. Shelley was asked to write about “Working Regionally” – her learnings from working with regional communities through the Creative Generators program.

<http://www.arts.qld.gov.au/blog/index.php/a-wish-list-for-music-in-21st-century-queensland/>

<http://www.arts.qld.gov.au/blog/index.php/working-regionally/>

4. SUMMARY OF LEARNINGS FROM CREATIVE GENERATORS OVER 4 YEARS

Creative Regions was a company in its infancy in 2008 when a bid was put in to host the Creative Generators Program in Central and South West Queensland. Successfully gaining this contract meant that Creative Regions could trial new models of working in regional Queensland. At first we based this on 12 months of working on a contract basis with the Bundaberg Regional Council – Culture Clinics and project-based work. This model and our ways of thinking have evolved over time and in response to communities, the arts sector and project outcomes.

We have learned:

- Earning the respect of regional communities takes time and long-term commitment. There must be a face-to-face presence in communities to demonstrate that commitment and be valued by them.
- The biggest challenges for working regionally are distance, cost of travel and time, especially when servicing a region that includes 17 local government areas.
- Artistic quality can have many and varied meanings to different communities. This is an outcome lacking in some regional projects and it is important to demonstrate the benefits of lifting the artistic quality.
- It is essential to be flexible and adaptable when working regionally. Each region and each community in a region has different needs and desires and these must be understood and respected. Regional, rural and remote communities also face a different set of challenges that can impact on projects including flood and drought which means that lateral thinking is important.
- Pointing people in the direction of relevant resources such as funding, like organisations, artists or peak bodies and providing advice on how to engage with this is vital for regional communities.
- True depth of engagement is achieved through projects that actively engage local people in all aspects of the project, leaving a lasting legacy of skills, knowledge and/or resources.

- Documenting projects through photography, film, digital stories and feedback is essential in promoting outcomes to communities and the broader arts industry. Successes need to be celebrated and promoted.

Based on a re-evaluation and a series of strategic planning processes, a new strategic plan has been developed that focuses on placing Creative Regions in the role of a producer of new work in partnership with communities rather than the provision of services as per the Creative Generators model. In this regard, Creative Regions has achieved S2M funding for 2013 through Arts Queensland and has been shortlisted for Australia Council's Key Producer funding.

The company will continue to operate across three divisions:

- THE REFINERY – Arts Production
- THE FOUNDRY – Digital Arts
- THE DISTILLERY – Arts Management and Consultancy

Creative Regions thanks Arts Queensland and the Australia Council for the Arts for the opportunity to make a mark in Central and South West Queensland and we look forward to ongoing discussions about developing new and exciting work out of regional Queensland.

5. APPENDICES

APPENDIX 1 – Promotional Flier Prepared for Local Government – Cover Page

Introducing... *Creative* **REGIONS**

Creative Regions is a not-for-profit arts management and production company engaging with regional communities that offer a range of services across arts, culture and heritage portfolios including:

- Producing new work
- Sector Development
- Culture Clinics™
- Public Art Strategic Planning
- Strategic Planning/Policy


The primary approach adopted by Creative Regions is built on building trusting relationships with key partners, particularly Councils, and demonstrating the potential of the arts through realising and implementing strategic projects.

This approach has proven to be an effective model of regional community engagement in Central and South-West Queensland as is demonstrated by the examples provided.

1. Producing new work

The development and production of new work on behalf of a client (such as Council) enables Creative Regions to develop and implement programs and projects as part of a specific strategic plan (i.e. Cultural or Community Plan). This then aligns with a Council's Corporate plan and community vision. Current examples include:

- Rockhampton Regional Council has engaged Creative Regions from 2012-2014 as the Creative Producer to deliver Council's Cultural Places Project – Creative Capricorn. Creative Capricorn is a partnership between the Australia Council, Arts Queensland and Council. The project will include establishment of a Local Reference Group to guide how initiatives and activities will deliver stronger links between Council's corporate planning processes and the need for arts and cultural activities whilst building the capacity of the arts and cultural sector through a program of new collaborative projects.
- Bundaberg Regional Council has, since 2009, engaged Creative Regions on an annual basis to undertake a cultural development work plan. Creative Regions develops and delivers targeted projects based on related policies and plans. They also coordinate the Crush Festival – a Bundaberg Regional Council event celebrating regional arts. Creative Regions curates the program, develops and delivers the overarching marketing plan, applies for and administers funding, develops partnerships with sponsors, provides support to Crush event coordinators, manages sub-contractors and reports on the outcomes of the festival.



Christine Turner at Dirty Linen Gallery, launched during CRUSH 2011

Local Government Stage 1 Consultation Outcomes

April 2012

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1. Introduction

This report details the key themes and findings gathered during stage 1 of the consultation phase with the target Councils as part of the Local Government Engagement Project.

Information was acquired during this phase from phone interviews with 11 target Councils. It should be noted that while the initial brief detailed that the project would target 13 Councils across the Central and South West regions, following the recent floods that have occurred in the south west it has been agreed that Balonne and Maranoa Regional Councils will not be included in subsequent stages of the project as the Councils and communities will be focussing on recovering and rebuilding after these events.

It is envisaged that the key themes and findings in this report will be discussed with Creative Regions to then subsequently guide undertaking stage 2 interviews with specific Councils.

2. Questionnaire & Quantitative Analysis

Attachment 1 includes a copy of the questionnaire used during each interview with the 11 target Councils. While a wealth of qualitative information was compiled (refer section 2) the following table details the answers to questions 1 and 2.

Questionnaire	Yes	No
Q.1 Are you aware of Creative Regions?	11	0
Q.2 Did you have a chance to look at the brochure and review the range of services Creative Regions offers and has been engaged by Councils to undertake?	11	0

Comments received regarding the brochure were very positive and greatly assisted the interviewee to gain an appreciation for the breadth of services offered by Creative Regions and ensure their responses were as comprehensive as possible.

The answers received from questions 3-7 will be addressed in the following section.

3. Questionnaire & Qualitative Analysis

The following table details answers received to questions 3-7.

Council	Contact	Potential 2012/2013 Initiatives	Timing	Service Agreement Yes/No	Visit Council Yes/No
Banana Shire Council	Ray Geraghty, CEO Sandy Pearl, Manager, Administration & Community Services Col Nutley, Cultural Services & Council Promotions	<ul style="list-style-type: none"> Continuation of the Stories Trail project and initiatives Review/refresh Arts & Cultural Policy Organise RADF training (coordinate Creative Regions staff to run training at same time as RADF meeting) Potential need to discuss existing policy to determine appropriateness for storing/maintaining items in the gallery 	<p>Ongoing August/early Sept 2012 August/Sept 2012</p> <p>Early Sept 2012</p>	No	Yes
Central Highlands Regional Council	Bryan Ottone, CEO Mary-Anne Uren, Manager, Community Services Sharyn Heiskari Acting Manager after 16 April for 5 weeks)	<ul style="list-style-type: none"> A Public Art Policy is currently being developed by Kate Newman, Cultural Development Officer. Potential need for Creative Regions assistance to review and assist to ensure strong links between Policy and Council's Corporate Plan & Community Plan. Emerald Art Gallery currently managed by community volunteers (Lisa McNamara and Ruth Hayden have now secured full-time work) which is proving to be unsustainable given recent cancellation of \$15K Sydney exhibition "White Gums & Ramoxes". Need Creative Regions assistance from a business development perspective. 	<p>April/May 2012</p> <p>As soon as possible</p>	Yes	Yes (via phone mid April then potential visit)
Fraser Coast Regional Council	Susan Rogers, Senior Arts & Cultural Officer	<ul style="list-style-type: none"> Continuation of Mary's In the House Project Strategic Planning session for 	Ongoing	Unclear	Yes

		<p>cultural services (previously received quote from Creative Regions but could not afford to proceed)</p> <ul style="list-style-type: none"> – Arrange session between Shelley and Susan & Trevor to scoideas 	Near future		
Gladstone Regional Council	Stuart Randle Cale Dendle, Director, Commercial & Community Services	<p>Within the umbrella of their Public Art Policy (to be considered by Council mid April 2012) the following initiatives could potentially be explored with Creative Regions:</p> <ul style="list-style-type: none"> – Culture clinics – Development of a new community services precinct (consisting of a retirement village, neighbourhood centre etc) – Proceed with a refurbishment of the entertainment hub. 	Commence after Council elections	Potentially yes	Yes (via phone in late April then potential visit)
Goondiwindi Regional Council	David Hayward, Community Development Officer	<ul style="list-style-type: none"> – Public Art Policy (using RADF) – RADF Committee training (refresher course); included in current RADF bid – Proceeds of Youth Crime project (funding application currently being considered). Project focussed on working with youth to reduce public graffiti and working with schools across 3 communities and, hence, may engage Creative Regions to assist with project management – Media training for organisers of community events 	<p>July 2012 Early July 2012 (on a Saturday) Funding application advice by end April/May 2012</p> <p>2012</p>	Potentially yes (given Youth Crime project)	Yes
Gympie Regional Council	Joolie Gibbs, Gallery Coordinator	<ul style="list-style-type: none"> – Public Art forum (but limited by budget constraints) – Arrange session between Shelley, Joolie and Matt Allard (Youth Development Officer but currently backfilling in Community Services position) to identify key priorities 	Start May 2012	Unclear	Yes

North Burnett Regional Council	Cr Joy Jensen, Mayor Mark Pitt, CEO Connie Dyke, Community Development Officer	<ul style="list-style-type: none"> – Potential coordination/assistance with organising November 2012 Bunya Festival (linked to the bunya pine) – Gayndah Arts & Cultural Centre recently established – now need assistance from a business perspective (via Council liaise with Principal, St Joseph school) – RADF meeting & signage initiative – Development of Art & Public Places Policy 	<p>Near future</p> <p>Unclear at this stage</p> <p>To be advised 2012</p>	Potentially yes (particularly for festival)	Yes
South Burnett Regional Council	Carolyn Knudsen, Manager, Community & Cultural Services	<ul style="list-style-type: none"> – Development of Public Art Strategy 2012-2013 (using RADF) – already underway with quotes from Rod received – Tractor Tattoo (via existing MoU) 	<p>Currently commencing</p> <p>Ongoing</p>	No	No
Southern Downs Regional Council	Sheila Stebbings, Manager, Community Development	<ul style="list-style-type: none"> – Develop Public Art Policy (included in current RADF bid and if successful with Council support/funding then proceed) – Community Gallery in Stanthorpe recently established which may require some assistance. Also, may need to explore establishing something similar in Warwick. – Community Plan recently developed which poorly reflects arts/culture sector. As Corporate Plan is developed may need to encourage sector in community to become more actively involved to ensure plan is inclusive of sector and its needs (Creative Regions facilitating culture clinic/workshop may be good 	<p>Aug/Sept 2012</p> <p>Unclear at this stage</p> <p>Corporate Plan development to commence July/Aug 2012</p>	Unclear	Yes (via phone early May 2012 then potential visit to coincide with RADF meeting)

		mechanism to achieve this).			
Toowoomba Regional Council	Pam Armstrong, Manager, Cultural Services Di Baker, Gallery Director	<ul style="list-style-type: none"> Public Art Policy previously developed with assistance from Creative Regions in 2011. Policy will now be considered by new Council post April elections. May be further initiatives but need to wait until post election. Collections Guideline – already working with Creative Regions. 	Currently underway	Unclear	Unclear (contact again mid May)
Western Downs Regional Council	Phil Berting, CEO	<ul style="list-style-type: none"> Coordination/organisation of JJJ One Night Stand event (4 bands; alcohol/drug free; held at Dalby showgrounds) 	June 2012	Potentially yes	Yes (contact again mid April)

4. Conclusion & Next Steps

The Intelligence Report (February 2012) detailed that the following Councils may be most likely predisposed to developing a service agreement with Creative Regions:

- ▼ North Burnett Regional Council
- ▼ South Burnett Regional Council
- ▼ Toowoomba Regional Council.

Given the responses received during the stage 1 consultation process it is now considered that a service agreement may be developed once face-to-face discussions occur with the following Councils:

- ▼ Central Highlands Regional Council
- ▼ Gladstone Regional Council
- ▼ Goondiwindi Regional Council
- ▼ North Burnett Regional Council
- ▼ Western Downs Regional Council.

While it is considered that a service agreement may not be brokered a face-to-face meeting would be advantageous with the following Councils:

- ▼ Banana Shire Council
- ▼ Fraser Coast Regional Council
- ▼ Gympie Regional Council
- ▼ Southern Downs Regional Council.

Due to the impending Council elections further contact will need to occur with Toowoomba Regional Council as Di Baker did not feel comfortable proposing initiatives that they may require assistance with until the new Council had been elected.

On the basis of the discussions with South Burnett Regional Council and current initiatives being progressed it is considered that a face-to-face meeting is not currently required.

As previously mentioned it would be advantageous to discuss the key themes and findings in this report with Creative Regions to subsequently guide proceeding with the next steps of the project and, in particular organise stage 2 interviews with specific Councils.

Local Government Engagement Project – Final Report

June 2012

Ms Peta Jamieson

Luminous Project Services

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1. Introduction

This report details the intelligence gathered during and subsequent to the stage 2 consultation phase with all Councils as part of the Local Government Engagement Project.

Information was acquired during this phase from phone discussions with the 11 target Councils subsequent to the collation and analysis of information acquired during stage 1 of the consultation phase. The initial project proposal detailed that face-to-face interviews would occur as part of the stage 2 consultation phase. However, following an analysis of the outcomes of the stage 1 consultation and subsequent discussions with Shelley Pisani, Creative Producer, Creative Regions it was agreed that while the consultant would continue to follow up with key Councils these discussions would occur via the phone rather than face-to-face.

2. Summary of Consultation Outcomes with Councils

The following table provides a final summary of the discussions with all 11 Councils and includes a suggested way forward.

Council	Contact	Potential 2012/2013 Initiatives	Timing	Mayoral Change	Proposed Next Steps
Banana Shire Council	Ray Geraghty, CEO Sandy Pearl, Manager, Administration & Community Services Col Nutley, Cultural Services & Council Promotions	<ul style="list-style-type: none"> Continuation of the Stories Trail project and initiatives Review/refresh Arts & Cultural Policy Organise RADF training (coordinate Creative Regions staff to run training at same time as RADF meeting) Potential need to discuss existing policy to determine appropriateness for storing/maintaining items in the gallery 	Ongoing August/early Sept 2012 August/Sept 2012 Early Sept 2012	Yes	<ul style="list-style-type: none"> Creative Regions working with Council on a project basis As the number of projects increase develop service agreement with Council
Central Highlands Regional Council	Bryan Ottone, CEO Mary-Anne Uren, Manager, Community Services Sharyn Heiskari Acting Manager after 16 April for 5 weeks)	<ul style="list-style-type: none"> A Public Art Policy is currently being developed by Kate Newman, Cultural Development Officer. Potential need for Creative Regions assistance to review and assist to ensure strong links between Policy and Council's Corporate Plan & Community Plan. Emerald Art Gallery currently managed by community volunteers (Lisa McNamara and Ruth Hayden have now secured full-time work) which is proving to be unsustainable given recent cancellation of \$15K Sydney exhibition "White Gums & Ramoxes". Need Creative Regions assistance from a business development perspective. 	April/May 2012 As soon as possible	No	<ul style="list-style-type: none"> Creative Regions working with Council on a project basis As the number of projects increase develop service agreement with Council

Fraser Coast Regional Council	Susan Rogers, Senior Arts & Cultural Officer	<ul style="list-style-type: none"> - Continuation of Mary's In the House Project - Strategic Planning session for cultural services (previously received quote from Creative Regions but could not afford to proceed) - Arrange session between Shelley and Susan & Trevor to scope ideas 	Ongoing Near future	Yes	<ul style="list-style-type: none"> - Further discussions to occur with Council staff - Council needs to view arts and community development portfolio a priority for Council
Gladstone Regional Council	Stuart Randle Cale Dendle, Director, Commercial & Community Services	<ul style="list-style-type: none"> - Within the umbrella of their Public Art Policy (to be considered by Council mid April 2012) the following initiatives could potentially be explored with Creative Regions: <ul style="list-style-type: none"> - Culture clinics - Development of a new community services precinct (consisting of a retirement village, neighbourhood centre etc) - Proceed with a refurbishment of the entertainment hub. 	Commence after Council elections	No	<ul style="list-style-type: none"> - Further discussions to occur with Council regarding potential for Creative Regions to provide service on initiatives listed.
Goondiwindi Regional Council	David Hayward, Community Development Officer	<ul style="list-style-type: none"> - Public Art Policy (using RADF) - RADF Committee training (refresher course); included in current RADF bid - Proceeds of Youth Crime project (funding application currently being considered). Project focussed on working with youth to reduce public graffiti and working with schools across 3 communities and, hence, may engage Creative Regions to assist with project 	July 2012 Early July 2012 (on a Saturday) Funding application advice by end April/May 2012 2012	No	<ul style="list-style-type: none"> - Creative Regions working with Council on a project basis - As the number of projects increase develop service agreement with Council

		<ul style="list-style-type: none"> management Media training for organisers of community events 			
Gympie Regional Council	Joolie Gibbs, Gallery Coordinator	<ul style="list-style-type: none"> Public Art forum (but limited by budget constraints) Arrange session between Shelley, Joolie and Matt Allard (Youth Development Officer but currently backfilling in Community Services position) to identify key priorities 	Start May 2012	No	<ul style="list-style-type: none"> Further discussions to occur with Council staff Council needs to view arts and community development portfolio a priority for Council
North Burnett Regional Council	Cr Joy Jensen, Mayor Mark Pitt, CEO Connie Dyke, Community Development Officer	<ul style="list-style-type: none"> Potential coordination/assistance with organising November 2012 Bunya Festival (linked to the bunya pine) Gayndah Arts & Cultural Centre recently established – now need assistance from a business perspective (via Council liaise with Principal, St Joseph school) RADF meeting & signage initiative Development of Art & Public Places Policy 	<p>Near future</p> <p>Unclear at this stage</p> <p>To be advised 2012</p>	Yes	<ul style="list-style-type: none"> Creative Regions working with Council on a project basis As the number of projects increase develop service agreement with Council
South Burnett Regional Council	Carolyn Knudsen, Manager, Community & Cultural Services	<ul style="list-style-type: none"> Development of Public Art Strategy 2012-2013 (using RADF) – already underway with quotes from Rod received Tractor Tattoo (via existing MoU) 	Currently commencing Ongoing	Yes	<ul style="list-style-type: none"> Creative Regions working with Council on a project basis As the number of projects increase develop service agreement with Council
Southern Downs Regional Council	Sheila Stebbings, Manager, Community Development	<ul style="list-style-type: none"> Develop Public Art Policy (included in current RADF bid and if successful with Council support/funding then proceed) 	<p>Aug/Sept 2012</p> <p>Unclear at this stage</p>	Yes	<ul style="list-style-type: none"> Creative Regions working with Council on a project basis

		<ul style="list-style-type: none"> - Community Gallery in Stanthorpe recently established which may require some assistance. Also, may need to explore establishing something similar in Warwick. - Community Plan recently developed which poorly reflects arts/culture sector. As Corporate Plan is developed may need to encourage sector in community to become more actively involved to ensure plan is inclusive of sector and its needs (Creative Regions facilitating culture clinic/workshop may be good mechanism to achieve this). 	Corporate Plan development to commence July/Aug 2012		<ul style="list-style-type: none"> - As the number of projects increase develop service agreement with Council
Toowoomba Regional Council	Pam Armstrong, Manager, Cultural Services Di Baker, Gallery Director	<ul style="list-style-type: none"> - Public Art Policy previously developed with assistance from Creative Regions in 2011. Policy will now be considered by new Council post April elections. May be further initiatives but need to wait until post election. - Collections Guideline – already working with Creative Regions. 	Currently underway	Yes	<ul style="list-style-type: none"> - Creative Regions working with Council on a project basis - As the number of projects increase develop service agreement with Council
Western Downs Regional Council	Phil Berting, CEO	<ul style="list-style-type: none"> - Coordination/organisation of JJJ One Night Stand event (4 bands; alcohol/drug free; held at Dalby showgrounds) 	June 2012	No	<ul style="list-style-type: none"> - Creative Regions staff to follow up with Council regarding any other future projects that they may require Creative Regions assistance with

					<ul style="list-style-type: none"> - As the number of projects increase develop service agreement with Council
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3. Conclusion & Next Steps

The Stage 1 Consultation Outcomes Report (April 2012) detailed that the following Councils may be most likely predisposed to developing a service agreement with Creative Regions:

- ▼ Central Highlands Regional Council
- ▼ Gladstone Regional Council
- ▼ Goondiwindi Regional Council
- ▼ North Burnett Regional Council
- ▼ Western Downs Regional Council.

Subsequent to this time the Local Government elections occurred on 28 April 2012. The outcomes of the election delivered significant change into the council chambers across the state, including the turnover of 43 out of a total 73 (ie. 60 percent) Mayors. The elections also resulted in a 41 percent turnover of councillors across the state. While it was previously considered that a number of service agreements may be agreed to with Councils, unfortunately, not only in part due to the outcomes of the elections but also questions regarding the value of proceeding to develop a service agreement rather than continuing to engage Creative Regions on a project by project basis, this was not achieved.

Rather as discussed with Creative Regions staff it is recommended that, in future, as Creative Regions is engaged by a Council on a project by project basis, the service agreement template (currently used with Bundaberg and Rockhampton Regional Councils) be used and appendices added as new projects commence. This will enable more structured conversations to occur on an annual basis and/or as projects conclude. A further option is to engage new Councils later in the year once their internal arrangements have been operating for a period of time and new budgets delivered.

PRELIMINARY REPORT



VISIT TO ARTIST IN RESIDENCE PROGRAMS IN ENGLAND, CORNWALL, WALES, SCOTLAND AND IRELAND – June/July 2013

In June and July 2013, I travelled to the United Kingdom (UK) to research models of Artist in Residence (AIR) Programs and explore the potential for developing partnerships for projects. This trip was motivated by the opportunity to tap into European Union Culture Fund available for partnerships between EU countries and Australia for 2014 and 2015. With this in mind, I researched a variety of AIR programs to look at the different ways in which they are funded and managed within the UK and to give me a broad picture of the arts sector.

Nine AIR programs responded positively to my request.

1. Camelot Castle Hotel, Tintagel, Cornwall
2. Aberystwyth Arts Centre, Aberystwyth, Wales
3. QUAD, Derby, England
4. Leeds City College, Leeds, England
5. Art Funkl, Manchester, England
6. Scottish Sculpture Workshop, Lumsden, Scotland
7. Digital Art Studios, Belfast, Northern Ireland
8. The Red Stables, Dublin, Ireland
9. Gasworks, London, England

The main aims of the meeting were to view your facilities, gain a good understanding of how each program operates and to discuss the possibilities of:

- Exchange of artists and/or artistic outcomes
- Exchange of information on managing Artist in Residence Programs and possible professional development opportunities for the arts workers involved
- Applying to the European Union funding mentioned in the discussion paper distributed (copy attached)

The following is a summary of information gathered from each AIR Program and the partnership possibilities for further development. Please note that some of this information is extracted directly from the organisation's website to provide accurate information on their programs.

CAMELOT CASTLE HOTEL

Meeting: 14th June
Contact: Ted Stourton, Artist in Residence
Address: Tintagel, Cornwall

The owner and manager of Camelot Castel Hotel was not available to speak to whilst visiting Cornwall, however we were privileged to be able to meet with long term Artist in Residence Ted Stourton.

Camelot Castle is located on the rugged coastline of Cornwall with majestic views over the Atlantic Ocean.

Artists can apply to stay for free at Camelot Castle Hotel. They are provided with accommodation and studio space to create new work. Over the last two years, over 350 artists have benefited from this program. The program is run at the discretion of owners John Mappin and Ted Stourton.

“The whole purpose of the artist in residence program is to validate and help artists in any way possible. Creating a space for artists that is free from any evaluation or invalidation has been the first step. Artists, which we define as anyone interested in creating a high quality of communication in any media or form are immensely valuable to the culture and should be looked after and helped at every opportunity.”

“Art and creativity has in the past become exclusive and a pursuit of privilege. It is interesting that the root of “exclusive” is to exclude. Actually art can be completely inclusive and available to all people. Art is food for the spirit of all people.”

A variety of artform areas are catered for at the Castle, primarily though it is visual arts, music and writing. There are studio spaces in the basement of the castle available to artists as well as a series of rooms and studios in a building nearby. This type of residency would particularly suit artists interested in exploring some of the spiritual and historical elements promoted by Camelot Castle.

Without John Mappin present it wasn't possible to go into detail about partnership opportunities. However, it was agreed that promoting the opportunity to go to Camelot Castle to Australian artists would be a positive start.



Figure 1 - The Pisani Family with Artist in Residence Ted Stourton after our late night tour of the basement AIR spaces

ABERYSTWYTH ARTS CENTRE

Meeting: 20th June

Contact: Eve Ropek, Exhibitions Curator and Gill Ogden, Head of Performing Arts and Education Officer

Address: Aberystwyth University, Penglais Campus, Aberystwyth, Ceredigion

Aberystwyth Arts Centre is a department of Aberystwyth University. The building houses a concert hall, theatre, two galleries, ceramics collection gallery, cinema, studio theatre, workshops (including pottery, dark room, recording studio, digital lab), café, Craft & Design shop, Bookshop, bars, and full backstage and administration facilities. They also have a successful Artist in Residence Program.

Successful artists are based for a period of either 3 or 6 months at Aberystwyth Arts Centre, in studios designed by the award winning Thomas Heatherwick. The residencies are open to UK visual artists in all disciplines including applied arts. The selected artists will devote most of their time to pursuing their work, but the following will, by discussion with individual artists, be a part of the experience:

- *An informal public talk by the artist about their practice,*
- *Social meetings with other artists and arranged visits to other arts venues in Wales,*
- *Open studio morning once per month by arrangement with the artist,*
- *Open Studio exhibition of work at the end of the residency.*

There is an International Visual Arts Scheme that runs as part of this residency program, which is facilitated by Eve Ropek. Gill Ogden is also keen to see this extend into the performing arts, which at Aberystwyth includes theatre, music and dance.

The studios have basic furniture in them to allow the space to be flexible to each artist and their chosen pursuits. Other facilities are available through the University including digilab equipment, darkroom, ceramics studio etc. There are also performance spaces, theatres and galleries that can be utilised for showcasing new work.

Umbrella Studios in Townsville have already established a meaningful partnership with Aberystwyth Arts Centre with environmental artist Alison McDonald participating in a residency and Director Vicky Salisbury undergoing an M&GSQ International Fellowship in 2012.

The opportunities discussed with Eve and Gill were:

- Referral of artists to residency programs
- Professional development exchanges for artswokers
- Project exchanges with Creative Regions e.g. theatre projects such as *Tales of the Underground* (the mining industry is particularly relevant to Wales) and Rod Ainsworth's *Roland Thring and the Year His Christmases All Came at Once* – an example of a project linking education, children and theatre which is an area Gill is keen to explore



Figure 2 - The Artist in Residence studios onsite at Aberystwyth University

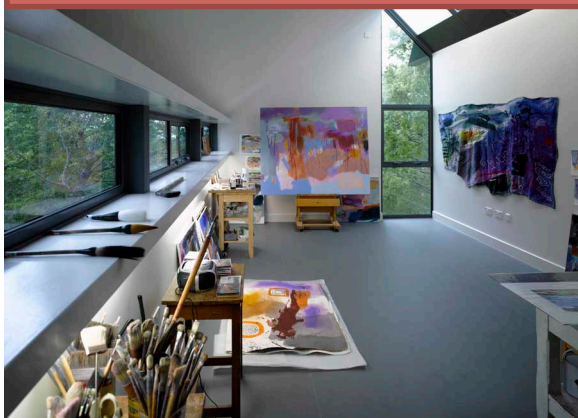


Figure 3 - Inside one of the studios

QUAD

Meeting: 21st June
Contact: Peter Bonnell, Curator
Address: Market Place, Cathedral Quarter, Derby

I was originally put in touch with Peter Bonnell who formerly worked for ArtSway in Hampshire. It closed down in April as a result of British Government funding cuts in the arts.

QUAD has a cinema, gallery, café bar, digital resources and workshop spaces. They are a creative hub that aims to connect people and businesses to art and film and create opportunities for entertainment, education and participation.

QUAD is a registered independent charity that receives funding to support our charitable aims from a variety of sources including Derby City Council and Arts Council England. This money is used to create and support their exhibition, outreach, education and community work, which provide creative opportunities for thousands of people every year. All profits from their commercial activities including ticket sales and Café Bar sales are re-invested in the program and infrastructure of QUAD allowing them to continue to innovate and inspire on a local, national and international level.

QUAD hosts artists in residence relating to many different parts of their program. The example that I was able to witness was the Derby Soap Opera project, which at the time of my visit, had engaged with more than 10,000 people from the community in its development. The project has employed the services of Artist in Residence Marinella Senatore, a world-renowned filmmaker and artist. This mass participation film project has involved many assistants and volunteers who have worked with the AIR to lead workshops for Derby residents in film making, acting, dancing, set design and script writing. The storyline has developed through the capturing of many stories about the people of Derby and the life of the city itself through interactive exhibitions and workshops. When I visited, a first round of filming had already occurred with new sets being constructed for further filming in July. A resulting 40-minute film was then to be screened at Derby Fest in September. The process and the outcomes to date were a true testament to community cultural development practice.

The opportunities we discussed included:

- Referral of artists to residency programs
- Professional development exchanges for artsworkers
- Showcasing the Derby Soap Opera project at Australian symposia (I have made a recommendation to Arts Queensland for the conference in Rockhampton in 2013)
- Project exchanges or collaborations



Figure 4 - Peter Bonnell in amongst one of the sets for the filming of the Derby Soap Opera

LEEDS CITY COLLEGE

Meeting: 22 June

Contacts: Carolyn Booth, Transnational Funding & Initiatives Manager, External Funding & Business Enterprise
Ken Reid, Head of Creative Arts
Tony Baker, Coordinator and Curator of THE Gallery at Flannels
Kevin O'Hare, Curriculum Area Manager for Art and Photography

Address: Leeds City College, Park Lane Campus, Park Lane, Leeds, LS3 1 AA



Figure 5 - THE Gallery at Flannels

Leeds City College responded to the registration of Creative Regions on the Connexus website where we promoted the CQ AIR Project and the possibilities of international exchanges funded through the European Union Culture Fund. Carolyn Booth in particular maintained regular contact in the lead up to my visit to ensure that we could meet and discuss potential partnerships and projects.

Leeds City College is a large facility that is currently undergoing a merger with other campuses around Leeds. Their Creative Arts department is very proactive in offering real life experiences. A great example of this is where they took me for lunch – THE Gallery at Flannels. This facility is funded through the Arts Council and Leeds City Council. It offers an exhibition space to creative arts students and work experience to catering and hospitality students. The exhibition on at the time was a curated photography exhibition called “Other Worlds” including 12 artists from former Soviet States and degree students.

Part of Carolyn Booth’s position at Leeds City College is to apply for funding for projects and programs. She has experience in writing applications to the European Union for past exchange-based projects involving creative arts students exploring the development of new work through cultural exchanges. This is a theme that the team at the College would like to further explore with Australia. Although they do not have an Artist in Residence program as such, we discussed a range of possibilities for the development of a project that involves a model of an AIR project with cultural exchange outcomes. These included:

- Partnerships with Universities in our service regions including Central Queensland University and University of Southern Queensland, linking with relevant creative arts programs and exchanging skills and ideas
- Potential to explore a partnership with emerging Central Queensland Indigenous artists in relation to cultural exchange
- Development of an exchange exhibition as a result of reciprocal visits to each other’s countries

These ideas will be further explored in coming months with the aim of applying for the European Union funding in May 2013. There needs to be more than one EU country involved in the project and Leeds City College does have a range of existing partnerships they can explore.

ART FUNKL

Meeting: Sat 23 June
Contact: Ju Underwood, Director
Address: Manchester, England

Art Funkl has been set up as a creative initiative, allowing artists time to experiment, meet and collaborate on a wide number of exhibition and event based projects in an alternative environment, free from constraint. The residency takes place in a converted house, in a quiet area on the edge of the vibrant city of Manchester, and is focused on the principle of artists having the power to make things happen in the most unexpected contexts. The purpose of the venue is to become a hub of discussion and activities bringing Art into the local community, and beyond, and challenging standard perceptions about the processes, realization and exhibition of Art work.

The residency program is focused on emerging artists who are enthusiastic about challenging their practice, and allowing critical discussion to be a catalyst for development. Manchester is well known around the world for its long established music scene and the intention of this residency is to connect to the energy of this as a source of ideas and motivation. Cross-pollination between disciplines is very much encouraged. Artists will be expected to engage with the Manchester context, and show a commitment to producing high quality work, which will contribute to the pool of creative activity already taking place in the environment.

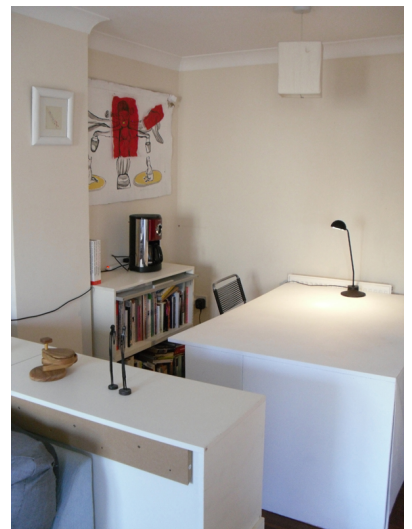
Ju Underwood owns and operates Art Funkl. She is an experienced Artist in Residence herself and wants to afford that experience to others. Artists pay rental fees for the period of their stay and Ju offers advice and support to connect them with resources and people in the Manchester area. Her work is to be applauded. She receives no funding or donations and operates Art Funkl as a business, charging between £99 and £109 per week for each space, which includes accommodation and studio.

The duration of residencies is usually 1-3 months for artists working in the areas of visual art, sculpture and new media.

The main opportunity discussed with Ju was referral of artists to her program and possibly providing funding assistance to those artists. Ju is also interested in the online sharing of experiences with other managers of AIR programs.



Figure 6 - One of the living spaces and a studio space at Art Funkl



SCOTTISH SCULPTURE WORKSHOP

Meeting: Fri 29 June, 10am
Contact: Emily Wyndham, Curator Facilities and Programs
Address: 1 Main St - Lumsden - Near Huntly – Aberdeenshire

The staff and artists at the Scottish Sculpture Workshop (SSW) were fantastic hosts. My family and I stayed in one of the rooms on offer to AIRs just down the road from the main workshop buildings.

Scottish Sculpture Workshop was established in 1979 by Fred Bushe OBE RSA, with the aim of providing high quality facilities for artists to make sculpture, supported by technical and artistic expertise. Since its inception, Scottish Sculpture Workshop has forged links with international artists, and has hosted thousands of residencies for visual arts practitioners from all over the world. From its base in rural north-east Scotland, an area characterised by it's outstanding landscape, history and culture, Scottish Sculpture Workshop continues to provide a stimulating and creative environment in which to meet and work with artists from different disciplines, backgrounds and countries.

SSW offers a range of residency options for visual artists.

- Arts Management Internship and Technical Placements
- Technical Graduate Residencies
- Emerging Artist Residency Series
- Self-Funded Residencies
- Student and Recent Graduate Residency Program
- Funded Research and Production Residencies
- [Residencies in Education or Community contexts](#)

SSW has 3 large, bright, multi-purpose workspaces, which are shared or available individually. SSW provides a range of tools and equipment for most wood and metal working needs, including MIG and TIG welding. Technical guidance is on hand for all equipment and a full induction is given to all artists.

The purpose-built foundry has facilities for mould-making and casting white metals, bronze and iron. The foundry is a training facility and artists are encouraged to engage with all stages of the process.

SSW can host up to 10 artists in our recently refurbished, comfortable self-catering accommodation, either on site or in our house in Lumsden village. Wireless internet is available in the rooms on site, in 2 of the studios, and in the resources room. The resources room also houses IT facilities (Final Cut Pro and Adobe Creative Suite 3) and a library. Also on site is a large kitchen-dining room in 'the bothy', and a small lounge area with video library. There is also a table tennis table in the 'red shed'.

Through their range of funding sources, SSW are able to offer subsidized rates for artists to stay onsite and use facilities. They also offer a range of community engagement projects and professional development opportunities for artists including technical courses and symposia. They also have internships in administration and for studio technicians.

A range of potential partnership opportunities were discussed including:

- [Referral of a public artist to assist in the redevelopment of the Lumsden sculpture trail – community visioning and planning](#)
- [Referral of artists to the international residency program](#)
- [Project partnerships for international exchange](#)
- [Online AIR management and artist information and knowledge exchange](#)



Figure 7 - My daughter Zoe was treated to fun in the ceramic studio whilst I met with Emily Wyndham

DIGITAL ART STUDIOS

Meeting: 3 July, 9am
Contact: Dr Angela Halliday, Manager Digital Art Studios
Address: 38-42 Hill Street, Belfast

The Digital Arts Studios is devoted to the development of in house production and training. Primarily grounded in the Arts this facility provides a program of Digital Artists Residencies, innovative training programs and invaluable open access to resources. This city centre facility promotes the convergence of art and technology while meeting the expanding need for skills gaining and training in this rapidly advancing

field. The Digital Arts Studios was set up in 2003 as part of Queen Street Artist Studios in Belfast, and became its own organisation in 2008. Over the years

the facility has expanded to include dedicated workstations for resident artists, an International Residency program and a new media workshop facility. The studios are fully furnished with the latest Apple Mac computers programmed with an array of new media software such as Final Cut Pro Studio, DVD Studio Pro, and PhotoShop and Peak. Each workstation has unlimited Internet access with availability to technical support. The Arts Council of Northern Ireland Lottery program supports Digital Arts Studios.



Figure 8 - Studio workspace

The International Residency provides artists with an opportunity to bring their practice to a new, productive, supportive and dynamic environment located within Northern Ireland. There are four annual international residencies each lasting approximately 8 weeks in duration (duration flexible). The International Residency offers accommodation, a stipend and an artist fee. The resident will be provided with a personal workstation within their own private studio space, (no studio rental charge) with Quad-Core Mac Pro computer programmed with relevant software such as Final Cut Studio 7 and Ableton Live 8. Artists are provided with an opportunity to discuss their work and resident's talks/events are included and advertised as part of the DAS program, however there is no provision for exhibition. Artists wishing to exhibit during their stay may organise this themselves if they wish and DAS assists where possible. The participating artist will have to self-fund travel to and from Northern Ireland.

The main media for AIR programs are visual art, new media, animation and filmmaking. The artists are expected to cover their travel and food and to provide a presentation of the work developed. They must also document their residency in some way for archiving purposes.

There are many Central Queensland artists that would relish this opportunity including a growing number of artists involved in "digital bombing"/ projections. Referral was certainly something Digital Art Studios were open to.

This is an organisation with very limited staffing resources. They were interested in being involved in discussions about any international partnerships that may evolve, including online forums, skill exchange and project exchange.

THE RED STABLES

Meeting: 4 June, 2.30pm
Contact: Denise Reddy, Dublin City Council
Address: St Anne's Park, Mount Prospect Avenue, Dublin

The Red Stables are a Dublin City Council facility. It includes spaces for exhibition and workshops, local artist studio spaces and an international residency space.

The aim of the International Artists' Residential Studio is to encourage International Artists to visit Ireland, create work and actively exchange practice and expertise with artists,

local arts initiatives and people living and working in Dublin city. The Red Stables is located in 300 acres of beautiful parkland in St Anne's Park, Dublin 3. The Red Stables houses artists' day studios, an Irish Artists' Residential Studio and an International Residential Studio.

The provision of these studios is part of Dublin City Council Arts Service Plan 2006-2009, in response to the critical lack of working spaces for artists working in Dublin today.



Figure 9 - The beautiful Red Stables. The international AIR studio is upstairs adjacent to the glassed in cafe on the right.

It was interesting to compare a local government run initiative with those I know of in Australia. Similarly it is under resourced so far as personnel go and whilst staff give their all to projects they are constrained by the day to day requirements of their positions. Denise Reddy is the cultural development worker for the Council and also administers the AIR program. They have an expectation that artists will be fairly self-sufficient whilst in the residency program, making connections with community to build their resources and outcomes. Summer residency programs here link with St Anne's Park in which the stables are housed – through botanical and environmental themes. Artists are required to give a public presentation as a minimum requirement of the residency.

Denise was keen to explore international partnerships for referral of artists and projects.

GASWORKS

Meeting: Fri 6 July, 10am
Contact: Alessio Antonioli, Director Triangle Network & Gasworks
Address: 155 Vauxhall Street London SE11 5RH

Established in 1994, Gasworks is a contemporary art organisation based in South London, housing twelve artists' studios and offering a program of exhibitions and events, artists' residencies, international fellowships and educational projects. Nine studios are rented to London-based artists and three are reserved for an International Residency Program for non-UK based artists. Gasworks hosts up to twelve residencies a year, encouraging the exchange of ideas between international and local practitioners. The non-prescriptive and process-based nature of the residencies allows visiting artists to develop projects in response to their new context, or to conduct research benefiting from London's resources. As a result, residencies generally culminate in an Open Studio. The residencies program is also accompanied by activities such as talks and seminars, aiming to introduce the general public to international artists and their practice.



Figure 10 - Outside the Gasworks Gallery and Studio spaces

The exhibition's space accommodates four main projects a year, as well as a series of small-scale events. The program includes solo and thematic exhibitions, screenings, workshops and seminars. Gasworks focuses on visual arts practice in its broadest sense, including design, documentary filmmaking and media art, amongst other areas of activity. These are all linked by a commitment to constantly reassess the position of artists within their wider cultural, social and political frameworks. The residencies and exhibitions programs regularly cooperate, often to facilitate research and production for international artists invited to develop a project for the exhibitions and events program.

Gasworks is part of Triangle Network, an international network of artists and organisations set up in 1982 whose activities include residencies and workshops. Triangle provides Gasworks with unique connections to artists and organisations in more than thirty countries around the world. Each year, through the Arts Council England's International Artists Fellowship Program, Gasworks organises residencies for six to eight UK-based artists in one of the Triangle partners' organisations, in countries including Cuba, China, South Africa, Kenya and India.

Gasworks organises a series of International Fellowships for UK-based artists. The program enables up to five artists each year to take up residencies in organisations working within the Triangle Arts Trust's network, in countries including India, Bolivia, China, Colombia, Kenya, and Mauritius. The Fellowships enable artists to research, develop their practices and build links with the local artistic community. Unlike the institutionally-led model of residencies, Gasworks' Fellowships place artists within smaller, artist-run organisations that allow a more grass-roots engagement with different artistic and cultural contexts. The residencies are process-led, encouraging risk-taking and experimentation with new ideas and media. Fellowships end in an exhibition, event or an open studio. This program is funded by Arts Council England.

Gasworks International Residency Program provides non-UK based artists with the opportunity to live and work in London for a period of three months. The program aims to encourage international contacts for artists and to facilitate exchanges of ideas through practice. To date Gasworks has hosted over 170 artists from 50 countries worldwide.

Although I was met with some initial resistance, the meeting with Gasworks was a valuable one. Referral to the Gasworks program is one partnership possibility discussed, however, the Triangle Network is something that Australia is not participating in at the moment. Further research needs to be conducted to look at how Australia can join into this network and benefit from the range of international exchanges that take place.

SUMMARY OF AREAS TO FOLLOW UP:

- Potential of establishing an international online forum for the sharing of knowledge in the field of AIR Programs – artist and artswoker perspectives. Initially a national network needs to be explored first. If Creative Regions are successful in continuing with state and federal government funding, this is one area to explore with us taking a leadership role in the sector to facilitate this networking and learning.
- Potential to tap into the Triangle Network and facilitate participation from Australia.
- Potential of an international cultural exchange project, particularly with Leeds City College and University graduates here in Central Queensland. This could be the target for European Union funding.
- Setting up a referral service of some description, or tools for marketing AIR opportunities with targeted international partners. Although organisations such as Res Artis and Trans Artists are doing this to a degree, feedback from those I met with in the UK was that it is not terribly effective and many are withdrawing their memberships.
- Continue to discuss potential for international project partnerships with organisations such as Aberystwyth Arts Centre, QUAD and the Scottish Sculpture Workshop who have a similar producing and/or community arts and cultural development ethic to Creative Regions.