



# EVALUATION OF CREATIVE CAPRICORN PILOT PROJECT



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## YEAR 2 REPORT (MID-TERM)

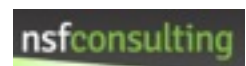
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### Client

Arts Queensland

### Consultant

Natalie Fisher, NSF Consulting



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## Executive Summary

The Cultural Places initiative is a partnership between the three tiers of government and local communities. It aims to demonstrate that arts and culture can contribute to the diversification of local economies, increase social cohesion and improve quality of life when integrated into economic, social and community planning.

Rockhampton was chosen as one of two regions in Australia to trial this model of cultural development; the other being Goolwa, South Australia. Rockhampton was considered well placed to receive the initiative for a range of reasons including its existing arts infrastructure, its strategic partnership connections and, at the time, its amalgamation with other regional councils making it ready for regional planning processes.

In January 2014 Council de-amalgamated from the local government areas with which it had merged in 2008. With changes to local government boundaries, the Rockhampton local government area reduced in size and the Capricorn Coast—including the town of Yeppoon—was established as a separate council area.

Creative Capricorn is the name given to the Rockhampton Cultural Places pilot project. The initiative was launched in March 2012 and runs for three years. It is a partnership between the Australia Council for the Arts, Arts Queensland and Rockhampton Regional Council. It aims to bring direct benefit for artists, venues, audience development, and the wellbeing of the local community. The pilot project is funded at \$1.5 million over three years, with Australia Council for the Arts committing \$600,000 and Arts Queensland and Rockhampton Regional Council each contributing \$450,000 cash and in-kind.

In its first year, Creative Capricorn focused on exploration and the sourcing of artists and project opportunities. In 2013 the focus was project development and skills development. In 2014 the

emphasis is on professional development, wider engagement and the sustainability of the initiative.

### Objectives of the evaluation

NSF Consulting was commissioned by Arts Queensland in 2012 to conduct a three-year evaluation of the Creative Capricorn pilot. The objectives of the evaluation are to:

- ▶ Assess the extent to which the Program has met its stated intended objectives;
- ▶ Measure the impacts and outcomes of the program for community members, visitors, artists, arts and cultural organisations and Rockhampton Regional Council;
- ▶ Analyse the extent to which the Program has contributed to the development of Rockhampton as a vibrant arts and cultural community and the impact of concentrated investment in the region;
- ▶ Explore the learnings that can be extrapolated about the building blocks of arts and cultural vibrancy in regional communities;
- ▶ Measure how effective the process has been to deliver the Program, including the Steering Committee structure, collaboration between the three tiers of government and the non-government sector; and
- ▶ Consider how the long-term outcomes beyond the life of the pilot can be evaluated as a way of measuring the legacy of the initiative.

A Benchmark Evaluation Report was prepared in 2013 to provide a snapshot of findings relevant to the areas of enquiry to be tracked over the years. This mid-term Evaluation Report is the second of three evaluation reports, which assesses how things have changed over the past 12 months and looks to the future and beyond.

### Methodology

The tasks carried out for this mid-term evaluation included consultation with artists and stakeholders, data collection, the preparation of multi-media case

studies and social media monitoring. Two site visits were made to Rockhampton in the past 12 months to meet artists and stakeholders and view Program activities.

### Program delivery

At the time of writing this report, the key pilot project statistics and changes observed over 12 months are as follows:

- ▶ **267 artists** have showcased their work—up from 55 in the previous year;
- ▶ **267 artists** have participated in skills development—up from 92 in the previous year<sup>1</sup>;
- ▶ **15 projects** have been commissioned—up from 10 the previous year;
- ▶ Individual projects have received funding of between **\$250** and **\$20,000**—similar to the previous year;
- ▶ **\$261,000** of total project funding has been dedicated to project activities;
- ▶ **6632 people** have engaged with the program, including through 46 public events—up from 1340 in the previous year<sup>2</sup>;
- ▶ **391 volunteers**—up from 20 in the previous year;
- ▶ **469 people** receive Creative Capricorn's monthly newsletter—up from 324 in the previous year;
- ▶ **565 Facebook 'likes'**—up from 276 in the previous year;
- ▶ **68 Twitter followers**—up from 25 in the previous year;
- ▶ **412,000 domestic visitors** to Rockhampton—down from 512,000 in the previous year;

- ▶ **46,000 international visitors** to Rockhampton—down from 49,000 in the previous year.

### How the objectives are being met

#### Objective 1: Creative Capricorn provides a strong local commitment to arts and cultural planning and development

One of Creative Capricorn's key achievements to date has been breaking through a great barrier by having the arts included in destination marketing initiatives. Rockhampton is laying the groundwork in this area, as arts and culture have historically not been included in destination marketing.

Despite attempts made by Creative Capricorn's Creative Producer, arts and culture have not yet been embedded across local government planning processes in Rockhampton. Council does not have a current Arts and Culture Plan and does not consider its preparation to be a priority.

Council's investment in arts and heritage decreased by just under \$180,000 in the last financial year. The reductions have come across a number of areas, although increases were made to the funding of the Rockhampton Art Gallery and Civic Events. The loss of the Art Gallery's Public Programs Officer in the de-amalgamation process is likely to be evident in the figures for the next financial year.

#### Objective 2: Increased arts and cultural opportunities for community members, artists and visitors

In the past 12 months, Creative Capricorn has provided increased opportunities for the local community to participate in arts and culture. In 2013, 6,632 people engaged with Creative Capricorn through one or more of 46 events and activities, up from 1,340 people in the previous year.

Creative Capricorn's contribution to the Village Festival in 2013 was considerable and provided a number of opportunities for engagement. Other local

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<sup>1</sup> Program activities in the past 12 months have focused on professional skills development, which accounts for all 267 artists who have showcased their work also participating in skills development.

<sup>2</sup> Both figures include double counting of return participants over various events.

projects included Walter's Lounge events, support for art exhibitions, a street party, a project involving the transformation of significant sites using the arts to promote local heritage, dance events, and most recently, a film festival and series of free arts workshops.

The demographic profile has been broadening over the past 12 months to include events and activities that engage more Indigenous people, young people and under-represented groups in the local community.

Satisfaction amongst participants and artists with program activities has been high. In the most part, the arts community that was originally reticent about the Program has come to engage and embrace it.

A number of non-traditional spaces have been activated over the past 12 months, including private businesses, a hospital, parks and gardens.

Opportunities for artists to develop and profile their work has increased over time. In 2013 the Program enabled 267 artists to showcase their work, up from 55 in the previous year. The program of activities has been varied and Creative Capricorn has been seen to support artists working in all art forms.

Professional work has been provided for artists over 15 projects in 2013, up from 10 in 2012. The available funding for projects has ranged from \$250 to \$20,000. Funding has been provided from other external sources to supplement Creative Capricorn funding. So far, in 2014, 18 artists have had opportunities to showcase their work.

There have been a number of impacts of the pilot for artists and arts and cultural workers. These include opportunities to work for a professional fee, collaboration with other artists, career and company establishment or consolidation, professional skills development, health and healing, and the formation of new networks within the arts and non-arts communities.

There is evidence of some participation in program activities amongst domestic tourists, although domestic and international tourists to Rockhampton have been gradually declining in recent years.

One of Creative Capricorn's key achievements has been breaking through a great barrier by having the arts included in destination marketing initiatives. Creative Capricorn has contributed to recent tourism campaigns in the region, and has contributed to tourism and regional development plans and visitor guides. One of Creative Capricorn's highest profile local musicians became the face of a Capricorn tourism campaign and a number of Creative Capricorn projects had cultural tourism elements to them. Rockhampton is laying the groundwork in this area, as arts and cultural experiences have historically not been included in destination marketing for regional areas.

### **Objective 3: Increased local capacity to plan, deliver and evaluate arts and cultural activities and events.**

A number of artists have learned new skills to enable them to better plan, deliver and evaluate new events and activities. Creative Capricorn has worked to engage professional and emerging professional artists in the community who demonstrate a willingness to engage in, and contribute to, the Program. Creative Capricorn has not engaged with volunteer, hobbyist or amateur artists or organisations unless they have demonstrated a willingness to work with professionals to assist them to grow their skills and confidence.

Creative Capricorn has provided increasing opportunities to support artists in their planning, delivery and evaluation of arts and cultural events and activities. Many artists feel their skills and knowledge levels are increasing over time. New skills developed through the Program have included marketing, business planning, grant writing, collaboration and dealing with finance and insurance.

New networks and connections have been made between arts workers and between arts workers and

other stakeholders, including arts and cultural organisations, Council, State and Federal Government, volunteers and the non-arts community.

A number of projects have been able to leverage funding from other sources to help them deliver their project, or to extend it into another project.

#### **Objective 4: Increase in community valuing of arts and culture**

There is anecdotal evidence that the community is starting to value arts and culture more highly in Rockhampton. In particular they value the arts being used to tell new local stories, interpret their local cultural heritage, and provide them with things to do.

Traditional and social media presence of Creative Capricorn has increased over time. There are now 469 subscribers to the e-newsletter, which is more than double the figure from 12 months ago. Creative Capricorn's Facebook page has doubled its followers over the past year, currently sitting at 565 'likes', and Twitter followers have tripled in the same period, currently at 68 followers.

#### **Strengths and weaknesses**

Strengths of the Program are the broad reach of activities, nurturing artistic excellence, identifying strategic partnerships, the skills and expertise of Creative Regions, commitment of Council's operations staff and the strength of local story telling.

Some of the key weaknesses, issues or learnings of Creative Capricorn thus far are lack of initial support from local artists which impacted on the Program's momentum, governance and administration issues, the timeframe to achieve the intended objectives, and political and external challenges including de-amalgamation.

#### **The future of the Program**

With just months remaining in the funding period of the pilot, it is important to consider transition planning as Rockhampton moves into a post-Creative Capricorn era. A survey sent to all members

of Creative Capricorn (including artists and non-artists) revealed overwhelming support for the continuation of a service like Creative Capricorn in Rockhampton beyond 2014. Respondents believed it was important to support arts and culture in the region, they valued a number of aspects of the Creative Capricorn model, they particularly enjoyed specific programs and activities, and valued the opportunities created for families and children to engage in creative activities.

#### **Recommendations for Creative Capricorn**

1. Assist Rockhampton Regional Council in the planning and development of programs for the 2015 Rockhampton River Festival making this, where possible, a priority in the final six months of the Creative Capricorn project.
2. Continue to engage with the broad community.
3. Continue to collect feedback from participants to build evidence for support or otherwise of the initiative.

#### **Recommendations for Council**

1. Seek the assistance of and actively involve Creative Capricorn in the planning and development of programs for the 2015 Rockhampton River Festival.
2. Think and act regionally in the delivery of Creative Capricorn.

#### **Recommendations for Arts Queensland**

1. Work with Australia Council for the Arts and the Steering Committee to support transition planning for Creative Capricorn.
2. Encourage all stakeholders to engage fully with the Program for the remainder of the funded period.
3. Use the evaluation findings to inform the support of regional arts and culture.

## Conclusion

This mid-term evaluation has provided evidence that Creative Capricorn is delivering positive outcomes over time. The pilot is doing particularly well in the way it is engaging with artists and delivering professional development activities. Groundbreaking achievements have been made in integrating the arts into regional destination marketing initiatives.

However, the ability of the Program to embed arts into local planning and development has been less evident due to a low priority on this within Council.

There have been a number of external and internal factors that have impeded on the delivery of some outcomes of this pilot thus far. With six months of the funding period remaining, it is important for all stakeholders to work collaboratively to secure the ongoing legacy of the Program.

There is overwhelming support from those who have had contact with Creative Capricorn for support for arts and culture to continue in Rockhampton beyond 2014.

# 1. Introduction

## Cultural Places initiative

The Cultural Places initiative is a partnership between the three tiers of government and local communities. It aims to demonstrate that arts and cultural projects can assist in the diversification of local economies, increase social cohesion and improve quality of life when integrated into economic, social and community planning.

The Cultural Places initiative identifies communities that would benefit from a sustained period of cultural and arts programming. Rockhampton in Queensland and Goolwa in South Australia were chosen as the two pilot sites.

## Creative Capricorn

Creative Capricorn is the name given to the Rockhampton-based Cultural Places pilot program. It is a partnership between the Australia Council for the Arts, Arts Queensland and Rockhampton Regional Council. Launched in March 2012 and running until December 2014, the project involves the integration of artistic and cultural programs into Rockhampton. It aims to bring direct benefit for artists, venues, audience development, and most importantly, the wellbeing of the local community.

## Rationale for selecting Rockhampton

Rockhampton was considered by Arts Queensland to be in a good position to receive the sustained injection of resources provided by Cultural Places to ensure long-term benefits for its burgeoning creative community. The rationale for selecting Rockhampton included:

- ▶ An Australia-wide telephone survey conducted in 2009, and bolstered in 2010 to provide a sufficient Queensland sample, revealed that Central Queensland had the highest polarisation across its community attitudes to the arts;<sup>3</sup>

- ▶ Rockhampton and its region were well positioned to engage in arts-led recovery in the wake of recent extreme weather events;
- ▶ Rockhampton Regional Council emerged as a key regional body in Central Queensland with the potential to be a catalyst for building arts and cultural activities into cross-Council planning processes;
- ▶ The physical arts infrastructure was well developed and well financed and supported;
- ▶ Opportunities existed for broadening partnership opportunities with a number of education, arts and business organisations;
- ▶ Arts Queensland made a considerable investment in arts partnerships with Rockhampton Regional Council through the Regional Arts Development Fund (RADF) and the A-Venue program and was intending to make further investments in the Rockhampton region.

## Local government boundaries

Rockhampton Regional Council currently has three major localities including Rockhampton, Gracemere and Mount Morgan. The major urban centre is Rockhampton.

De-amalgamation from what has become Livingstone Shire Council occurred in January 2014. Yeppoon—previously part of Rockhampton Regional Council—is now part of the Livingstone Shire. A number of staff at Rockhampton Regional Council were transferred to Livingstone Shire Council, including Council's Community Arts Officer. Rockhampton Art Gallery's Public Programs Officer position was removed from the Council structure during the de-amalgamation process.

<sup>3</sup> Arts Qld in partnership with the Australia Council for the Arts, 'More than bums an seats: Australian participation in the arts', Sydney, Australia Council for the Arts, 2010



## 2. Overview of Creative Capricorn

Creative Capricorn aims to grow a locally designed, owned and produced arts and cultural program. The Program has featured a mix of commissioned and touring exhibitions, performances, workshops and professional development activities.

### Aims of the Creative Capricorn Pilot

The stated aims of the Creative Capricorn Pilot Program are to:

- ▶ Build arts and cultural activities into planning processes of the local community and government authorities;
- ▶ Involve artists from across artforms;
- ▶ Create opportunities for both local and touring artists;
- ▶ Make available venues operated by local government authorities; and
- ▶ Have an enduring, whole of community benefit beyond the life of the program.

### Funding

A total of \$1.5 million (cash and in-kind) is being invested over three years, including prior investment in the Regional Arts Development Fund (RADF) by Arts Queensland. Australia Council for the Arts is providing \$600,000 (cash); Arts Queensland and Rockhampton Regional Council are each investing \$450,000 (cash and in-kind).

### Delivery model

The delivery of the pilot project is based on an integrative approach, characterised by the role arts and cultural projects play to support the diversification of local economies, increase social cohesion and improve quality of life when integrated into economic, social and community planning.

### Appointment and administration

Arts Queensland applied to Australia Council for the Arts to deliver the Cultural Places Program in Rockhampton. There was no competitive tender process open to towns interested in the initiative—rather, states were asked to identify regions as part of the application process.

Once Rockhampton had been appointed as the host town, an Expression of Interest for a Creative Producer was advertised nationally and locally. Creative Regions Ltd—a not-for-profit arts organisation and regional production company—was appointed in December 2011. A Creative Producer was engaged on a part time contractual basis and an Associate Producer on a 0.6 full time basis. However, it has been necessary for the Creative Producer to work almost full time on the project, not necessarily always in Rockhampton.

### Governance

A Steering Committee has been formed to oversee the direction of the pilot and to guide and support its implementation. It comprises representatives from Arts Queensland, Australia Council for the Arts, Rockhampton Regional Council and Creative Capricorn. The Steering Committee has met on a quarterly basis each year.

A local Community Reference Group—based in Rockhampton—was created to guide and inform operational decision-making processes on a local level by providing feedback to the Rockhampton Regional Council and the Creative Producer.

The Reference Group originally comprised representatives from Rockhampton Regional Council (Community and Cultural Development and Arts and Heritage sections), Keppel Coast Arts Council, Capricorn Enterprise, Rockhampton Morning Bulletin, Museum Resource Centre and Central Queensland University. In the past 12 months, representatives of the Museum Resource Centre and Central Queensland University have left the group. Both organisations are yet to provide an appropriate

replacement group member. A representative from the Indigenous health sector and a representative of local artists and arts organisations have joined. Council's Mayor Strelow joined the Reference Group in 2014, although at the time of writing this report had not yet attended a meeting. The Reference Group is chaired by Councillor Rose Swadling.

### Program delivery

Each year the program has been designed and delivered with a different focus.

#### 2012 Program—Exploration

In 2012 the program was exploratory in nature. It involved sourcing local artists, identifying interested community members for voluntary roles, discussing the feasibility and suitability of potential projects and seeking suitable venues.

#### 2013 Program—Project and skills development

Creative Capricorn's 2013 program of activities was about the development of new projects and the professional skills development of artists. It was designed to introduce artists and arts groups to broader networks and encourage them to work across artistic disciplines. The four main streams of the 2013 program were:

**Reactivating the Walter Reid Centre.** Programs and activities to revitalise and refurbish the Walter Reid Centre and attract visitors to the centre for workshops and activities.

**Marketing the Arts in the Region.** Developing a new Creative Capricorn website, monthly e-newsletters, ABC Open postcard series, a Facebook and Twitter account.

**Developing Cultural Touring Product.** Assisting artists to tour throughout the broader region and collaborate with festivals, conferences and other events to draw people into the activities associated with the pilot.

**Commissioned Works.** Providing funding for artists in a range of disciplines including film, poetry, performance art, visual arts, multi-media and music,

to work on projects that engage the broader community.

#### 2014 Program—Professional development, wider engagement and sustainability

In 2014 the Program was designed to further engage a more diverse cross section of the community to encourage greater participation from children, members of the Indigenous community, and other under-represented groups. The Program also provides professional development opportunities that can contribute to the sustainability and longevity of outcomes.

In 2014 the pilot will continue trialling new concepts, consolidate existing projects and work on the sustainability of the program beyond the life of the pilot. The main program streams in 2014 are:

**Full Tilt Film Festival.** A series of events designed to partner with local organisations in telling stories significant to the region. Three mini festivals will be held in conjunction with major community events, taking on the themes of Indigenous Stories, Immigration and Regional Identity. The Full Tilt Film Festival culminates in a major community event in September 2014.

**Free Arts Workshops.** Having started in 2013 and continuing into 2014, free arts workshops provide opportunities for community members to learn new skills every Saturday of the year. Arts facilitators are called through an Expression of Interest process.

**Companies in Residence.** Creative Capricorn is working with three companies residing in the Walter Reid Cultural Centre to assist them to grow their creative enterprises.

**Warehouse Program.** A series of varied professional development workshops for artists that cover topics including public liability, grant-writing, website development and regional planning.

Discussions with Council have resulted in their interest in staging a major Rockhampton River Festival, being planning for July 2015.

### 3. Objectives of the Evaluation

The aim of this evaluation is to determine the effectiveness of the Creative Capricorn Pilot Program in meeting its intended objectives. The evaluation is being conducted over three years, to follow the progress of the program and its impact six months after its completion.

Specifically, the objectives of the evaluation are to:

- ▶ Assess the extent to which the Program has met its intended objectives with respect to:
  - cultural planning;
  - employment and volunteering opportunities;
  - production and presentation of local and touring product;
  - capacity building;
  - activation of spaces and venues;
  - investment in the arts;
  - cultural tourism; and
  - public value in arts and culture.
- ▶ Measure the major impacts and outcomes of the program for community members, visitors, artists, arts and cultural organisations and Rockhampton Regional Council;
- ▶ Analyse the extent to which the Program has contributed to the development of Rockhampton as a vibrant arts and cultural community and the impact of concentrated investment in the region;
- ▶ Explore the learnings that can be extrapolated about the building blocks of arts and cultural vibrancy in regional communities;
- ▶ Measure how effective the process has been to deliver the Program, including the Steering Committee structure, collaboration between the three tiers of government and the non-government

sector, and community involvement in planning, delivery and evaluation; and

- ▶ Consider how the long-term outcomes beyond the life of the pilot will be evaluated as a way of measuring the legacy of the initiative.

This report is the second of three evaluation reports being prepared over a three-year period. It provides a current reading of the evaluation measures that are being tracked over time and how they have changed since the Benchmark Report, prepared 12 months earlier.

The assessments made in this report focus predominantly on the program activities over from January 2013 - May 2014. There is some overlap in information provided in the Benchmark report, although in most cases that information has been updated or supplemented.

## 4. Evaluation activities

The following evaluation activities have been conducted over the past 12 months.

### Consultation with artists

In-depth telephone interviews were conducted with 21 artists working in the Rockhampton region: 16 who have been active in program activities and five who were not engaged with Creative Capricorn. A list of artists interviewed is shown in the Appendix of this report.

### Stakeholder consultation

Six face-to-face interviews were conducted with stakeholders; five key internal stakeholders and one external stakeholder. A list of stakeholders interviewed can be found in the Appendix of this report.

### Data collection

We have collected data from major cultural venues, government departments, tourist bodies and other organisations to track visitation at major cultural venues and domestic and international tourism in Rockhampton. We have also analysed findings from feedback forms that were used at select activities and events.

### Case studies

Three multi-media case studies have been prepared that show examples of successful funded activities and projects. Two written case studies are included in this report, another two in the first Benchmark Report. The video case studies are on YouTube and the Arts Queensland website for general viewing.

### Social media monitoring

We have monitored all social media activity on a monthly basis over the past year. This includes Twitter and Facebook activity, as well as Creative Capricorn website performance. We have monitored local press coverage and other media coverage of the program and its activities to monitor broadcast reach and what is being said about the pilot.

### Visits to the region

Two visits have been made to Rockhampton in the past 12 months; in August 2013 and April 2014. The purpose of those trips was to conduct face-to-face interviews, view Program events and activities, and participate in the *Articulate: Queensland Regional Arts and Culture Conference*.

## 5. Key findings to date

### Objective 1. Creative Capricorn provides a strong local commitment to arts and cultural planning and development

There is some evidence that Creative Capricorn is fostering a local commitment to arts and cultural planning and development. This commitment is more evident in investment in arts infrastructure than in policy and plan development. However, collaborations between Creative Capricorn and Capricorn Enterprise, the regional tourism organisation, have resulted in a significant outcome of arts and culture becoming established in destination tourism planning (discussed under Objective 2).

### Embedding arts and culture across local government planning processes

Arts and culture have not yet been embedded across local government planning processes in Rockhampton. The de-amalgamation process in January 2014 reduced Council's ability to embed arts and culture across the broader region, as Council's geographical area has been reduced. Council is taking a more cautious approach to supporting activities that are now part of Livingstone Shire Council, including support of artists in residence at the Walter Reid Cultural Centre who now live in Livingstone Shire.

Council's Arts and Cultural Policy was prepared in 2012 by Creative Capricorn and adopted by Council on 12 December 2012, although not all senior staff and elected Council members were aware of this. The Policy provides the framework for Council to plan and implement its arts and culture through the provision of hard and soft infrastructure for the region. It was intended to form the basis for a cultural plan.

However, Council has since decided not to proceed with the development of a long term cultural plan as senior Council officers not directly connected to the

project and elected Council members do not consider it to be a priority.

Creative Capricorn's Creative Producer prepared a Public Art Statement, although this has not been adopted by Council. The Statement was designed to provide an approach to land use management throughout the region to support creativity and the arts. It was to have supplemented and supported three new public art works developed and installed in Rockhampton as part of the pilot.

In 2010 Rockhampton Regional Council prepared its community plan, *Rockhampton Region Towards 2050*. This document identifies the Walter Reid Cultural Centre, Rockhampton Art Gallery and the Pilbeam Theatre as important community facilities in the region. Arts and culture are not discussed in their own right in the publication.

Arts and culture, however, have started to become established in tourism planning. Creative Capricorn's Creative Producer has collaborated with Capricorn Enterprise to embed arts and culture into the newly released *Capricorn Tourism Destination Plan 2014-2020*.

### Investing in arts and culture in Rockhampton

In the recent 2013/14 financial year, Council invested \$2.3million in arts and culture through its arts and heritage budget. This represents a decrease of just under \$180,000 from the previous financial year, in which \$2.5million was invested.

In-kind support for Creative Capricorn has continued at well over the agreed \$100,000 over the past financial year, exceeding its contractual commitment. However, a reduction in investment in other arts and cultural initiatives has negatively impacted on the delivery of the Program, particularly the rescinding of Council's Arts and Cultural Officer position, which had the potential to work strategically with Creative Capricorn to align it with Council's structures.

Council's investment in Rockhampton Art Gallery expenditure has remained steady, although a Public

Programs Officer position was abolished in the de-amalgamation process, resulting in the Gallery having to cancel its monthly children’s programs. The financial impact of this loss will likely be evident in the next financial year’s expenditure figures.

Expenditure in Heritage Services has decreased by \$105,000 in 2013/14 due to 2.5 paid positions being abolished at the Heritage Village.

Pilbeam Theatre funding has been reduced by \$109,000 in the last financial year, although program expenditure has remained unchanged. The financial savings have been made across a number of additional sub-units within Council that work with the Pilbeam Theatre.

Council’s investment in civic events has increased by \$91,000; attributed to a re-distribution of wages in Council’s units within Arts and Heritage and the attribution of costs associated with the Rockhampton Show.

Council’s funding of Community Arts has decreased by \$62,000 in the last financial year. Neither the Art Gallery Public Programs position nor the Community Arts Officer position existing in Rockhampton Regional Council before amalgamation in 2008 have been preserved post de-amalgamation.

Funding provided for Council’s Regional Arts Development Fund (RADF) positions have remained steady in the last financial year but is budgeted to decrease by 20 per cent in the 14/15 financial year.

Council’s investment in arts and heritage over the past two years can be seen in Table 1.

**Table 1. Rockhampton Regional Council’s investment in arts and heritage 2012/13 - 2013/14**

Item	Net expenditure and % of arts and heritage budget			
	2012/13		2013/14	
Heritage Services (3 sites)	\$780,000	31%	\$675,000	29%
Rockhampton Art Gallery	\$748,000	30%	\$756,000	32%
Pilbeam Theatre	\$471,000	19%	\$362,000	16%
Civic Events	\$201,000	8%	\$292,000	13%
Community Arts*	\$129,000	5%	\$67,000	3%
Creative Capricorn (in-kind)	\$100,000	4%	\$100,000	4%
RADF**	\$83,887	3%	\$81,000	3%
<b>Total</b>	<b>\$2,512,887</b>		<b>\$2,333,000</b>	

\* Includes Walter Reid Cultural Centre

\*\* Regional Arts Development Fund (Council’s contribution)

Since de-amalgamation there has been a loss of about a third of artist-inhabited space in the Walter Reid Cultural Centre, given over for use as Council offices. While all existing tenants have been accommodated in the building, these changes have resulted in the loss of a casual dance studio and a large rehearsal/meeting room. This has impacted on the ability of Council officers to accommodate requests from visiting artists for free use of spaces in which to offer workshop programs for the community.

## Objective 2. Increased arts and cultural opportunities for community members, artists and visitors

Creative Capricorn has provided increased arts and cultural opportunities for community members, artists and visitors, particularly over the past 12 months. Participation levels have increased, the profile of participants has broadened and includes some domestic tourists, and artists have been given more opportunities to profile their work. A number of non-traditional sites have been used to encourage greater participation in the arts.

Domestic and international tourists to Rockhampton have been declining in number over recent years. However, some Creative Capricorn projects have contributed to the growing cultural tourism profile of the region. Additionally, the Creative Producer has been actively involved in contributing to cultural tourism planning and development in the region. This has resulted in a significant outcome of the arts becoming established in destination marketing initiatives.

### Opportunities for local community participation in arts and culture

In the past 12 months, Creative Capricorn has provided increased opportunities for the local community to participate in arts and culture.

In 2013, Creative Capricorn engaged with 6632 community members, artists and visitors through 46 public arts and cultural events and activities. These included exhibitions, art classes for children and adults, performances, open venues, dance classes, skills development workshops, and a street party that attracted a modest crowd of 200 people.

Creative Capricorn's creative and financial contribution to the Village Festival held in Yeppoon in August 2013 was considerable. It enabled the Village Festival to develop into a community program with extended reach and gave the Festival a touring capacity for the first time. Creative Capricorn's contribution to the Village Festival provided increased opportunities for public engagement and

participation in arts and culture through a range of initiatives, including:

- ▶ Production of the Village Festival's welcoming ceremony;
- ▶ Kate Leahy's Village Festival Road Trip toured to eight regional communities and attracted 87 workshop participants and 500 audience members to performances;
- ▶ The Idea of North vocal workshop engaged with 40 participants and about 20 attendees;
- ▶ Performances from The Idea of North attracted approximately 800 people (450-500 to their own show and another 350 to a combined performance with CQUniversity's Little Big Band);
- ▶ Clare Bowditch's Big Hearted business talk attracted 100 audience members, her performance attracted about 300-350 people.

In addition to the Village Festival, a number of other opportunities were created to enable community participation in arts and culture over the past 12 months.

Four Walters Lounge music and discussion events attracted approximately 250 attendees. This initiative was not continued into 2014 as partners Keppel Coast Arts had other priorities and Council was reluctant to provide support for some of these artists who now lived in another local government area.

The Murri Girls Into Art exhibition held in July attracted 2283 visitors to the Rockhampton Art Gallery, including 149 to the exhibition launch.

Trainers from Flipside Circus spent two weeks with the 240 children from Mount Morgan Central State School teaching them circus performance skills. Flipside Circus also performed four shows at the Village Festival, attracting an audience of 800 people.

Walter's Block Party was a street party held outside the Walter Reid Cultural Centre. It attracted approximately 200 people to the streets around the

Walter Reid Centre which were closed off for the music and food event.

Creative Capricorn's Companies in Residence program provided support to three companies residing in the Walter Reid Centre to enable them to showcase their works and wares. This initiative attracted 518 people<sup>4</sup> to various events, activities and exhibitions in the Walter Reid Centre.

The TRACE project involved the transformation of five significant sites in Rockhampton to promote the local heritage of the area through the arts in an open weekend in August 2013. This initiative attracted 200 visitors who were offered poetry, dance, film, music, visual arts, food and entertainment, all tailored to the cultural heritage significance of each site. A further 90 people took a bus tour to participate in the event.

Bursting at the Seams was a project that came about following consultations held with the dance schools and organisations in 2012, who were looking for more ways to engage with the broader community. Dance classes were held at the Walter Reid Centre and attracted 80 participants over nine classes.

Most recently in 2014, a series of free arts workshops for the broad community have been held in a range of non-traditional and traditional spaces including public gardens and the Rockhampton Zoo. At the time of writing this report, 29 classes have so far been held. Most classes attracted between 8-15 participants of a range of ages and artistic abilities and experience. Many attracted families with children. Some classes drew up to 32 participants.

### **Profile of participants in arts and cultural events**

Creative Capricorn has had some difficulty collecting demographic data at events, especially the larger-scale participatory events due to their informal nature. This is not an uncommon situation.

However, there is anecdotal evidence that the demographic profile of participants in arts and cultural events in Rockhampton has been changing over the past 12 months. In the first year or so of the Program, participants were predominantly Caucasian middle class adults across a range of ages. One or two specific events attracted Indigenous participants.

The 2013 Creative Capricorn Program Launch attracted a considerable number of Indigenous people, most likely because the feature of the event was the screening of a documentary film made by local Indigenous film makers about Rockhampton's Indigenous heritage.

In August 2013 the Murri Girls Into Art exhibition attracted a number of Indigenous visitors. The Rockhampton Art Gallery reported greater Indigenous community visitation during that exhibition period; up by 20 per cent on average monthly attendance.

The 2014 Program was designed in response to a need to further engage under-represented groups and to continue to build on Indigenous audiences. Consequently, over the past 12 months the profile of participants in arts and cultural events has broadened to include these types of community members.

The family participant profile has grown through activities including the Walters Block Party, free arts workshops and Bursting at the Seams dance workshops.

The Full Tilt Festival—a series of three mini film festivals to be held in 2014—has engaged Indigenous film makers and is likely to attract Indigenous audiences, particularly with the engagement of the Darumbal Community Youth Services Inc as a partner on the Indigenous Stories component.

Professional development programs have continued to attract a broad demographic profile. Participants

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<sup>4</sup> Includes possible double-counting of people who attended more than one event



in professional skills development workshops have included people aged 25 to over 65 years, males and females, from Rockhampton and from the Capricorn Coast. Participants have included people who have identified as Indigenous, from culturally diverse groups and some as having disabilities.

### **Satisfaction of community members with activities they have attended**

Satisfaction levels with professional development programs have been high. Feedback forms were completed by 24 participants; 14 of whom were 'satisfied' with the event, 10 were 'very satisfied'. Some of the aspects participants particularly liked about the events as part of the Warehouse Program (professional development events) were the inspiration and encouragement from the guest speakers, practical information about working as a professional artist, and the open discussion amongst participants. Areas suggested for improvement were having Councillors present, making the sessions longer and increasing participant numbers. Participants would like to see more events like this planned for the future.

Of 39 participants in free arts workshops who completed feedback forms, all were either 'very satisfied' with the event (34 respondents) or 'satisfied' with the event (five respondents). The respondent group comprised participants from a range of ages, male and female. They included participants in arts workshop at a range of venues. What they most liked about the arts workshops were the opportunities provided for children to be involved, the inclusive nature of the classes, the self-pacing, and the provision of all materials.

**“How lucky are we to have such wonderful free art activities. [It has been] Worth travelling from Yeppoon”.**

**Female, aged 45-54 years, Yeppoon**

The TRACE event attracted an audience of about 200 people. Although only seven feedback forms were filled in by participants, six reported they were 'very satisfied' with the event; and one respondent was 'satisfied'. The aspects of the TRACE event participants most liked were the attention to detail, the garden setting, the informative and friendly guides and artists, and the professional presentation of events and activities.

**“I wold LOVE to see more events happening like this! “**

**Female, aged 25-34 years, Yeppoon**

**“The Walter Reid building has so much to offer. Thank you Creative Capricorn for showcasing what people love to do here!”**

**Female, aged 55-64 years, Yeppoon**

A small number of attendees to TRACE were critical of some elements of the event, including the depth of treatment of some issues.

### **Satisfaction of artists with opportunities to have been involved**

When the Creative Capricorn initiative commenced in 2012, there was considerable dissent from the broad artistic community. Artists were angry that the Program was being run by a team from out of town and they perceived Creative Capricorn to be a Council-run program. There was fear that Creative Regions would be ineffective and create no tangible outcomes or opportunities for artists. A small number of artists still hold the view that Creative Capricorn has achieved very little and they do not wish to be involved. This illustrates the importance of buy-in from a community before an initiative is introduced, rather than imposing it on them without consultation.

Two years on the perception of the majority has changed and the Program has been well embraced by the local arts community. In-depth interviews with artists have revealed high levels of satisfaction with

their involvement in program activities. They value the way in which Creative Capricorn's Creative Producer has worked in an unbiased manner with artists across a range of artistic disciplines to open up opportunities for involvement in professional activities.

The majority of artists have appreciated the opportunities provided by Creative Capricorn to make connections with other artists and develop and share their professional skills. They have had high regard for the calibre of external guest speakers, panelists and facilitators who featured in various events and activities.

The artists with the highest levels of satisfaction with their involvement in the program have tended to be those working in film. This cohort of highly skilled local artists has been particularly proactive and driven, and has responded to opportunities provided by Creative Capricorn with energy and an entrepreneurial spirit. They have used their artform to engage with the broader community to tell their local stories.

Most recently, artists involved with the Auspicious Arts Incubator course have been exceptionally pleased with the opportunities this online course is bringing them. For one visual artist, being part of the program has made her feel confident in the possibility of becoming a professional artist.

**“The course is extraordinary. Jean Paul is brilliant. It is transformational as it brings business models that are new.”**

**Participant, Auspicious Arts Incubator**

### **Activation of non-traditional spaces**

Creative Capricorn has activated a number of non-traditional spaces for its arts and cultural events and activities. Program activities have been held in private

businesses, public gardens, on closed-off streets and associated with a professional conference.

Anderson's Printing Works was open to the public as part of the TRACE project. The business hosted demonstrations of historic printmaking processes, installations, poetry reading and curatorial interpretations delivered by commissioned artists.

Kenmore House at The Mater Hospital was also utilised as part of the TRACE project. Sculpture and fabric installations were exhibited. A commissioned artist read his poetry about class and separation during Victorian times.

Toonooba Park was the site allocated for the launch of the 2014 Creative Capricorn Program where a new public art work was revealed by Capricorn Arts Mob. It was also used as part of the TRACE event, being the site for Indigenous dance displays.

Rockhampton Botanic Gardens and Kershaw Gardens have been popular sites to host free arts workshops in 2014. The Botanic Gardens was also a venue in the TRACE project and displayed installations accompanied by poetry reading by commissioned artists.

Rockhampton Heritage Village was selected as the site for the welcome event of *Articulate: Queensland's biannual Regional Arts and Cultural Conference* in August 2013.

### **Increased opportunities for local artists to develop and profile their work**

Opportunities for local artists to develop and profile their work has increased over the past 12 months. In 2012 Creative Capricorn gave 55 artists the opportunity to showcase their work. In 2013 this increased to 267. The number of commissioned projects also increased from 10 to 15 in this period.

Creative Capricorn's programming of activities has always been varied. It has responded to the available skills and interests of artists as well as to the profile of public audiences and participants. Opportunities have deliberately been given to artists across a

range of arts disciplines, including film, poetry, visual arts, performance art, printmaking, arts administration, curation and installation art. As well as funding activities designed to draw public audiences, artists have also been given opportunities to profile their work to other artists, through professional development activities and collaborative engagement projects.

From their initial engagement in Creative Capricorn's projects, a few local artists have gone on to attract other opportunities to further develop and profile their work. For example, as a next iteration of the 2013 Creative Capricorn funded tour, local musician Kate Leahy recently secured a concert touring series to six regional towns with highly acclaimed musician Wendy Matthews. The tour, to take place in July 2014, will contribute to Kate Leahy's growing reputation and profile as a professional Rockhampton-based musician.

The Toonooba Voices documentary film has extended its audience reach beyond Rockhampton and given its participating artists broader reach to profile their work. The documentary was screened in the auditorium of Central Queensland University during NAIDOC Week in July 2013. It has also been reproduced as an education resource for local schools; 13 Rockhampton Catholic schools purchased DVD copies of the film to include in their libraries. Kaylene Butler presented the DVDs to the schools at a special NAIDOC event.

Following their inaugural exhibition of textile art at Rockhampton Art Gallery, Murri Girls Into Art is looking at opportunities to tour their work throughout the region in a mobile van. They are continuing to develop merchandise as part of a business plan they developed with Price Waterhouse Coopers prior to their involvement with Creative Capricorn.

Creative Capricorn's Creative Producer has found that as the numbers of artists engaging in the program has increased, the program has become more difficult to manage. Consequently, in 2014, the approach to the program has been to engage with

fewer artists but provide increased funding per project to enable further reach and deeper outcomes. This approach is also in line with Creative Capricorn's aim of encouraging artistic excellence amongst those who are ready to participate at a higher professional level.

### Professional work for local artists

Creative Capricorn has provided consistent funding opportunities to enable artists to work professionally. In 2012 funding for individual projects ranged from \$400-\$35,000. In 2013 projects were funded at slightly lower levels, between \$250-\$20,000, with the aim of increasing artist participation levels and spreading the financial support further.

The funding provided for individual projects has been determined by their nature and intended outcome. Many artists paid themselves a professional fee from the budget, which is a positive step towards the development of their professional careers and reputations. This is not common practice amongst emerging artists who traditionally have not had the resources to be able to pay themselves a fee or wage.

The Toonooba Voices documentary film program was funded at \$10,000 by Creative Capricorn; additional funding of \$5,000 was made available from the Queensland Department of Aboriginal and Torres Strait Islander and Multicultural Affairs. The project manager and producer of this project paid herself and her crew a professional wage for the making of this film.

The Warehouse Program budget of \$3,000 was directed towards artists' fees, as well as travel and accommodation for presenters.

Murri Girls Into Art received a project fee of \$40,000 for an exhibition at the Rockhampton Art Gallery. This also included artists' fees.

Musician Kate Leahy received \$10,000 from Creative Capricorn plus additional funding of \$10,000 from other sources to tour her Village Festival Road Trip to

eight towns in Central Queensland. The majority of the Creative Capricorn funding went towards artists' fees, enabling participating musicians to be paid for their involvement.

The Curator in Residence project fee of \$7,500 supported one paid curator to work in the Walter Reid Cultural Centre for seven weeks.

The Companies in Residence fee of \$15,000 enabled 30 artists to work collaboratively for the first time in the Walter Reid Cultural Centre.

The TRACE project received a project fee of \$25,000 which funded 27 artists to work at non-traditional spaces over a weekend. The project has contributed to the profiling of Rockhampton's heritage built environment through engagement with business owners and private venues and their collaboration with writers, poets and installation artists.

Walter's Block Party was funded at \$7,000 (with \$5,000 from Council). This enabled 16 participating artists to be paid for their professional contribution to the event.

*The Articulate: Queensland's biannual Regional Arts and Cultural Conference* in August 2013 involved local artists in the creative program attached to the event. One key event was the Dingo Exhibition, involving regional Indigenous contemporary artists. The exhibition was funded at \$10,000 to support eight artists, one curator and a producer.

Walter's Lounge was funded at \$4,500 and enabled approximately 56 artists to participate and be paid professional artists' fees.

The steady flow of professional work opportunities has attracted an increasing number of volunteers, from 20 in 2012 to 391 in 2013. It seems that as more artists have become involved and grown their networks and developed their projects, there has been an increasing need for additional support. There is anecdotal evidence that many volunteers are also creative people, drawn from the networks of funded artists.

The increase in paid artists and volunteers over time is shown in Table 2.

**Table 2. Numbers of engaged artists 2012-2013**

	2012	2013	2014*
Paid artists	32	267	18
Volunteers	20	391	3
<b>Total artists</b>	<b>52</b>	<b>658</b>	<b>21</b>

\* 2014 reading taken at the time of writing this report

Table 3 shows a breakdown of numbers of artists and volunteers engaged on a project basis for 2013.

**Table 3. Numbers of paid artists and volunteers: 2013**

Project	Paid artists	Volunteers
Toonooba Voices and 2013 Program launch	21	15
Warehouse Program	3	1
Murri Girls Into Art	16	1
Flipside Circus	6	51
Village Festival	9	50
Village Festival Road Trip	9	36
Curator in Residence	1	150
Companies in Residence	30	23
TRACE	27	10
Walter's Block Party	16	20
Articulate Conference	55	10
Dingo Exhibition	10	3
Walter's Lounge	56	12
Flood Markers	8	-
Bursting at the Seams	-	9
<b>TOTAL</b>	<b>267</b>	<b>391</b>

The 2014 program has so far provided professional work for 15 artists. Seven Arts Workshop facilitators are being paid a fee, as are four artists commissioned as part of the Full Tilt Film Festival. A further four artists are being provided with professional support and advice. The funded program activities to date for this year are summarised in Table 4.

**Table 4. Numbers of paid artists and volunteers: 2014 (to date)**

Project	Paid artists	Volunteers
Full Tilt Film Festival	4	3
Arts Workshops	7	-
Auspicious Arts Incubator	4	-
<b>TOTAL</b>	<b>15</b>	<b>3</b>

### Number of events and initiatives

The number of events and initiatives has increased over the two years' duration of the program. In 2013 there were 46 public events. So far, in the first half of 2014 there have been 53 opportunities for public participation. They have comprised 39 free arts workshops, 14 workshops with various community groups as part of the development of the Full Tilt Film Festival, and two professional development activities for artists to connect buyers and makers. Four film screening events are scheduled for 2014 as part of the Full Tilt Film Festival.

### Outcomes or impacts of the pilot for artists and arts and cultural workers

In its first two-and-a-half years, Creative Capricorn has helped artists and arts and cultural workers to achieve a range of professional and personal outcomes, including the following:

**Opportunities to work for a professional fee.** There have been more than 300 artists and arts workers who have so far had opportunities for paid work through the program activities (55 in 2012, 267 in 2013 and 15 so far in 2014). This includes artists

located in remote and regional towns through Central Queensland.

**Collaboration with other artists.** Creative Capricorn has facilitated collaboration and communication between what have been traditionally disparate, solitary arts groups and individuals. Through its programs and activities, artists have started talking and working together. Companies in residence in the Walter Reid Centre have started communicating and collaborating for the first time. A group of independent artists who met through their involvement as facilitators of free arts workshops recently instigated a monthly meet-up to share knowledge and ideas to attract funding.

**Career and company establishment or support.** A small number of participating artists have had their careers kick started, consolidated or supported as a result of their involvement with Creative Capricorn. These include local film producer Kaylene Butler, musician Kate Leahy, poet Paul Summers, visual artists who participated in the Murri Girls Into Art project and facilitators of free arts workshops in 2014. Although Murri Girls Into Art had already launched as an organisation before working with Creative Capricorn, the Program provided support for their first major exhibition at the Rockhampton Art Gallery.

*“We would have fallen away without having Creative Capricorn there and Rod helping us to become a not-for-profit company.”*

*Artist on behalf of company in residence*

**Professional skills development.** Up to 267 artists have developed a range of new professional skills from their involvement in projects in 2013, which were designed to enhance the professional skills of participants. New skills were gained around dealing with insurances, website development, applying for grants, curating exhibitions, collaborating with others, marketing, and professional performance.

**Health and healing.** For some participants there have been personal health and healing outcomes. This has been a particularly important and clear outcome for participants involved in Murri Girls Into Art, who are predominantly Indigenous women with physical and mental health issues. They described the newly formed group as an important 'healing circle'. The personal support the group has provided them has become an important part of their lives and their journey towards healing.

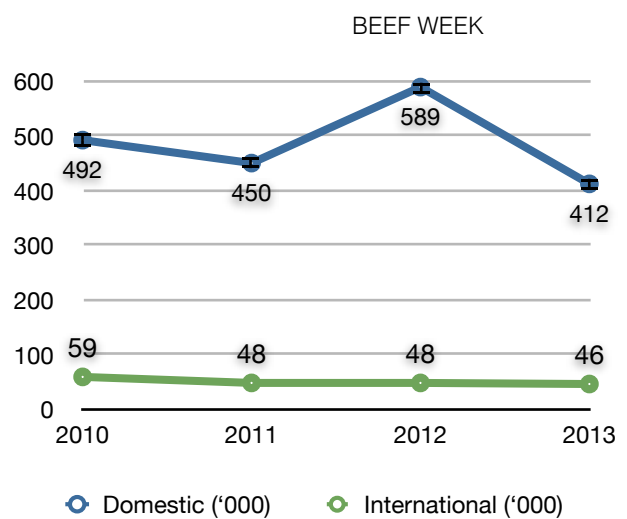
**Formation of new networks.** Artists and arts workers have made a series of new connections and contacts. New connections have been made with individual artists, arts organisations, Council and non-arts organisations in Rockhampton as well as in Central Queensland and interstate.

### Cultural tourism in Rockhampton

Cultural tourism is an important consideration if the Program intends to provide activities to attract visitors to the region. There has been a gradual decline in domestic tourists to Rockhampton over the past four years, despite a spike in 2012 when domestic tourists came to town for Beef Week. Rockhampton received 412,000 domestic visitors in 2013. This is down from 589,000 the year before and follows a general downward trend of -5% in the previous three year period.

International tourist numbers have also been declining over the past four years. There were 46,000 international tourists to Rockhampton in 2013, representing a steady decline of 8% over a three year period, despite remaining stable from 2011-2012. Domestic and international visitor trends can be seen in the following graph.

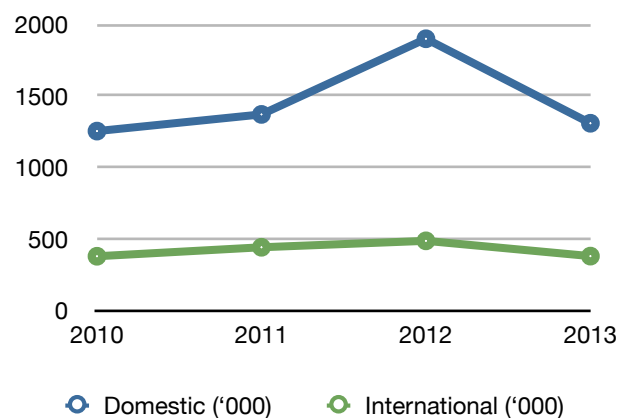
**Graph 1. Visitors to Rockhampton 2010-2013\***



\* Source: Tourism Research Australia's National Visitor Survey (NVS). Tourism Queensland. Data for year-end.

Despite the general gradual decline in domestic visitor numbers to Rockhampton, visitor nights have been gradually increasing at a rate of 1% over the past three years. In 2013 there were 1,306,000 domestic visitor nights in Rockhampton. So although fewer people have been visiting Rockhampton, they have been staying longer. As might be expected, there was a sharp increase in domestic visitor nights to reflect the spike in domestic tourist numbers in 2012. International visitor nights have remained stable at just under 500,000 international visitor nights per year. Visitor nights are shown in Graph 2.

**Graph 2. Visitor nights in Rockhampton 2010-2013\***



\* Source: *Tourism Research Australia's National Visitor Survey (NVS). Tourism Queensland. Data for year-end.*

### Creative Capricorn's contribution to cultural tourism

Rockhampton has traditionally been associated with primary industry—particularly beef cattle and mining—rather than arts and culture. But over the past 12 months arts and culture have started to feature in tourism campaigns for the region. As a result of collaborative work between Creative Capricorn and Capricorn Enterprise to raise the profile of arts and culture in the region, Creative Capricorn has broken through great barrier by having the arts included in destination marketing initiatives. Rockhampton is laying the groundwork in this area, as arts and cultural experiences have historically not been included in destination marketing for regional areas. There is evidence that the tourist industry is starting to recognise the arts in Rockhampton as having the potential to draw people to the region and have them stay longer. For example, in its 11 June weekly e-newsletter, *Industry News*, covering high-line, state-wide tourism and events news, Tourism and Events Queensland (TEQ) promoted Creative Capricorn's next free arts workshops. This event was listed amongst other attractions including a surfing series on the Sunshine Coast, an internationally acclaimed dance group performing in Brisbane, and a Cat Stevens cover band show in Gladstone.

Creative Capricorn has also contributed to a number of other recent cultural tourism activities and campaigns, namely the following:

#### Capricorn Tourism Destination Plan 2014-2020.

Creative Capricorn's Creative Producer contributed to the development of the first *Capricorn Tourism Destination Plan 2014-2020*, released by Capricorn Enterprise. The Plan is a living document to guide tourism marketing and management in the region. Arts and culture is acknowledged in the plan as being an integral part of Capricorn's vision, and has been highlighted as being one of the region's Destination Priorities.

**Visitor Guide.** Creative Capricorn has contributed to Capricorn Enterprise's Visitor Guide. Distributed nationally, the Visitor Guide is a glossy booklet that now contains a blurb about creativity in the Capricorn Region.

**Queensland Weekender.** Creative Capricorn was approached by Capricorn Enterprise to contribute a blurb about arts and culture to be included in this publication. Local musician Kate Leahy also contributed to content and was interviewed.

**Summer of Capricorn tourism campaign.** Local musician, Kate Leahy, became the new voice and face of the 'Summer of Capricorn' tourism campaign for the region. She is about to embark on a tour into Central Queensland with acclaimed contemporary singer Wendy Matthews, which is likely to attract considerable publicity.

**Cultural Tourism panel.** Creative Capricorn instigated a cultural tourism panel at Capricorn Enterprise's annual Tourism Forum in February 2013. Representatives from Keppel Coast Arts, Rockhampton Art Gallery and Tourism and Events Queensland spoke about cultural tourism to a group of about 50 industry representatives from around Australia. Creative Capricorn's Creative Producer was Master of Ceremonies for the event. For many participants it was the first time they had considered using the arts to help sell their products or experiences.

### The Village Festival

The Village Festival is the main cultural drawcard for domestic tourists to the Capricorn region. The Festival began 12 years ago and has attracted approximately 5000 visitors and 160 volunteers over the past two years. In 2013 there were 700 participants in visual arts workshops. The Village Festival is growing to become the annual festival for Central Queensland. It is well supported by Rockhampton Regional Council's elected members, yet it now sits within the Livingstone Shire Council boundaries.

Creative Capricorn has made an increasingly important contribution to the Village Festival over the past two years. It has contributed both funding and strategic planning support to enable the Festival to develop a broader and deeper community program of activities. In 2013 Creative Capricorn contributed to the Village Festival in the following ways:

- ▶ Produced the Festival Welcome Event;
- ▶ Sponsored The Idea of North and Clare Bowditch activities, including a performance that drew an audience of 500, the Big Hearted Business Workshop attended by 100, and an Idea of North professional development workshop that drew 100 participants;
- ▶ Sponsored the Orchestra of Found Objects workshop and performance by Lindsay Pollak;
- ▶ Part-funded and provided additional investment and support for Flipside Circus which performed four shows attracting an audience of 800; and
- ▶ Funded the Village Festival Road Trip project that involved Rockhampton musicians working and performing with local regional town artists, performing to local crowds. Professional development workshops attracted 87 participants, performances drew audiences totalling 500 people.

The Village Festival Road Trip is the best example of a Creative Capricorn project designed to build cultural tourism. It expanded arts audiences in Central Queensland and has provided a platform for further touring outcomes in the future. In every town they visited, artists promoted The Village Festival. There was significant media coverage in every town of the tour and for the main festival. It is not possible to know whether this translated into more people coming to the main festival, although over time it will be an important line of enquiry.

“I feel this transition is very important if the Village Festival is to grow into a substantial event and have a significant economic and tourism impact.”

Participant, Village Festival Road Trip

### Cultural tourism attractions in Rockhampton

The Rockhampton Art Gallery and Pilbeam Theatre have traditionally played an important role in building cultural tourism in the region. Over the past 12 months, Rockhampton Art Gallery has seen an increase in visitors from 19,300 to 23,734<sup>5</sup> (47% locals, 14% from other Queensland, 10% from the rest of Australia, and 29% international).

Visitors to the Pilbeam Theatre have decreased by just over 1,000 from 2012-2013. There were 60,970 people who attended a show or event in the Pilbeam Theatre in 2013. It is not known what proportion of these visitors were locals or tourists.

The Rockhampton Heritage Village saw a considerable increase in visitors from 2012-2013. This is likely to be partly attributed to visitors who attended the welcome event as part of the Articulate conference in August 2013.

Archer Park Rail Museum experienced declining visitor numbers over 2012-2013. Council reports that managing heritage sites like these can be challenging, as they rely on the work of volunteers.

Visitors to Rockhampton's key cultural venues over 2012-2013 are shown in Table 5 (over page).

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<sup>5</sup> This includes both visitors to the gallery as well as engagement in on-site and off-site public program activities.



**Table 5. Visitors to Rockhampton’s major cultural venues 2012-2013**

Venue	2012	2013
Pilbeam Theatre	62,496	60,970
Rockhampton Heritage Village	39,845	48,085
Rockhampton Art Gallery*	19,311	23,734
Archer Park Rail Museum	7,059	4,682

*\* Includes engagement through public programs outside the gallery*

### **Objective 3. Increased local capacity to plan, deliver and evaluate arts and cultural activities and events**

Over time, Creative Capricorn has helped to increase the local capacity of artists to plan and deliver projects. However, as in any community, there remains a cohort of artists who are unwilling to engage and do not wish to work at a higher professional level.

#### **Opportunities for local artists, arts and cultural organisations, Council and volunteers to develop their skills and capacity**

Many artists who have been engaged in the Program feel their skills and knowledge levels are increasing over time, as a direct result of their involvement with Creative Capricorn.

The key focus of the 2013 programming was professional skills development. The majority of program activities provided opportunities for approximately 267 individuals to develop their professional skills. There were also structured forums and workshops open to members of the public and representatives of arts and cultural organisations.

The Warehouse Program engaged 66 individuals from a range of contexts to develop their skills in understanding insurance issues, writing grant proposals, website development and undertaking regional planning in the creative industries. Panelists included experts and specialists from interstate and from the local region. Some new professional skills participants identified as having developed included carrying out risk assessments, preparing for grants, marketing and promotion, developing exhibitions, communicating with Council, collaborating and networking and dealing with liability and insurance issues.

There were 16 participants in the Murri Girls Into Art project who learned a range of new skills, including planning for and curating an exhibition.

Through the The Village Festival Road Trip, nine professional musicians and 36 volunteers were given an opportunity to enhance their professional skills.

Kate Leahy became a mentor for one workshop participant in Moranbah who went on to perform in The Village Festival and is planning to record her first CD in 2014. Kate feels her own mentoring skills have been considerably enhanced from this opportunity.

One hundred people attended the Village Festival Clare Bowditch 'Big Hearted Business' workshops and learned new professional business arts skills.

The Curator in Residence program provided intensive skills development for companies in residence at the Walter Reid Cultural Centre over a seven week period. All 13 tenant groups were involved.

The Companies in Residence program involved the collaboration of three companies at the Walter Reid Cultural Centre. The participating tenant groups learned how to work more connectedly with others, rather than remaining confined to their own studio. They learned a range of specific business skills ranging from marketing and collaboration to practical management of exhibitions. Twenty five artists and four art teachers within the Capricornia Printmakers Collective have benefited from participation in this program.

Through the TRACE program, participants learned to collaborate across art forms and developed specific skills in exhibition design and curation.

The making of Toonooba Voices documentary film involved the passing on of professional skills in film making, including production, post-production, interviewing and editing. Kaylene Butler has subsequently received support from Creative Capricorn to develop an artist exchange program with New Zealand Maori artists in January 2015 with pending financial assistance from the Australian Government's Regional Arts Fund.

The 150 volunteer artists who participated in the Curator in Residence program had the opportunity to develop their professional skills individually as well as collaboratively. They gained the skills in taking an

idea and translating it into a practical project including planning exhibitions.

Capricornia Arts Mob developed professional skills across a number of areas, through their involvement in children's workshops, the TRACE program and exhibition development. Their skills have grown in the creation and management of community based art groups and business management. They have also improved their community engagement, curatorial and printmaking skills, working in different media. Their active participation in a panel discussion at the Articulate Conference advanced their public speaking skills.

As part of the Walter's Block Party, members of the public were invited to meet artists in residence at the Walter Reid Centre. Tenants had the chance to work on their communication skills and to develop an explanation and depiction of their work tailored for the public.

Four artists are being supported in 2014 to participate in the Auspicious Arts Incubator Transformations Program; an eight-week online professional development program that offers a series of online lectures and webinars, culminating in a weekend workshop in Melbourne. This is a significant professional development opportunity for the artists involved, who are all participating with enthusiasm and professional dedication.

At this stage it is unknown whether all of these these new skills adopted by artists and arts organisations will be retained and used, or whether they will require more professional support and encouragement to be able to plan and deliver new projects. This will be an important area of enquiry for the final evaluation.

**“I feel confident we have all got the most from Creative Capricorn so hopefully we can go on in the future, not to be so timid about it and know where to look for funding”**

Artist

Creative Capricorn has worked to engage professional and emerging professional artists in the community who demonstrate a willingness to engage in, and contribute to, the Program. Creative Capricorn has not engaged with volunteer, hobbyist or amateur artists or organisations unless they have demonstrated a willingness to work with professionals to assist them to grow their skills and confidence.

### **Networks and connections between arts workers and between arts workers and other stakeholders**

Many new networks and connections have been made over the past 12 months between arts workers and other stakeholders, building on those made in the first year of the Program.

#### **Networks created between artists and arts workers**

Artists who were members of the 13 resident groups at the Walter Reid Cultural Centre made the most number of new networks and working relationships, particularly those who participated in the Curator in Residence Program. They made connections with artists in other resident organisations for the first time and used these new networks to work together on tangible projects.

New networks were formed between artists who participated in the *Articulate: Queensland's biannual Regional Arts and Cultural Conference* in August 2013 who would otherwise have not connected. This included artists from different artforms who met each other, as well as arts and cultural workers who were conference delegates.

Other connections were made between artists and arts workers. The TRACE program gave artists an opportunity to make new connections with artists in other disciplines.

“I’m more connected with Rocky artists than I ever have been. I knew very few people before Creative Capricorn. I’ve connected up and know more of them now from the arts workshops”.

Artist

### Networks created between arts and cultural organisations

Creative Capricorn has facilitated a number of new networks between artists and arts and cultural organisations over the past 12 months.

The Village Road Trip tour created new connections between musicians and arts and cultural organisations in eight towns across Central Queensland. Examples include Moranbah Arts Council and Springsure Arts Council.

Keppel Coast Arts is an organisation based in Yeppoon that has developed new connections with a number of artists. It has worked closely with artists in residence at the Walter Reid Cultural Centre and developed a working partnership with Flipside Circus.

Arts and cultural organisations who have worked with Creative Capricorn have also included Backbone Youth Arts, Ausdance Queensland, a number of local dance groups and others who participated in Arts Queensland’s ‘Arts for all Queenslanders’ consultation in Rockhampton in 2013.

### Networks created with Rockhampton Regional Council

A number of artists have made new connections with Rockhampton Regional Council through their involvement with Creative Capricorn.

Creative Capricorn brokered a number of new relationships between artists involved in the TRACE program at the Botanic Gardens site and Council staff who worked there, which led to the hosting of free arts workshops in 2014. Artists involved in the Toonooba Voices and Murri Girls Into Art projects also made connections with Council staff.

The Flood Markers project required a cross-departmental team in Council to convene and discuss the plan for the public art. Town planners, engineers, parks and gardens staff, community development staff, managers and an elected representative working with Creative Capricorn were all involved. Council’s technical staff also helped with the Curator in Residence art exhibition at the Walter Reid Cultural Centre.

Before de-amalgamation, Council’s Community Arts Officer worked with artists on a number of Creative Capricorn projects, however, these new connections were disrupted when the role was abolished.

### Networks created with three levels of government

A few artists have made new networks and connections with State and Federal Government departments, including Australia Council for the Arts and Arts Queensland, and with a number of local councils in Central Queensland.

An investment of \$130,000 was made by Arts Queensland and Rockhampton Regional Council (50 per cent each) under the Grittier Places Partnership Program which allowed for the renovation of the ground floor of the Walter Reid Cultural Centre in 2013, including development of three new artists’ studios.

### Networks created amongst volunteers

There have been close to 400 volunteers involved in various Creative Capricorn projects over the past 12 months. They include unpaid artists and support workers. It is unknown whether contacts made between volunteers and artists have been maintained or pursued. However, the numbers suggest there is an available pool of willing volunteers for future arts projects.

### Other networks

Many more connections and networks have been made between artists and other groups in the community. A number of artists have made contacts at schools, universities and a local hospital. New contacts were made with private business owners

including food and beverage suppliers, sign writers and a printing works.

Contacts with media outlets have been established, including with local newspapers, ABC radio, SBS television and National Indigenous Television.

Networks have been formed with a number of social service organisations including Relationships Australia, as well as Indigenous service organisations. The Darumbal Community Youth Services Inc is a major Indigenous project partner for one of the Full Tilt Film Festival streams and is a new member of the Local Reference Group.

It will be important to ascertain which networks and connections are still in place at the end of the pilot.

### Leveraging other funding sources

Most project funding has come from state and local government. There has been in-kind support from a range of sources, including Local, State and Federal Governments as well as Central Queensland University.

There has been limited support leveraged for projects from the business sector. Creative Capricorn's Creative Producer has approached more than seven organisations from the utilities, transport, religious services and property development sectors with the aim of attracting corporate funding for the pilot. Because Creative Capricorn's Creative Producer has limited time, resources or support to plan or instigate a strategic approach to fundraising, no funding has yet been leveraged. It can take many years for a new program initiative to become well enough known and established in the business community to attract financial support from such sources.

A number of individual artists have been able to leverage other funding from their involvement in Creative Capricorn. This has included financial support for their Creative Capricorn project, as well as additional funding for new projects as a direct

result of their Creative Capricorn project. These include:

- ▶ The Village Festival Road Trip attracted funding of \$42,000 to be able to run another tour in 2014 to six regional Queensland towns. The project is funded by Arts Queensland, Australia Council for the Arts and Livingstone Shire Council. Each participating town is also contributing a small amount;
- ▶ Kaylene Butler, Producer of Toonooba Voices documentary film, is one of four film makers commissioned as part of the Full Tilt Film Festival in 2014;
- ▶ Arts Queensland and the Queensland Department of Aboriginal and Torres Strait Islander and Multicultural Affairs contributed to the creation of Toonooba Voices;
- ▶ Flipside Circus attracted in-kind contributions of \$10,000 from school, family and carers' contributions;
- ▶ Grittier Places, the Curator In Residence program attracted in-kind contributions of \$5,000 from a range of sources;
- ▶ Walter's Block Party received additional funding of \$5,000 for marketing from Council, as well as approximately \$8,000 worth of in-kind contributions from volunteers and the loan of technical equipment.



## A group of women in Rockhampton who use art for health and healing

“I was working for a disability employment agency in Rockhampton about five or six year ago. I had an arts background. I found that I had a number of Aboriginal women on my case load, the majority of them had depression. A lot of them weren't showing up to their appointments. They would quite often get cut off from Centrelink for their payments, and that would just impound on their situation already.

I asked them individually if they would like to come out to lunch with me, maybe once a fortnight, I could even pick them up, and they said yes. So that's what happened; I got a group of ladies together, we went out to lunch together once a fortnight and I just got to know them. They started to trust me, we became good friends, all of us. But at the same time I would find out where they were up to in terms of finding employment and what was going on in their lives. At that stage, quite a few of them were bringing sketch pads along and paints. And then after lunch they would start drawing or painting. Conversations developed around that and they decided that they wanted to study together. All of these women attended TAFE for about two

years doing fabric design and fabric painting, learning to do a Japanese type of folding, dyeing of silk. In that time quite a lot of them decided to do a business Certificate Cert IV in Business. One did a Diploma of Business because at that stage they decided they were going to become a company.

We met Rod Ainsworth from Creative Capricorn. He said that he would probably be able to get us some

“This group is really good because we are a healing circle. Each of us over the last five or six years have helped each other, pulled each other out of whatever we were going through.”

BERES AUSTIN, PARTICIPANT

funding to have an art exhibition. Arts Qld very generously put \$30,000 towards having a very significant exhibition at the Rockhampton Art Gallery.

2293 people attended the exhibition. A number of pieces were sold.

Creative Capricorn have certainly helped us by putting us into the direction of showing our work on a grand scale. That probably would not have happened, it would have been a slower process trying to become more known, I suppose, in the community.

There are many benefits to the broader community with Murri Girls Into Art. It not only inspires other women to go ahead and do something very similar. For the women also in the group I believe it has built up self confidence, it helps them to heal, it keeps their mind off other more serious things that might be happening health-wise in their life. It's producing something that is very beautiful, especially on the silk. And it becomes more like a healing. ”

SUE KRAATZ, CO-ORDINATOR

The group is looking at the possibility of displaying their work at other galleries in the region. They are also planning to hold silk dyeing workshops from a mobile van at various locations around Rockhampton.



## A documentary film telling personal Indigenous stories about the Fitzroy River

*'Toonooba' is Darumbal language for the Fitzroy River, which runs through Rockhampton.*

It was a film for me to embrace as it was close to my heart; I've lived here all my life and it was an opportunity to get out the good positive stories about our Rockhampton.... our river. The main thing for me is that our culture is here to share and keep alive and exchanging our stories.

It is my first film. I have had experience working with Tom Hearn from Bush TV and that's where I more or less fell into filming. Most of the members of our crew were Indigenous. There were non-Indigenous people too that were in the film and they all had a relationship with the Toonooba (Fitzroy River) at some stage in our lives.

I'm just very proud because not only I think it's my film, but I think it belongs to the community and I've had so much support with Creative Capricorn... and the community... and everyone is still overwhelmed about how we captured the stories and their river.

The film is actually going to be presented on SBS over three years.

The opening night was successful. Rod and Helen do a very good job of putting things together. There was a standing room, as in, people were seated, but people were standing as well. Oh, it was phenomenal, people that I didn't think would be interested in talking to me came up to me and it was a really good buzz for me and a vibe and people were like oh it was a really good

*"I'm just very proud because not only is it my film, but I think it belongs to the community."*

KAYLENE BUTLER, PRODUCER

film, and that is what I loved. I wanted to see what people's faces were going to be at the end, to see if there was a reaction to what I produced.

Rod and Helen from Creative Capricorn have the networks. For people who have just set up in the last year or so, they have a very big network and everyone's just talking Creative Capricorn. So I think this is the time and place right now to be involved in everything. Whenever I've asked for something they've always come with the

goods. I've really loved working with Creative Capricorn.

So right now I've been appointed to do three short films - documentaries for National Indigenous Television. And they will be shown next year (2014) on a 6.30 slot on different nights.

I'm just going along for the the ride at the moment and see how far it takes us. I'm over the moon and I'm putting Rockhampton as well as other artists on the map other than for the floods. ”

KAYLENE BUTLER, PRODUCER



*The making of the film involved 21 artists and 15 volunteers. 160 people attended the screening, which was the main feature for Creative Capricorn's 2013 program launch.*

#### Objective 4. Increase in community valuing of arts and culture

There is evidence that the community is starting to value arts and culture more highly in Rockhampton and they are starting to articulate what they most value.

##### Increased value placed on the arts by the Rockhampton community

Rockhampton has a mixed tradition in the way it has valued arts and culture. A well-financed and supported physical arts infrastructure has been maintained by Council over many years. It includes the Rockhampton Art Gallery, Pilbeam Theatre, Heritage Village, Archer Park and Mt Morgan Rail Museums, the Walter Reid Cultural Centre and two libraries including the new regional library that features the latest technology. Rockhampton has had an ongoing strong local performing arts culture, with high engagement levels amongst school eisteddfod groups and dance schools.

However, there is a disconnect between the more professional, pro-am and amateur parts of the arts sector. There has traditionally been a considerable cohort of artists working in the community trying to make a living, yet struggling to find audiences or support for their work.

**“Rockhampton is such a big country town. Getting them interested in art is always going to be a bit more of a struggle.”**

Artist

Discussions with artists revealed a widely held perception that Rockhampton does not place high value on arts and culture, despite the fact that so many artists are living and working in the region. However, they also believe that Creative Capricorn has started to reinvigorate a certain sector of the traditionally disengaged community.

Qualitative and anecdotal evidence suggests that the community is starting to value arts and culture more in Rockhampton. Over the past two years, events, activities and programs supported by Creative Capricorn have exposed the community to a range of creative pursuits across varied artforms. People have attended and participated in a number of events and activities, including film screenings, art exhibitions, art workshops, events and festivals. The demographic profile of participants has been broadening over the course of the pilot period to include more under-represented groups. A number of people have attended events and activities more than once. Participation levels have been increasing over time and feedback on events and activities has been overwhelmingly positive.<sup>6</sup>

The community has particularly valued the following:

- ▶ The telling of local stories through the arts;
- ▶ The interpretation of their cultural history and heritage through the arts; and
- ▶ Having more creative things to do.<sup>7</sup>

However, attendance numbers for major arts and cultural events, such as Walter's Block Party, have mostly been modest, despite significant media coverage and advertising and a high standard of presentation. It is likely that, over time, attendance levels may increase if these types of events were to become a regular part of Rockhampton's cultural life.

Changing how a community values something takes many years. Priorities and values can realistically only be expected to change when the community has had repeated exposure to new offerings. At the same time, values and attitudes are likely to be enhanced through significant support of arts and culture by local councils.

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<sup>6</sup> Feedback has been gathered at select activities only and sample sizes are small.

<sup>7</sup> Feedback from 46 respondents who attended TRACE or arts workshops, as well as artist interviews.



“People are more engaged in the arts now. This is proven in the workshops, the launch, lots of normal community people who wanted to be there, people I had never seen before. “

Artist

### Increased profile and awareness of Rockhampton’s arts and cultural activities

The profile of Rockhampton’s arts and cultural activities has risen since Creative Capricorn has been rolled out, and particularly over the past 12 months. Program events and activities have been featured in both traditional and social media. Social chatter about Creative Capricorn’s projects, events and activities has increased over time.

There is a feeling amongst artists that most local artists are aware of Creative Capricorn. However, brand awareness of Creative Capricorn remains low within the broad non-arts community.<sup>8</sup> Discussions with artists revealed that the general public is not familiar with the name ‘Creative Capricorn’ nor what it offers.

#### Traditional media presence

Some of Creative Capricorn’s higher profile projects and activities have featured in both of Rockhampton’s local newspapers; *The Morning Bulletin*—a daily newspaper, and *The Capricorn Coast Mirror*—a publication delivered free each Wednesday to homes and businesses across the region, each with a readership between 11,000-14,000 people. Murri Girls Into Art, TRACE, Toonooba Voices, Flood Markers, Bursting at the Seams, Flipside Circus, Grittier Places, the Articulate Conference, Walter’s Lounge and Village Road Trip

are projects that have been featured on more than one occasion.

Projects and activities have received other media coverage, including the Rockhampton Art Gallery’s regular column in the *Art Monthly* journal. The Village Festival Road Trip had significant media coverage in the local papers on the Capricorn Coast and in Rockhampton as well as coverage in local papers of the eight regional towns. Musician Kate Leahy played live on SeaFM to promote her tour and gave several interviews on ABC local radio in Rockhampton and Mackay.

Local radio broadcast information about workshops being run by Capricornia Arts Mob. The Capricornia Printmakers Collective received national exposure in *IMPRINT*—a publication by The Print Council.

#### Social media presence

Creative Capricorn’s social media presence has increased modestly over time. Subscribers to Creative Capricorn’s monthly e-newsletter have risen from 324 to 469 in the past 12 months. The newsletter outlines upcoming events and activities, cross promotes to cultural institutions and provides notifications of funding opportunities.

Creative Capricorn’s Facebook page has increased its followers over the past 12 months. Its ‘likes’ have almost doubled from 276 to 565. Facebook played a major role in promoting the TRACE festival, although it is not known how many people attended the event from having seen it promoted on Facebook.

Twitter has been another important social media tool for Creative Capricorn, launched in March 2013 (@CreateCap). Over the past 12 months the number of followers has increased from 25 to 68,<sup>9</sup> the rate of tweeting has increased, and Creative Capricorn has

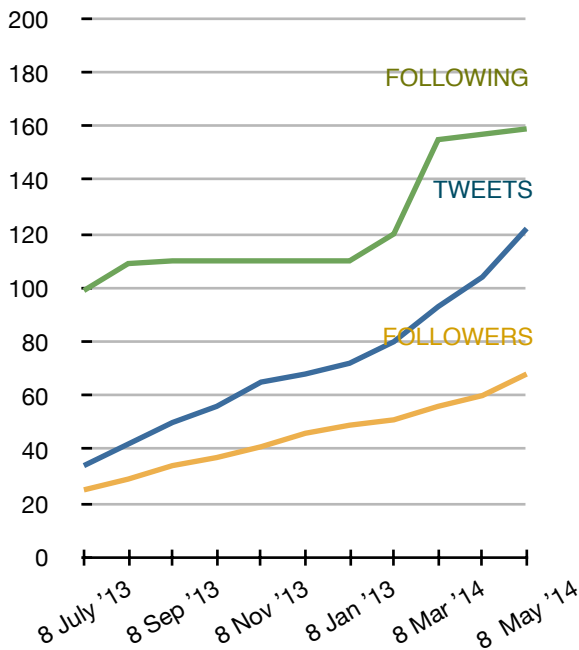
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<sup>8</sup> Anecdotal and qualitative evidence only. This will be formally tested as part of a community survey in the final evaluation.

<sup>9</sup> An error in the 2013 Benchmark Evaluation Report reported the number of Twitter followers as 99. It should have read 25.

been following a greater number of other users. Twitter trends are shown in the following graph.

**Graph 3. Creative Capricorn Twitter activity July 2013-May 2014**



cross-promotions on their other platforms, and through creating bookmarks and postcards. Those who have engaged with them online have been people who are either interested artists or members of the public interested in attending events and activities. It is not possible to know whether people in Rockhampton typically engage online very much or whether they prefer more traditional off-line forms of engagement.

Creative Capricorn’s website performance has fluctuated over the past 12 months. There have been 408 unique visitors and 519 total visits, suggesting some people used the website more than once. A spike of website activity occurred in August 2013, leading up to and during the *Articulate: Queensland’s Regional Arts and Cultural Conference* when 930 visits were made to the website. A dip in activity occurred between November-January, picking up again from February 2014. The website’s home page has been the most visited page, followed by Full Tilt Film Festival, Immigration Stories Film Workshop and Free Arts Workshops.

The Creative Producers promoted the online platform widely in the community through a range of channels. This included promotion of the website and social media platforms in event programs, signage in the Walter Reid Cultural Centre and at other venues, announcements and promotions at events and activities, on local radio, through online

## 6. Strengths and weaknesses

### 6.1 Strengths of the Program

The outcomes demonstrated by Creative Capricorn can be attributed to a number of clear strengths of the initiative.

#### The broad reach of the Program

One of the key drivers of success has been the program model to encourage broad community participation and engagement. This contrasts to the more localised work carried out by Council's former Community Arts Officer that was more narrow in nature. The Program has engaged with under-represented communities, including people from disadvantaged backgrounds, young people, and Indigenous communities. Working with non-arts organisations and hosting events in non-traditional places has helped broaden the reach of the program in the community.

#### Nurturing artistic excellence

Creative Capricorn has supported and nurtured previously untapped artistic excellence present in the region. Artists and arts workers have been identified and offered opportunities if they demonstrated capacity and willingness to operate at a higher professional level, and a preparedness to learn new skills to develop their careers. The standard of events and activities has been high through a commitment to quality artistic and cultural outcomes.

#### Identifying strategic partnerships

Successful strategic partnerships have been formed with organisations and individuals across the arts and tourism sectors which have potential to be sustained and nurtured beyond the life of the pilot. In particular, Creative Capricorn's strategic relationships with The Village Festival and Capricorn Enterprise have been valuable in helping to achieve a number of significant outcomes.

#### Skills and expertise of Creative Regions

Creative Regions has demonstrated it has the right combination of skills and experience to work in a community context and adapt its approach to meet the challenges unique to Rockhampton. The Creative Producers have been realistic about what has been achievable, their approach has been flexible, they have engaged with artists across all art forms, and they have been pro-active in their collaboration with Council. They have demonstrated strong leadership and decision-making skills in the programming of activities and commissioning of artists. They have also demonstrated their understanding of economic development and the arts when working on broad commercial and strategic planning.

#### Commitment of Council's operations staff

Council's operations staff who have worked on Program activities have been consistently committed to helping achieve outcomes and open and flexible in their approach. This includes operations staff in a range of council areas.

#### Telling local stories

A consistent strength of the model has been encouraging artists to use the skills and creativity to tell stories about the local culture and cultural heritage. This has made it a unique product and has been taken up by artists in all art forms. Feedback from attendees at a range of events has provided evidence that story-telling through the arts is something highly valued by the local community.

## 6.2 Weaknesses, issues or learnings

Although the Program has not run its full pilot period, some issues relating to the delivery of the initiative have emerged. The learnings raised in this section will be re-assessed in the final evaluation report to establish whether they are temporary or ongoing.

### Lack of initial support from artists

It is not uncommon for regional communities to feel fiercely proud of their own abilities and identity. But there was considerable resistance from the Rockhampton arts community to an external group arriving to roll out the program. As a result, it took a good part of the first year of the Program for Creative Regions to be accepted, which limited what could be achieved in that time. This highlights the importance of community consultation before a pilot is commenced to ensure local buy-in. This relates to the way Cultural Places was procured by state and federal government rather than a reflection on the pilot itself.

### Governance and administration

Over time, some issues have arisen relating to the way the Program has been governed and administered, creating delays and changes in timeframes. The particular governance and administration issues have been the following:

1. **Disconnect within Council.** There has been an increasing disconnect that has become evident between the operations and political arms of Council in relation to Creative Capricorn. Council's operations staff working on Program activities have not received the support or endorsement they have required from elected members of Council.
2. **Local Reference Group.** The local Reference Group has not been operating according to its full terms of reference, particularly in assisting the Creative Producer to identify opportunities for collaborative activities to enhance wider community engagement.
3. **Lack of support for the model.** The model was developed under previous Council leadership. Council's current elected representatives do not endorse the model and would have preferred the governance arrangements permit Council to have more authority in decision-making.
4. **Council does not have a Cultural Plan.** Because Council does not have an endorsed, working Cultural Plan, implementation of the Program has been more difficult than it may otherwise have been. Council is reluctant to provide support for artists in residence in the Walter Reid Centre who live in the newly formed Livingstone Shire Council. There is also now no dedicated arts and cultural worker in Council to support the Program.

### Timeframe

To change the way a community values arts and culture can take time. The intended timeframe and the Program's long term objectives may be unrealistic, given the time it took for Creative Regions to be accepted in the community. This is a common issue with pilot programs in general.

### Political and external challenges

The program has faced two key political and contextual challenges in its two years of operation which have hindered its potential:

1. **De-amalgamation.** Rockhampton Regional Council's de-amalgamation in January 2014 impeded on the program's ability to operate more broadly in the region due to its new boundaries, the re-allocation of resources, and Council's cautious approach to supporting artists who now live in another local government area;
2. **Timing of rollout.** Council's Mayor was elected after the program had been rolled out and does not feel a sense of ownership of the initiative.

### The rationale for selecting Rockhampton

Arts Queensland took a number of factors into account when nominating Rockhampton to receive the resources made available through Cultural Places. However, a key criterion that was not taken into account was whether Council had the systems in place and the support from all levels of local government to fully endorse the Program. Additional key considerations may have included whether Council has a fully endorsed and updated Arts and Cultural Plan and whether Council's elected staff demonstrate their willingness to support the initiative.

While the intention was to use Cultural Places as a way of boosting integration of arts and culture into Council processes, an initiative such as this may have richer outcomes in communities that are at a more advanced stage of cultural planning with significant resources to match.

### No competitive tender process

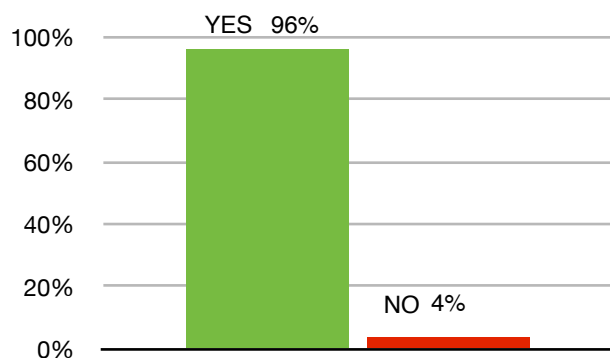
Arts Queensland applied to the Australia Council for Cultural Places funding, nominating Rockhampton as the potential Queensland pilot. There was no competitive process within Queensland to allow councils to self-nominate. Future initiatives of this nature may benefit from being allocated through an open tender process where councils have to demonstrate their willingness to contribute time and resources and that the local community has been consulted to ensure buy-in.

## 7. The future of the Program

With just months remaining in the funding period of the pilot, it is important to consider transition planning as Rockhampton moves into a post-Creative Capricorn era. Transition planning takes some time for appropriate decisions to be made and any relevant support to be garnered.

Creative Capricorn sent a short survey to all contacts in its online network—including artists and non-artists—asking if they would like to see a service like Creative Capricorn continued in Rockhampton beyond 2014. The survey attracted 161 respondents. An overwhelming majority of respondents (96 per cent) answered in the affirmative; four percent of respondents said they did not support a service like Creative Capricorn continuing beyond 2014. This is shown in Graph 4.

**Graph 4. Support for a service like Creative Capricorn be continued into the future in Rockhampton (n=161)**



Respondents were asked to explain their reasons for supporting a service like Creative Capricorn into the future. Of the 142 respondents who answered this question, the following four key themes emerged:

- ▶ The importance of supporting the arts in their region (64 per cent of respondents mentioned this);
- ▶ Aspects of the Creative Capricorn model (mentioned by 21 per cent);
- ▶ Specific program activities (9 per cent); and

- ▶ Activities offered to attract families with children (5 per cent).

### Theme 1. The importance of supporting the arts in their region

The majority of respondents who supported the idea of a service like Creative Capricorn continuing in Rockhampton beyond 2014 mentioned the importance of supporting arts and culture in their region. Many respondents believed there was a wealth of artistic talent in Rockhampton that had gone unsupported before Creative Capricorn, and that the arts should be encouraged to continue to connect the community and contribute to the cultural life of the region. A number of respondents felt the arts community in Rockhampton had traditionally been fragmented due to disparate groups working in isolation. They believed Creative Capricorn provided support for disparate groups and facilitated collaborative activities, contributing community cohesiveness, giving artists the opportunity to showcase their work and the public a chance to engage with it.

Select verbatim responses:

*“It opens up opportunities for people to have access to services usually found in more urban areas (eg. Brisbane). It’s also a way of bringing to local attention, local artists and interests.”*

*“It allows artists and talented people [the chance to] share their skills at a reasonable price. They provide worthwhile activities for the community.”*

*“It creates long term benefits for the community. After investing so much, it is good value to continue something like this, rather than let it stop and ever try to start it again.”*

*“The Creative Capricorn program is playing a key role in increasing the community’s appreciation of art by offering a variety of quality art activities and events which the whole community can engage in. Through engaging in these art activities and events, the community learns the value and importance of creativity in our daily life, and why creative communities are happy communities.”*

*"This service is a very important part of promoting new talent in the region. It is very difficult to find avenues to express yourself artistically in regional Australia. Please retain and possibly expand. It feeds our soul and makes us better people."*

## Theme 2. Aspects of the Creative Capricorn model

One in five respondents who said they would like to see a service like Creative Capricorn continue in Rockhampton beyond 2014 mentioned an aspect relating to the Program model. This included the inclusive and cohesive approach to the program, the skills of the Creative Producers, the generation of new ideas it created, and its advocacy role on behalf of artists.

Select verbatim responses:

*"It will be extremely important to continue the momentum that Rod and staff have created... Rod and staff have had a difficult assignment raising the local arts profile in this community, I hope to see the torch carried..."*

*"The importance of a central organisation to initiate interest, seek input from artists and community, to act as a negotiator between council and artists...Creative Capricorn has given artists the opportunities and encouragement to connect with each other, to work collaboratively, to develop exciting projects which benefit both the artists and the community."*

*"Rockhampton needs a central organisation to create and promote creative ventures."*

*"Creative Capricorn has coordinated, promoted and showed the value of a broad range of arts in the Rockhampton area... The cross-fertilisation of arts disciplines in the past three years has been fantastic and each group's capacity to be involved has greatly enhanced the effort as a whole."*

## Theme 3. Specific program activities

Nine per cent of respondents who supported the continuation of a service like Creative Capricorn mentioned specific program activities they engaged in that they would like to see continued. These

included The TRACE program, Walter's Lounge, activities in and around the Walter Reid Centre and the free arts workshops.

Select verbatim responses:

*"Being able to join in with the wonderful groups at the Walter Reid Centre made moving to Rocky a very happy experience for me."*

*"The free arts workshops are now building into a great community initiative."*

*"It is an amazing service to bring arts and creativity to people who would not normally be able to afford tuition or time for extended workshops."*

*"Workshops open to the public are a great way to have a go at something you are not sure about getting into in a big way. Great experience and a way to get into contact with like-minded people in a very informal way."*

## Theme 4. Activities for families and children

Seven respondents specifically mentioned activities provided for families and children as being what they most valued in a service like Creative Capricorn. They particularly hoped free arts workshops could be continued beyond 2014. For some it was the opportunity to do something creative together with their children; others valued the social opportunity it offered their children. Some respondents believed the free arts workshops were crucial for their child's education and development, particularly since the creative arts was not part of the curriculum in their child's school.

Select verbatim responses:

*"I feel that these art classes encourage my children to use their hands and minds to be creative rather than sit at home on computers. Also it is a good social event for artistic children. Macey and Dawson really enjoy these classes and hope they continue as there is nothing like this in Rockhampton."*

*"This [the free arts workshops] has given my daughter access to art fundamentals that she would not usually have access to as she goes to a private school that does not place much emphasis on creativity through art."*

*"I was a member of a local football club. I enjoyed being a part of the club but Creative Capricorn events give me and [my] family much more enjoyment."*

*"Felt it did little to achieve two goals the craftspeople asked for - improved communication and publicity - a lady was invited to a group in Reids [Walter Reid Cultural Centre] and didn't know it existed."*

*"Creative Capricorn, as it is currently configured, simply duplicates services offered by other funding sources. We need an artist conceived and driven program with the same funding."*

A small number of respondents who supported a service like Creative Capricorn also had some reservations or questions, perhaps some provisos about the continuation of the program. One or two felt the program should have a greater regional reach, beyond the Rockhampton region and into Central and Northern Queensland. Some others believed there needs to be more developmental work with Indigenous groups as well as groups previously unsupported. Another respondent felt it didn't reach the broader community as far as it should and the benefits were mostly felt within the arts community.

Six survey respondents did not support the continuation of a service like Creative Capricorn in the Rockhampton region beyond 2014. Four of these respondents explained their reasons for the lack of support for the Program. The reasons given were varied, and included not being able to see what the Program achieved, feelings of being excluded from the activities, perceptions that the Program duplicated existing services available in the region, and lack of awareness of the Program in the wider community. These four verbatim responses are as follows:

*"Cannot see that it created anything useful except to push some narrow self-interested barrows, and those too blatantly to have been very successful."*

*"Can not see the sense in it."*



## 8. Recommendations

### Recommendations for Creative Capricorn

#### Recommendation 1. Prioritise the planning and delivery of the Rockhampton River Festival

With approximately six months of the funding period remaining, Creative Capricorn should assist Rockhampton Regional Council in the planning and development of programs for the 2015 Rockhampton River Festival. Where possible, a priority should be given to the delivery of the Festival in the final six months of the Creative Capricorn project. Creative Capricorn should work with Council's elected representatives as closely as possible to ensure the event meets expectations.

#### Recommendation 2. Continue to engage with the broad community

Continue to engage with under-represented groups within the community—particularly young people—through promotion of the Program with particular emphasis on becoming involved in the Rockhampton River Festival.

#### Recommendation 3. Continue to collect feedback

Encourage all audience members at each of the Full Tilt Film Festival screenings to fill out feedback forms to build evidence of outcomes.

### Recommendations for Council

#### Recommendation 1. Work with Creative Capricorn on the 2015 Rockhampton River Festival

Council should seek the assistance of Creative Capricorn and actively engage them in the planning and development of programs for the 2015 Rockhampton River Festival. Council should work closely and collaboratively with Creative Capricorn to achieve a successful Festival event that achieves long-lasting outcomes and involves broad community engagement.

#### Recommendation 2. Think and act regionally

A regional approach to Creative Capricorn is likely to bring long-term benefits for Rockhampton and will strengthen regional approaches and strategies. This

includes working across regional boundaries including with Livingstone Shire Council.

### Recommendations for Arts Queensland

#### Recommendation 1. Support transition planning for Creative Capricorn

Arts Queensland should work with Australia Council for the Arts and the Steering Committee to support Creative Capricorn to develop a transition plan, including identifying opportunities to build on outcomes after the funding period ceases at the end of 2014.

#### Recommendation 2. Encourage all stakeholders to engage fully

Arts Queensland should encourage all key stakeholders in the Steering Committee to take an active role in working collaboratively for the remaining months of the program to enable it to achieve its best.

#### Recommendation 3. Use these evaluation findings to inform the support of regional arts and culture

Arts Queensland should consider how the learnings and findings from this pilot may apply to strategies for supporting regional Queensland more broadly.

## 9. Conclusion

This second of three evaluation reports has demonstrated a number of positive outcomes of the Creative Capricorn pilot project for Rockhampton in its final year of funding.

Outcomes aligned with the stated objectives relating to engagement, local capacity to plan and deliver cultural activities and events and valuing of arts and culture have been achieved over the past 12 months. More artists have showcased their work, an increasing number of projects have been commissioned, traditional and social media activity has modestly increased and engagement amongst artists and the public has increased. There are anecdotal signs of a shift in the way the local community values arts and culture as well as the way in which artists are perceiving themselves in a professional context. There is evidence that the Program is contributing to the development of an engaged and vibrant community.

Creative Capricorn has created a significant shift in the way arts and culture are perceived by the regional tourism industry. The Program has achieved considerable tourism outcomes by bringing the arts into destination marketing initiatives. This is a significant first step in the region given arts and culture have historically not been included in destination marketing.

However, despite considerable and consistent early work by the Creative Producer with regards to the implementation of arts and cultural policy and planning, Council is yet to embed arts and culture across local government planning processes.

There are a number of elements that have so far contributed to Creative Capricorn's achievements. They include its broad geographical reach, its focus on nurturing artistic excellence, the identification and growth of important strategic partnerships, the skills and aptitude of Creative Regions, the commitment of Council's operations staff, and the opportunity the program has provided for telling local stories.

Although the program has not yet completed its funded period, a number of issues have arisen that have compromised the ability of the Program to achieve its full potential. Because it took many months for the local arts community to accept and embrace Creative Regions, the Program did not gain momentum as quickly as hoped. There have been some issues relating to the governance and administration of the Program, and less council support than anticipated.

The remaining 10 months of Creative Capricorn will be crucial for embedding some of the outcomes to ensure the Program leaves a lasting legacy. It is timely for the Steering Committee to begin to consider how the outcomes of this pilot are able to be sustained and supported beyond the pilot funding period. It is unrealistic to expect that the arts community in Rockhampton can now flourish without any further support.

The findings from this evaluation report are intended to give the Creative Capricorn Steering Committee a sense of how the pilot has been progressing and what the priorities should be for its remaining months. A Final Evaluation Report will be prepared in October 2015 to assess the outcomes and legacy of Creative Capricorn six months after the end of the pilot period.

## Appendix 1- Funded projects 2013- 2014

Project	Overview	Artists	Program Budget
Toonooba Voices and Launch	The launch of Creative Capricorn's 2013 program and premier screening of a new documentary film.	21 artists 15 volunteers	\$10,000
Warehouse Program	A professional development program to support emerging artists and arts organisations to populate the Walter Reid Cultural Centre making programs of work that involve community participation.	3	\$5,000
Murri Girls Into Art Exhibition	An art healing project that brought a group of local Indigenous women together to provide emotional support for each other whilst learning skills in silk dyeing. They exhibited their work at the Rockhampton Art Gallery and received in-kind access to the Walter Reid Cultural Centre's artists' studios for a day a week through the exhibition.	16 artists 1 volunteer	\$40,000
Flipside Circus	Circus training workshops and performances in Mt Morgan with the aim of sharing circus skills and the positive improvements they can make to children's lives, provide professional development to local teachers and provide performance opportunities for students.	6 trainers 20 volunteer performers	\$20,000
Village Festival	The Village Festival is held in Yeppoon for three days every August. Creative Capricorn was involved in planning discussions for the Festival, sponsored performances and workshops, produced the Festival Welcome Event and provided the Flipside Circus workshops.	9 artists 50 volunteers	\$21,500
Village Festival Road Trip	A musical tour produced by musician Kate Leahy, which employed musicians from the Rockhampton Region and which toured, showcasing original music throughout Central Queensland and engaging local musicians in performance and professional skills development workshops.	9 artists 36 volunteers	\$10,000
Curator in Residence	Launched at the Walter's Block Party, an arts curator was placed in residence at the Walter Reid Cultural Centre for seven weeks to work with all 13 tenant groups of the Walter Reid Centre on professional development activities.	1 artist 150 volunteers	\$7,500
Companies in Residence	Three companies in residence at the Walter Reid Centre were supported to host exhibitions, events, workshops and professional development activities.	30 artists 23 volunteers	\$15,000
TRACE	Five significant sites in Rockhampton were transformed to promote the local heritage of the area through the arts in an open weekend. Visitors were offered poetry, dance, film, music, visual arts, food and entertainment.	27 artists 10 volunteers	\$25,000

Walter's Block Party	A fun free public event that included live music, food and participatory art activities for the whole family. Derby Street was closed off and came alive with celebration of live music showcasing local musicians, local food and drink stalls.	16 artists 20 volunteers	\$7,000
Articulate Conference	Arts Queensland's biennial Regional Arts and Culture Conference was held in Rockhampton in partnership with Rockhampton Regional Council and Creative Capricorn.	55 artists 10 volunteers	\$10,000
Dingo Exhibition	Visual arts exhibition as part of the Articulate Conference.	10 artists 3 volunteers	\$10,000
Walter's Lounge	Free Sunday afternoon music and discussion sessions held at the Walter Reid Cultural Centre over 2012-2013.	56 artists 12 volunteers	\$4,500
Flood Markers	Three figurative flood markers were installed along Quay Street as reminders of the power of the river and our reliance on it. This project was part of the Queensland Government's Community Development and Engagement Initiative (CDEI).	8 artists	\$50,000 (CDEI)
Bursting at the Seams	This project came about following consultations held with the dance community in 2012. On 25 May 2013 Walter Reid Cultural Centre was open to the community for a full day of dance in a variety of styles. This was a free event.	No paid artists 9 volunteer tutors	\$10,000
Full Tilt Film Festival	A series of three film screening events designed to tell stories significant to the region. The festivals to be held with major community events and take on the themes of Indigenous Stories, Immigration and Regional Identity.	4 artists 3 volunteers	\$90,000
Free Arts Workshops	Weekly arts workshops every Saturday between 1-3pm, held at the Rockhampton Botanic Gardens, Kershaw Gardens and Walter Reid Cultural Centre.	7 artists	\$20,000

## Appendix 2 - People we consulted

### Artists consulted- commissioned

Bec Cawthorne	TRACE artist
Kaylene Butler	Toonooba Voices Film Producer
Pamela Croftwarcon	Capricornia Arts Mob
Sue Kraatz	Murri Girls Into Art
Kate Leahy	Musician, Village Festival Road Tour
Peta Lloyd	Capricornia Printmakers
Nanette Balchin	Capricornia Printmakers
Maaret Sinkko	Capricornia Printmakers
Tom Hearn	Bush TV
Derek Lamb	Print maker
Annie Simmons	Arts Workshop facilitator
Michelle Black	Arts Workshop facilitator
Janet Stevenson	Arts Workshop facilitator
Ainslie McMahon	Arts Workshop facilitator
Patty Dunn	Arts Workshop facilitator
Emma Ward	Arts Workshop facilitator

### Artists consulted- not commissioned

Alison Clarke	Visual artist
Paul Ryan	Arts worker
Mark Svenden	Children's book writer
Sue and Trish, President and Treasurer	Spinners and Weavers Group

### Internal Stakeholders

Rod Ainsworth	Producer	Creative Capricorn
Louise Hales	Associate Producer	Creative Capricorn
Evan Pardon	CEO	Rockhampton Regional Council
Margaret Strelow	Mayor	Rockhampton Regional Council
Peter Owens	Manager, Arts and Heritage	Rockhampton Regional Council
Rick Palmer	Strategic Manager, Economic Development	Rockhampton Regional Council
Peter Mackay	Marketing and Engagement	Rockhampton Regional Council
Cheryl Haughton	Strategic Manager, Community and Cultural Development	Rockhampton Regional Council

### External Stakeholders

Suzie Blair	Director, Development and Alumni Relations, Engagement and Campuses Divisions	Central Queensland University
Diana Warnes	Curator	Rockhampton Art Gallery

## Appendix 3 - Summary of Program statistics 2012-2013

	2012	2013
Paid artists	32	267
Volunteers	20	391
Total artists showcased their work	55	658
Projects commissioned	10	15
Funding for individual projects	\$400-\$35,000	\$250-\$20,000
Total funding for projects	\$150,000	\$261,000
Total engagement*	1340	6632
Artists in skills development	92	267
People receive monthly newsletter	324	469
Facebook friends	276	530
Twitter followers	25	68
Domestic visitors to Rockhampton	512,000	412,000
International visitors to Rockhampton	49,000	46,000

\* Artists + public. Includes potential double-counting of those who participated or attended more than one event or activity.