Impacts of Creative Recovery



FRRR
Foundation for Rural
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Network

Acknowledgements

Creative Recovery Network acknowledges the Traditional Custodians of the lands, skies and waters upon which live, create and collaborate. We pay respects to the First Peoples of Australia, their ancestors and Elders past, present and into the future.

We acknowledge that Aboriginal and Torres Strait Islander peoples have been caring for Country since time immemorial. We are committed to working with First Peoples to foster greater Care for Country and the prioritising of First Peoples' knowledge throughout the arts and disaster management.

We acknowledge people and the environment are interconnected which is why we continue to listen to First Nations knowledge and advocate for the importance of that voice within the ecosystem of arts and disaster management.

We acknowledge that Australian Aboriginal sovereignty was never ceded. Always was and always will be Aboriginal Land.

Commissioning Partners:
Creative Recovery Network
Foundation for Rural and Regional Renewal
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Creative Recovery Network

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1. Executive Summary

Creative Recovery Network (CRN) and Foundation for Rural and Regional Renewal (FRRR) partnered to investigate the valuable role that creative projects, initiatives, collaborations and processes play when communities are recovering from disaster or other significant climate impacts. This study investigated the impact legacy of five FRRR funded creative recovery programs that utilised a creative-led recovery, to determine their long-term outcomes and impacts. We worked to determine their legacy outcomes and impacts, assess how they were effective in creating these outcomes and investigated if creative recovery projects make a particular contribution to long-term disaster and disaster management processes.

The research found that creative recovery projects have a marked impact on lasting social capital and connection, leaving a legacy of enriched community social connection, closeness and affection whilst permanently strengthening complex and comprehensive partnerships for both creative practice and disaster management processes. Without exception, each case study has had a striking influence on local placemaking and revitalisation, giving communities continuing influence over how they are seen by others, involving residents in ongoing environment improvements and providing diverse mentorship and educational opportunities which have a direct influence on local economic development and individual's quality of life. The study also illustrates how culture and the arts is central to how disaster-affected communities experience, understand and shape their world and is an irreplaceable means for the positive (re)interpretation of perspectives on their lives, the lives of others and the environment around them. Moreover, Creative Recovery projects are found to leave lasting understandings of mental health and wellbeing practices and resources. Finally, the study illustrates that creative recovery projects have a striking impact on an individual's enduring confidence and sense of self-worth, whilst developing lasting pride in local tradition and culture.

The study shows that Creative Recovery projects have an impact legacy when their programmatic design utilises community-led processes; builds upon existing local strengths networks and resources; is planned and delivered through expert coordination; is inclusive, participatory and collaborative; provides mentorship and education opportunities; and provides a lasting and tangible cultural output. In addition, successful Creative Recovery projects have ongoing support from funding bodies and government and are led by dedicated, passionate and well-connected community members. The research identifies a number of potential challenges for the case studies' future possibilities and opportunities. These include the cost-impact of large scale arts projects; emotive relationships to funding opportunities; and a high turnover of Creative Recovery facilitators weakening established networks, knowledge and processes.

Overall, the research highlights that creative recovery has the capacity to mitigate disaster impacts and the disempowerment which results from the stresses and strains of disasters, through its unique ability to build long-lasting community resilience, wellbeing and local capacity for disaster preparedness, response and recovery.

In this report recommendations have been made on three levels: for funding bodies, disaster management and local communities. The evaluation recommends new approaches to provide ongoing financial support for Creative Recovery programs, to embed Creative Recovery processes into policy that is integrated into wider disaster management arrangements, and for local communities to invest in their creative economy to provide ongoing participation and employment in the arts.

2. Introduction

2.1 Background

Creative Recovery is a particular approach to supporting individuals and communities after a disaster event. It includes using creative activities as tools for communities to reduce emotional impact, foster connection, build resilience and support overall wellbeing. Whilst every Creative Recovery project is unique, they can be loosely characterised as community-led arts-based programs where a creative practitioner(s) works collaboratively with community members, local organisations and service providers to create supportive, participatory outcomes for those living in disaster environments.

Whilst there is some existing evidence-based literature supporting a creative recovery role in providing immediate support for disaster-affected communities, there is no well-established or universally accepted framework for evaluating the impacts of these projects and processes for disaster preparedness, response and/or recovery. In particular, the complexity of long-term recovery processes and the multiplicity of dimensions within creative recovery impact legacy remain considerably under-explored. As such, this research is concerned with a new and expanding field of research into the legacy outcomes and impacts of past creative recovery programs.

2.2 Definitions

Creative-led: A project that has engaged community participation through an arts-led process.
Creative Recovery Project: A project grounded in arts-based methodologies that has supported communities impacted by disaster events such as drought, flood, bushfires, cyclones, or other significant climatic events/disasters.
Creative-led recovery: Utilising community arts processes to support community cohesion, wellbeing, resilience, and capacity building in disaster recovery.
Impact legacy: the physical, socio-economic and cultural long-lasting changes resulting from creative recovery projects.
Disaster preparedness: a community's ability to mitigate the risk of future disaster events and moderate their likely effects.
Disaster response: a community's capacity to respond efficiently and effectively when disasters occur.
Disaster Recovery: a long-term process wherein people and communities are brought back to a life they value living.

2.3 Organisational Overviews

Creative Recovery Network (CRN)

The Creative Recovery Network is the lead national agency building recovery capability by linking the creative sector with communities and disaster management to grow and connect through the disaster experience. When we activate our creativity and, by extension, our civic participation, we connect communities, give voice to experience, build empathy, make sense of the unimaginable and generate new thinking toward future possibilities. Through advocacy, training and research we are building capability for communities to build social cohesion, support recovery and enhance resilience into the future.

2. Introduction (cont.)

Foundation for Rural & Regional Renewal (FRRR)

The Foundation for Rural and Regional Renewal - FRRR - is the only national foundation specifically focused on ensuring the social and economic strength of remote, rural, and regional communities. FRRR's unique model connects common purposes and investment with locally prioritised needs, to create communities that are vital and resilient. Since FRRR's start in 2000, it has delivered nearly $115 million to more than 11,000 projects.

2.4 Research Purpose

CRN and FRRR partnered to deliver a short-term project that aimed to highlight the valuable role that creative projects, initiatives, collaborations, and processes play when communities are recovering from disaster or other significant climate impacts. This project reviewed and analysed a selection of five community projects that have been funded by FRRR grants that utilised a creative-led recovery approach across a spectrum of climatic impacts. The purpose of this research is to grow support for local government, community and creative practitioners in advocating for the appropriate resourcing, activation, and imbedding of creative recovery processes and planning at a systemic level as a recognised, valuable and cost effective approach to support individual and community wellbeing within the disaster response, recovery and community resilience building cycle of renewal.

The Research

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3. The Research

3.1 Research Question

What is the impact legacy of creative recovery programs and processes for disaster-affected communities?

3.2 Objectives of the Evaluation

The objectives of this evaluation were to:

- Determine the legacy outcomes and impacts of creative recovery programs and processes;
- Assess how the selected creative recovery projects have been effective in building an impact legacy in a post-disaster environment; and
- Investigate whether creative recovery projects make a particular contribution to communities' long-lasting resilience, wellbeing and disaster preparedness, response and/or recovery, and if so, how?

3. The Research

3.3 Research Themes

Disaster recovery processes are neither neat, nor predictable. As such, difficulties arise in determining an appropriate and transferable means of measuring impacts and outcomes that are, in essence, subjective and complex. Currently, there is no well-established or universally accepted methodology for evaluating the impacts of community-led arts projects in disaster recovery, and the complexity of long-term recovery processes and the multiplicity of dimensions within community resilience remain relatively underexplored. For this reason, in planning the study four broad themes were identified as an indicator framework developed by Creative Recovery Network and Carolyn Lambert (2020), through which to inform the study design:



Figure 1 How Creative Recovery Builds Community Resilience

This is an adaptable framework that is effective at capturing creative recovery impacts for communities affected by any disaster type. It is important to note there is a certain amount of overlap between categories and there may be a number of impact areas here that have not been adequately recognised. Nonetheless, these indicators allow consistency of approach to the variety of creative recovery projects within this study, and centre the report on themes which are meaningful to different levels of government, disaster response and recovery organisations, community members and creative practitioners alike.

The Case Studies

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Creative Recovery Network



Fire Danger Rating Claymation Project

Arthurs Creek & Strathewen Country Fire Authority

2016

Fire Danger Rating Claymation Project 2016

Purpose

The project aimed to create a child-centred education program related to bushfire risk and was focused on helping children 'love where they live' again in wake of the enduring trauma caused by the 2009 Black Saturday bushfires. Through a student-led Claymation project, the project aimed to educate students and the wider community on the risks of living in a high fire danger area and to encourage them to think proactively about ways of reducing and managing bushfire risk.

Who

This project was founded through a new network between the Arthur's Creek/ Strathewen Country Fire Authority and Strathewen Primary School, in collaboration with Anglesea Primary School and Gozer Production.
First Nations Voice: An extension of this project which occurred in 2018, focussed on the history of fire. Under guidance from Wurundjeri Elder Uncle Ian (Warrend-Badj) Hunter, students learnt about Indigenous fire management and the symbolism and significance of fire within First Nations' culture.

Outcomes

During the project students learnt how to calculate fire ratings by measuring the dryness of leaves, humidity in the air and wind speed. Students learnt about local flora and fauna through their visit to the Healesville Sanctuary and the dimensions of the Yan Yean reservoir. They gained skills in visual art and the film production processes and built new relationships with community members and students at Anglesea Primary School through a show and tell camp. The finished Claymation video was uploaded to the CFA website and YouTube, and was presented to parents, peers, teachers and members of the wider community as an educational resource.

Project Lead	Arthurs Creek & Strathewen Country Fire Authority
Primary Artform	Claymation - Visual Art and Film
Participants	10 students from grade 5 and 6 and community volunteers.
LGA	Nillumbik Shire Council
Township	Strathewen
Disaster	2009 Victorian Black Saturday Bushfires
Amount of source funding	$19,430 from FRRR and additional funding from the Strathewen Bushfire Relief Trust

Fire Danger Rating Claymation Project 2016

Preparedness
Building Community Capacity

This project has developed long-lasting partnerships between community service providers and Strathewen Primary School, and has built trust between funding bodies and the facilitators to deliver effective creative recovery programs. The ongoing program empowers students, service providers and the community alike with local-based knowledge in bushfire risk and preparedness and has established a shared understanding of the value of collaborative bushfire education. The ongoing program and educational outcomes alike have established local self-reliance for bushfire management.

Response
Creating Safe Spaces

The student-led bushfire education sessions have proved an enduringly effective and flexible child-centred approach to disaster education, which allow students to unpack their anxieties and the ambiguities surrounding bushfire events with knowledgeable and supportive facilitators. The program has promoted lasting value in arts-based activities in offering an accessible and unique source of knowledge development, community preparedness action and sharing of delight for students and community members alike.

Recovery
Supporting wellbeing and identity

his project strengthened vulnerable relationships between students, their community services and their local area. Subconscious negativity and anxiety attached to fire trucks, CFA signage, protective clothing and equipment has been meaningfully understood and prospective students are excited about the ongoing program, and excited to engage in conversations around bushfire management. This has moved younger generations out of a negative mindset to a more hopeful and trust-filled outlook on their environment and their community's ability and, more importantly, their own ability to prepare and respond to future bushfire events.

Prevention
Education and connection

The project continues to build awareness for students and the wider community on the risks of living in a high fire danger area, encouraging them to think proactively about ways of reducing and managing bushfire risk whilst creating meaningful relationships and connections with the wider community. Students who have participated in the project have gained leadership, arts-based and educational skill sets which has encouraged them to continually take up education and training opportunities in school and beyond.

Highlight

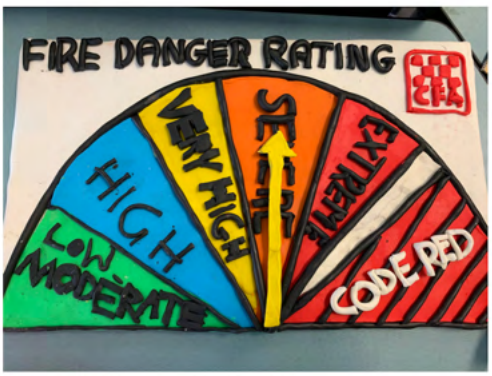
"they're all stepping up as leaders, you know, the majority of these kids and [...] it could have been very different if not for them being lucky enough to have gone through the program and embraced it. And they love it."

Lisal O'Brien, Arthurs Creek & Strathewen Country Fire Authority



Legacy

The Claymation video, still available to view online, has over 15,000 views on the CFA website and over 8,000 views on YouTube. Arthur's Creek/ Strathewen Country Fire Authority and Strathewen Primary School partnership remains today, and the bushfire education program has run every year since with different arts-based activities. The program has become an attraction for prospective parents.



Fire Danger Rating Claymation Project 2016

Social Capital & Connection

This project has created an ongoing **network** between the Arthur's Creek/ Strathewen Country Fire Authority and Strathewen Primary School.

The show and tell camp with Anglesea primary school has permanently enriched the **closeness**, sociability and friendships between school communities.

Community involvement days facilitated cross-community cooperation which **strengthened networks** between students, members of essential services and the wider community, developing lasting intergenerational respect, closeness and affection.

Revitalisation & Placemaking

The Claymation process provided a unique source of enjoyment and **acknowledgement of delight and joy** within facilitators, educators and students alike, creating lasting value of the arts in education, connection and leisure. The program has inspired other creative recovery programs across Victoria.

Subconscious negativity and anxieties attached to fire trucks, CFA signage, protective clothing and equipment have been almost permanently transformed through the ongoing program, moving students' **out of a negative mindset to a more hopeful outlook** on their environment, bushfire preparedness and mitigating bushfire risk.

Acceptance & Growth

The student-led bushfire education sessions have proved to be a flexible and community-centred strategy for creating safe spaces for students to **unpack** the adverse psychological effects of disaster events.

The Claymation process allowed students to **make meaning out of** what it is to live in a high fire danger area and allowed them to use what they had learnt to convey their newfound **perspective on their lives, the lives of others and the environment around them.**

The school and community presentations promoted **a celebration of differences and the broadening of perspectives** by establishing long-lasting validation of the positive collaboration of the whole community in making the Claymation, and the role of different individuals in ongoing bushfire preparedness.

Identity & Belonging

Students-led bushfire education sessions and community involvement days **strengthened students' sense of what they are capable of** as leaders and educators, and has encouraged them to take on new leadership opportunities in school and beyond.

The program's success has impacted CFA facilitators' **sense of belonging to the community** as they understand their value as both educators and companions.

Students are continuously empowered with location-specific knowledge (e.g. the behaviours of local flora and fauna, the dimensions of the local reservoir) which **strengthens a sense of belonging** to their landscape and created lasting pride in local place

Links

More information about the project
https://www.bushfirereadyschools.com.au/disaster-resilience-education-disaster-risk-education-action/strathewen-primary-school
https://www.abc.net.au/news/2019-08-29/strathewen-children-bushfire-education-program/11459508
https://creativerecovery.net.au/project/strathewen-if-you-care-stay-aware-be-prepared-message-by-gem-gem/

Resources and supportive documents
https://www.bushfirereadyschools.com.au/disaster-resilience-education/disaster-resilience-education-resources



elcho fest 2015-8217

Cyclone Lam Recovery Concert

Gurrumul Yunupingu Foundation

2015

Cyclone Lam Recovery Concert 2015

Purpose

This project aimed to create a significant cultural event which would help to rebuild and strengthen community belonging after the devastating impacts of Cyclone Lam. The project aimed to celebrate local First Nations culture and create a time for collective mourning, and sharing in hopes and dreams for the future.

Who

This project was created through collaboration between the Gurrumul Yunupingu Foundation, the Galiwin'ku Healthy Lifestyle Committee and the Red Cross, in partnership with a number of local performing arts and music groups across the Elcho Island community.
First Nation's Voice:
This project was designed via collaboration with the local First Nations community to serve their needs and wishes to support their recovery from the impacts of Cyclone Lam.

Outcomes

Two concerts with performances from 10 local bands were presented across two evenings. There was also a kids' disco and small-scale festival activities which were organised by Ngalkanbuy Clinic. The concerts also paid tribute to Dr Gumbula, a Yolngu elder and musician who recently passed away.
A mentoring project funded by the Red Cross supported 11 young people to work alongside their Elders, Aboriginal Health Workers, professional musicians, technicians and others to organise all aspects of the Festival. The Festival Committee identified several new members to mentor for the following year and 3 emerging MC/presenters were mentored for future concerts and events.
The concerts gave the Festival and Health Workers the chance to spread healthy lifestyle messages and reinforce health information to the whole community.

Project Lead	Gurrumul Yunupingu Foundation
Primary Artform	Performing Arts - Music
Participants	The Elcho Island Community
LGA	East Arnhem
Township	Galiwin'ku /Elcho Island
Disaster	2015 Northern Territory Cyclone Lam
Amount of source funding	FRRR $15,000; Gurrumul Yunupingu Foundation $118.88; Mitwatj Health $3,000; Arnhem Land Progress Aboriginal Corporation $4,000

Cyclone Lam Recovery Concert 2015

Preparedness
Building Community Capacity

Local businesses in Elcho Island typically have a high turnover of staff. As a result, creating long-lasting connections and meaningful cultural understandings between First Nations and non-Indigenous communities is challenging. This project strengthened the relationship between local businesses and the general community through their collaborative support for the concert. It has reduced the community's isolation from resources on the mainland, enriched the practice of professionals in the public and voluntary arts and cultural sector, and permanently strengthened local project management and self-reliance. The immense success of the concert has established trust in funding partners for the community's capacity to deliver effective arts events, creating a pathway for future creative recovery partnerships.

Response
Creating Safe Spaces

This project provided a unique and ongoing source of enjoyment for the Elcho community who, to this day, strongly value concerts to express pride in local tradition and culture. The capacity to create collaborative music events has transformed traditional roles of public bodies to facilitate trust and familiarity. With leadership support through local health organisations this has increased community responsiveness to health messaging and created ongoing validation of service providers' role within the wider community.

Recovery
Supporting wellbeing and identity

The mentorship program between health workers, professional musicians, technicians and young First Nations people formed lasting friendships and networks for intergenerational and intercultural understanding.
Through the concert's validation of the experiences of a whole community, Elcho island has formed long-standing perspectives of its community values, cultural meaning and shared dreams. This in turn, has increased individuals' sense of belonging to the island, and developed lasting pride in local culture and place.

Prevention
Education and connection

The Elcho Island community understands the value and power of music as a way of building knowledge and skills, especially around culture, health and the environment. This project has encouraged adults and young people alike to take up education and training opportunities in all facets of live performance. In particular, the focus on the educational development of young people and children in the arts, health and cultural sectors have contributed to their future employability and positive acceptance of disaster risk, response and recovery.

Highlight

""The whole community got involved and really participated beyond the most hopeful expectations."

Mark Grose, Chair of Gurrumul Yunupingu Foundation



Legacy

The Gurrumul Yunupingu Foundation has maintained trust and connection to this community where other businesses/organisations are rarely engaged for longer than 18 months without significant staff turnover. This lasting relationship allows for more effective cultural events which are created by and for the local community. The Gurrumul Yunupingu Foundation's ongoing connection is a rare and valued connection for this community.

Cyclone Lam Recovery Concert 2015

Social Capital & Connection

This project was founded through a new network between the Gurrumul Yunupingu Foundation, the Galiwin'ku Healthy Lifestyle Committee and the Red Cross, in collaboration with a number of local performing arts and music groups across the Elcho Island community.

This project permanently **strengthened networks** between an otherwise isolated community, with artists, resources and workers from the Australian mainland.

The concert promoted ongoing **closeness and affection** between local artists and their communities through their use of music to communicate empathy and compassion for those around them.

Revitalisation & Placemaking

The project strengthened the community's passion for music as an **enjoyable reprieve** for the whole community.

The mentorship program between health workers, professional musicians, technicians and young First Nations people created a future workforce for the **local** arts and cultural industry and facilitated **economic growth.**

The program highlighted Elcho Island's self-perceived value in the arts and how it creates an appeal to their place. The community decision for a concert event illustrated their confidence in cultural activities to offer **delight and joy** in the face of adversity.

Acceptance & Growth

The concerts allowed individual conceptualisation of shared grief, to **unpack what happened and make meaning** out of their experiences through music's malleability to individual emotional expression. The music pieces are a lasting and tangible reminder of the community's shared experience.

The collaboration between health organisations, cultural groups and artists facilitated **greater understanding** of the value of the arts in education, and built **celebratory perspectives** for the role and efforts of public service organisations.

Festival and health workers promoted healthy lifestyle messages at the concerts which reinforced health information, enriching community members' long-lasting **perspective of** what health means for **their own lives and the lives of others.**

Identity & Belonging

Several new members to the Festival Committee were identified as future leaders and concert presenters, validating younger participants' sense of **what they are capable of**, creating pathways to future Creative Recovery and community-led projects.

The concert's celebration of First Nations art and culture, including their tribute to the passing of Dr Gumbula, a Yolngu elder and musician, encouraged pride in local traditions, achievements, culture and place, **rebuilding individuals' lasting sense of belonging to the community.**

Links

More information about the project -
https://gurrumulfoundation.org.au/project/cyclone-lam-recovery-concert-elcho-island/



Channel Country Ladies Day

Red Ridge (Interior Queensland) Limited
2015

Channel Country Ladies Day 2015

Purpose

This project provided a space for women living in drought affected areas to come together and participate in services that would improve their mental health and wellbeing.

Who

This project was founded through collaboration between ten local government areas in remote Queensland, bringing in participants from 24 drought-affected communities including the areas of Barcaldine, Barcoo, Bulloo, Blackall-Tambo, Diamantina, Longreach, Winton, Quilpie, Paroo and Murweh.
First Nations Voice: There were attendees for this event who identified as First Nations Women.

Outcomes

This project provided a space for women living in drought affected areas to come together and participate in services that would improve their mental health and wellbeing.

Project Lead	Red Ridge (Interior Queensland) Limited
Primary Artform	Workshops of varied artistic and creative practices including singing, photography, fashion and fitness.
Participants	150 women of all ages, from drought-affected areas of rural and regional Queensland.
LGA	Barcaldine, Barcoo, Bulloo, Blackall-Tambo, Diamantina, Longreach, Winton, Quilpie, Paroo and Murweh
Township	Eromanga
Disaster	Drought Queensland 2015
Amount of source funding	FRRR $10,000; Regional Arts Fund $21,650; Gambling Community Benefit Fund $14, 545.45





Channel Country Ladies Day 2015

Preparedness
Building Community Capacity

his project provided opportunities for women to build skills and knowledge in areas of business, leisure, health and emotional wellbeing. This has helped them to extend meaningful control over their own lives. The project increased participants' capacity as volunteers, building confidence and skills for them to lead future events.

Strong governance for this project through a committee of passionate women has enabled funding and volunteer retainment. Ongoing collaboration between local councils, service providers and local government areas has made this a large-scale, ongoing event. There is a deep sense of trust and community investment in the event. This has made the project sustainable for 11 years running.

Response
Creating Safe Spaces

The participants live in very isolated areas, where they live and work within the often harsh environment of working on the farm. This project provided time for women to frock up, kick off the boots, throw out the jeans and come together as women. It was a time to celebrate being a woman, to connect as women and provide a safe space to share in the hardships of rural life and the drought, validating their individual experiences. The event is now held in a different location every year. This means women from all areas have had the opportunity to attend and facilitated ongoing social connection throughout rural and regional Queensland.

Recovery
Supporting wellbeing and identity

Connecting with friends and peers who have a shared lived-experience of life in the context and complexity of farm live and business was seen as a vital lifeline for may of the attendees of this event.
This project provided participants with unique ways to reinterpret their lives and broaden their perspectives of what it means to be a women in rural Australia. Women were offered the continuing opportunity to expand their skills-sets in business, arts and health which aim to support their mental health and wellbeing.

Prevention
Education and connection

The many varied workshops across professional development, arts and health have built knowledge for women on the much needed overall balance between business-management and self-management. Women leave each year with ongoing connections with women of all ages and lived experiences, and an abundance of long-last advice, happy memories and ongoing support networks.

Highlight

" To see the 200 women come and have the most wonderful time. They learn so much and they all go home on a high and they are ready to start again. [...] It's about the recharging of the energies that happens through these events and the inspiration that comes out of it all. That's really significant"

Louise Campbell
Red Ridge (Interior Queensland) Limited



Legacy

The Channel Country Ladies Day has taken place annually since its first iteration in 2010. Sustainable funding partners and governance have maintained its operation.
For many women, the project has been a life changing experience for them. Participants gained the confidence to take their ideas and set up a business, or join or create recreational clubs for art, sport or music.
In 2021, the project collaborated with 'Red Ridge the Label', a First Nations fashion label based in Central Western Queensland to put on a catwalk event. This is now an ongoing partnership.

Channel Country Ladies Day 2015

Social Capital & Connection

This project was founded through **new connections** between ten local government areas in remote Queensland, of which 24 communities were affected by drought.

The project brought an innovative and resourceful opportunity to permanently **strengthen networks** between health services including Royal Flying Doctor Services and Medicare local, motivational speakers/ therapists, and arts practitioners, to provide ongoing holistic support for women's physical and mental wellbeing.

The project has continued to bring women living in isolated areas of remote Western Queensland together, promoting sociability, **closeness and affection** between women of all ages through shared stories of love, loss and laughter.

Revitalisation & Placemaking

The use of comedy within live performances and workshops offered delight and joy for participants, and has provided ongoing means for moving participants out of a negative mindset to a more positive outlook of the shared joys and frustrations of womanhood.

The project has received ongoing recognition from local companies and local councils, drawing in more women from across the entire central Western Queensland every year and creating t**ourism** whilst **keeping money local**.

Before the project a number of participants admitted their apprehensions, however the project's festival-like atmosphere has created **ongoing appeal,** value and pride in rural life and community activities.

Acceptance & Growth

The workshops in comedy, memoir writing and photography provided a light-hearted opportunity to creatively capture stories of drought and life in the outback, providing women an opportunity to **unpack what happened and make meaning** out of their experiences. The workshops provided a physical creative output for women to take home as a long-lasting reminder of this time and the skills they have gained.

The clinical/ health component offers women ongoing access to a women's health nurse and doctor for examinations and preventative health services that are otherwise difficult to access, creating a **greater understanding** of women's health and an awareness of the services available to them.

The workshops are many and varied, providing women with unique ways to reinterpret their life in the outback, challenging and **broadening their perspectives** of what it means to be a woman in rural Australia.

Identity & Belonging

The workshops catered to different abilities and confidence levels and women who were initially shy about participation were later enthusiastically involved and creating separate clubs for their continued recreational practice in between the annual event, **strengthening their sense of self and what they were capable of.**

This project brings together previously isolated women to create a strong network of united rural women, where they are able to strengthen positive thinking, self-confidence and ultimately strengthen their **sense of belonging** to rural life and landscapes.

Links

More information about the project
https://frrr.org.au/blog/2016/04/04/channel-women-tackle-tough-times/

Legacy of this project
http://channelcountryladiesday.com.au





Dress the Central West Collaborative

Red Ridge (Interior Queensland) Limited
2019

Dress the Central West Collaborative 2019

Purpose

This project used art activities as a fun and exciting approach for healing and coping with the effects of long-term drought. The project aimed to celebrate the region's determination and strength in tackling adversity. The project hoped to bring people together to discuss and reduce the risk of being isolated.

Who

This project was created through a collaboration between regional health service providers, and new networks between the Winton Neighbourhood Centre, Central West Suicide Network, Blackall-Tambo Neighbourhood Centre, Longreach Art and Craft Centre, Flying Doctor Service, Central West Health and Hospital Service, Central West Aboriginal Corporation and Red Ridge.
First Nations Voice:
This project was created by and for Queensland's First Nations communities, in collaboration with external service providers.

Outcomes

Across the four regions, Blackall hosted creative textiles workshops to create wearable art for the showcases, Barcaldine explored themes about respect for each other and care of land through an Aboriginal dream time story about 'Moon Sun and Eclipse', Winton focused on a youth program to inspire confidence and leadership, and Longreach came together to share cultural stories about the land and languages with colourful reflections of the land through drought and through flood.
33 garments were created and presented at 3 separate performances and public showcases.
Showcases successfully collaborated with a community dance group who performed a choreographed dance alongside the catwalk models.
The project included make-up workshops held in Barcaldine which formed a team of 10 makeup artists who led the makeup artistry for all three performances.
Hundreds of attendants were “blown away” by the professionalism and talent of the local community.

Project Lead	Red Ridge (Interior Queensland) Limited
Primary Artform	Craft
Participants	981 participants, all members of the community were involved from young people through to those in their 90's.
LGA	Blackall-Tambo, Barcaldine, Winton and Longreach
Township	Blackall, Barcaldine, Winton and Longreach.
Disaster	Drought Queensland 2019
Amount of source funding	$139,295 FRRR $60,000; Tacking Regional Adversity through Integrated Care-Central West Health and Hospital $66,000; Blackall Tambo Neighbourhood Centre $5,000; Central West Aboriginal Corporation $5,000; Access Arts $3,295

Dress the Central West Collaborative 2019

Preparedness
Building Community Capacity

By bringing service providers together in a collaborative environment, this project connected local strengths and resources, and has built capacity for local decision making. The scale of this project was unprecedented for the region. Project facilitators successfully collaborated to secure further funding and resources to elevate the community's passion and opportunities to grow. Government bodies were led through the project by community members. This created a unique and light-hearted sense of community, with the mayor of one district described as "a roadie" for the project. This project has increased the value of community voices within local project management.

Response
Creating Safe Spaces

The project's theme 'beauty within the drought' encouraged empathetic and colourful reflections on life throughout the drought. It brought together participants of all ages and lived experiences to focus on not what was lost, but to make meaning out of what was found. These positive reflections have created lasting confidence in recovery, sustainability and community problem-solving, and created positive acceptance of conversations around disasters and adversity.

Recovery
Supporting wellbeing and identity

The project's multifaceted process promoted inclusivity, conversation and education. Each program inspired confidence, leadership and adaptive skill building in younger community members, shaping newfound individual outlooks of what they are capable of and generating skills within the future workforce. This project meaningfully celebrated First Nations art and culture, encouraging pride in local traditions, culture and place. The mentorship and lasting cultural products and exhibits pass on cultural knowledge to future generations, creating long-lasting senses of belonging, knowledge and pride.

Prevention
Education and connection

This project transformed understanding of the arts and cultural industries and what they can do for people. There was a strong focus on developing new skills through performance, art making and all elements of event production including props, videography, music, movement, management, logistics and design. This provided many opportunities for mentored participation and has seen participants enter pathways for recreational and professional participation in the arts industry and beyond.

Highlight

"To see our aboriginal community shine the way they did. They took centre stage and they believed in it, and they just drove it. They were so committed. They wanted to make it work and they did. They bought their whole family, it was just wonderful."

Louise Campbell
Red Ridge (Interior Queensland) Limited



Legacy

The completed garments have been exhibited at Grassland Gallery in Tumbarumba Galleries in Barcaldine, Winton and Longreach have also expressed an interest in hosting the Dress the Central West Exhibition. Red Ridge The Label is a new First Nations-led commercial fashion label that was inspired and established by the talent discovered during this project.



Dress the Central West Collaborative 2019

Social Capital & Connection

This project was founded through **new connections** between regional health service providers, and established a **new network** between the Winton Neighbourhood Centre, Central West Suicide Network, Blackall-Tambo Neighbourhood Centre, Longreach Art and Craft Centre, Flying Doctor Service, Central West Health and Hospital Service, Central West Aboriginal Corporation and Red Ridge.

By bringing service providers together in a collaborative environment the project permanently **strengthened networks** and capacity to connect local strengths and resources, and has fostered value in and capacity for local decision making.

The workshops promoted ongoing **closeness and affection** between community members by facilitating intergenerational conversations around gratitude, respect and connection to family

Revitalisation & Placemaking

The project's mentoring and coaching model encouraged communities to address unemployment, and has upskilled participants in all facets of the creative and cultural industries. Red Ridge The Label was established as a legacy outcome of this project, shining a spotlight on central western Queensland Aboriginal artists and facilitating long-term **local economic growth.**

The showcases celebrated local talents' skills, professionalism and capacity, giving communities influence over how they are seen by others and assisted **to differentiate** their experiences and knowledge within the Australian rural landscape.

The display of the garments and a photographic summary of the projects at regional galleries provided a unique cultural output that **created an appeal to their place, over other places**, encouraging external recognition, tourism and acclaim.

Acceptance & Growth

The project's theme 'beauty within the drought' encouraged kind-hearted and colourful reflections on the land throughout drought and throughout flood, allowing communities to unpack **what happened and make meaning out of** their experiences, whilst inspiring community-wide advocacy for environmental improvements.

Barcaldine's exploration of respect through the Aboriginal dream time story 'Moon Sun and Eclipse' created **greater understanding** of community and environmental healing, permanently **broadening perspectives** of cultural meaning and the value of community.

Individually-led stories came to life during the showcases, sharing rural voices and experiences of the drought, to influence the community's **perspective on their lives, the lives of others and the environment around them.**

Identity & Belonging

Winton's youth program inspired confidence, leadership and adaptive skill building in younger community members, shaping newfound individual outlooks of **what they are capable of** and has had a lasting effect on the educational development of young people.

The project celebrated First Nations art and culture, encouraging pride in local traditions, culture and place, whilst passing on cultural knowledge to future generations, creating longevity for **individuals' sense of belonging.**



Links

More information about the project –
https://www.redridgeinteriorqueensland.com/dress-the-central-west
https://frrr.org.au/blog/2020/12/09/dress-the-central-west/

Legacy of the project -
www.redridgelabel.com.au



Connecting the Community through Hands-On Workshops

Tumbarumba Artists on Parade Co-Operative Limited

2020

Connecting the Community through Hands-On Workshops 2020

Purpose

The Artists on Parade Co-operative hosted 16 workshops which aimed to create a safe and inclusive space for community enjoyment, support and connection after the 2019/2020 bushfires. Community members participated in activities that were specifically chosen to increase relaxation and inspiration. The wide range of activities included pyrography, canvas work, cardmaking, sketching, bike maintenance, and pastel portrait painting, all of which included morning/afternoon tea break with cakes, coffee, and milkshakes (for the children) to encourage general discussion and bonding around the impacts and shared experiences of the fires.

Who

This project was initiated by the gallery directors at the Tumbarumba Artists on Parade Co-Operative Limited in partnership with local artists and mentors.
First Nations Voice:
This project did not explicitly identify direct links to or participation by First Nations People.

Outcomes

Participants took home their completed art piece to mark the occasion and now have a tangible reminder of a happy outcome from what was an otherwise incredibly challenging time. Many new friendships were built between community members who met for the first time through the workshops.

Community members learnt practical skills in areas of craft and maintenance that they now use in everyday life. A number of men who were otherwise unaffiliated with the gallery and unaccustomed to artistic practice, were enthusiastically participating in craft activities.

Project Lead	Tumbarumba Artists on Parade Co-Operative Limited
Primary Artform	Craft
Participants	115 participants including children, teenagers, adults and the elderly.
LGA	Tumbarumba
Township	Tumbarumba
Disaster	Black Summer 2019/2020 Bushfire
Amount of source funding	$7,000 FRRR

Connecting the Community through Hands-On Workshops 2020

Preparedness
Building Community Capacity

This project strengthened the capacity of cultural organisations to work with and be led by the community. The gallery directors mapped the skills of known local artists and practitioners to identify those who could develop and lead workshops. Consultations with the project leaders, artistic facilitators and community members uncovered a prevalent anxiety surrounding the skill level required for participation in 'traditional' arts practices. As such, the program adapted to 'craft-based' activities so as to remove any barriers to participation. This has built a responsive and flexible network between communities and the Parade Co-Operative, building capacity for ongoing cultural activity and strengthened levels of trust for cultural organisations' to listen to and facilitate community needs.

Response
Creating Safe Spaces

Community members who were profoundly impacted by the fires were becoming increasingly isolated and exhausted by the impacts of the disaster. This project offered an opportunity for people to think beyond their day to day operations to make time for relaxation, inspiration and to reduce feelings of isolation and anxiety.
The workshops transformed the gallery, a space which some community members perceived as intimidating, to have an accessible and universal appeal through the programs' beginners approach. This has altered lasting anxieties surrounding gallery spaces and perceptions of the 'high arts' and transformed the meaning of, value in and accessibility to the gallery as a community-space.

Recovery
Supporting wellbeing and identity

This project reduced the isolation of individual community members, and facilitated new friendships through craft as a unique and enjoyable reprieve. The program has encouraged lasting pride in their local gallery and participants' sense of belonging to their local culture and to artistic practice.
The length and flexibility of the workshop sessions gave participants time to build comfort with one another and familiarity with the space. This was particularly useful when encouraging male participants to share in their experiences and help each other move forward. One session was extended as conversation began flowing during pack up. The project leaders simply put out more cake and coffee and let them speak. They all left two hours later, feeling good about their experience and the new connections they had made. The Gallery now feels more equipped in strategising and marketing community arts programs for more male involvement, and has since prioritised their outreach to benefit wider corners of the community.

Highlight

"Coming across a lady I don't know terribly well a year later, she stopped in the street and said 'I loved making and painting those cactuses. I've still got my cactus in my kitchen'. A lady who was so unsure of her ability to paint anything, [...] She was just so thrilled with herself that she put it in pride of place in her kitchen. Just that sort of comment and people saying to me 'When are we going to have another bike maintenance course? [It] was great."

MaryAnn Marshall, Tumbaruma Artists on Parade Co-operative Limited

Legacy

New connections were formed between community members which have transformed into lasting friendships. Since the project there has been increased demand for hands-on workshops from community members. Further projects since the initial program have included a writers workshop and motivational talks, music concerts and painting workshops.

Prevention
Education and connection

This project created positive self-perception in local artists, facilitators and participants of their knowledge, skills and confidence to find comfort in difficult times, and to inspire and be inspired by others in the face of future adversity.

Connecting the Community through Hands-On Workshops 2020

Social Capital & Connection

This project has created an ongoing **network** between the Tumbarumba Artists on Parade Co-Operative and local artists and mentors.

Morning and afternoon tea times encouraged sociability between participants, where they experienced **closeness and affection** for neighbours they had otherwise never met before, and developed ongoing friendships since the project.

This project **strengthened networks and cooperation** between community members who, enhanced by the impacts of COVID-19 restrictions, were experiencing isolation from one another, building lasting sociability between community members.

Revitalisation & Placemaking

Each workshop had a creative or practical outcome for participants to take home with them as a reminder of an **enjoyable** experience that to this day, **moves them out of a negative mindset to a more positive outlook** on their relationship to their environment and wider community.

The project kept **funding money local** by using local catering services and small businesses to resource workshops, and has created lasting relationships between small business owners and the Gallery for future events, workshops and functions.

The enriched activation of the local gallery as a place of cultural appeal, meaning and significance has given the community a long-lasting point of cultural and social **differentiation and connection**.

Acceptance & Growth

Artistic workshops reduced the adverse psychological impacts from the bushfires by giving participants the opportunity to share in their experiences and **make meaning out of the events** through art.

The projects' particular focus on involving men in an artistic practice helped **broaden their perspective** of the creative arts and created a **greater understanding** of its value for their emotional wellbeing.

The program offered a space away from bushfire affected infrastructure and country to provide reprieve and encourage positive attitude changes towards t**heir lives, the lives of others and the environment around them.**

Identity & Belonging

The guided workshops allowed participants to gain practical and creative skills in areas that were otherwise inaccessible to them, **strengthening their sense of what they are capable of** and for some individuals it has led to continued practice in the arts.

The program has created newfound pride in community members and facilitators alike for their local gallery and enriched their **sense of belonging** to local culture, the arts and community.



Links

More information about the project
https://frrr.org.au/ar21-disaster-resilience-and-climate-solutions-stories/#tumbarumba
https://artistsonparade.com.au

Outcomes and Impacts

FRRR
Foundation for Rural Regional Renewal

Creative Recovery Network

4. Outcomes and Impacts

4.1 Social Capital & Connection

Social legacy

Creative recovery projects contribute to long-term social cohesion in several ways. Without exception, the cases presented in the study have made a significant contribution to building lasting connections, closeness and affection between community members. At a starting level, this is because creative recovery projects bring people together and provide a neutral space in which friendships can develop. Each project in this study offered, and in some instances continues to offer, an informal space for relationship-building where the opportunity to get to know others in the community is significant. In the case of Tumbarumba's Connecting the Community Through Hands-on Workshops, MaryAnn Marshall explained how participants *"met neighbours down the road they'd never seen before, they met people from the other side of town they didn't know"*. These interactions have fostered continuing neighbourhood bonds that have profound meaning for the community's sociability and connectedness today.

In regional and rural areas isolation can make friendships hard to establish and sustain. As such, the contribution of creative recovery to lasting local sociability should not be overlooked or undervalued. Indeed, connection in the wake of a disaster event is a vital asset for supporting overall community wellbeing and resilience. Across all cases, creative recovery has mended feelings of loneliness and lastingly reduced the isolation of remote and marginalised individuals in environments where social connection may have otherwise been almost extinguished by disaster impacts. For one project, an interviewee explained participants *``all lived within about 5 kilometres of each other but didn't know each other",* and during the project they saw them *"gravitate together through chatting at morning tea time"*, to become engaged neighbours and friends. For another project the interviewee described seeing bonds and fondness between participants outside of the context of the project: *"I would see [the participants] giving each other a big hug, and I was like oh my goodness [...] that's from the program"*.

Creative recovery events that have continued beyond their initiation, such as the Channel Country Ladies Day and Fire Danger Rating Claymation Project, continue to deliver comfortable spaces in which participants can build trust, familiarity and openness, giving them a sense of routine, control, and predictability within their social lives. Explained by Louise Campbell, *"the Channel Country is a very remote area down Birdsville, that kind of area where they're very isolated – so [the project] was built to support these women who live in isolation everyday"*. Additionally, in the case of Tumbarumba's Connecting the Community Through Hands-On Workshops, a project originally aimed to support the community through Australia's 2019/20 bushfires, played a valuable yet unintended role in revitalising social links that were severed through the isolation experienced during the COVID-19 pandemic.

Creative recovery was seen to provide valuable means of bringing together younger and older residents to create deep-rooted intergenerational connection and respect. The relative scarcity of opportunities for young people and old people to mix socially make creative recovery projects a valuable contribution to this dimension of social cohesion.

4. Outcomes and Impacts (cont.)

In all of these cases, there is evidence that the projects have contributed to the lasting development of understanding, empathy, and relationships between children, youth, adults and retired residents. During the Channel Country Ladies Day for example, an initiative that has been running for over 10 years now, Louise Campbell explains *"some of [the women] are 90 years old [...] and some are young. We went last year with Aunty Rudy and she's 87 and gosh she partied with everyone all night"*. The most successful projects in this vein were those which directly sought to create these links between generations, such as Fire Danger Rating Claymation Project's 'community involvement days', where intergenerational contact was evident, valued and continues to enable young and old to work together. As stated by Lisal O'Brien, *"I obviously think it's great, it's seven years down the track and I'm still doing it [..] it intertwines all the kids' stuff and the adult stuff and it's wonderful"*.

Whilst the extent to which these creative recovery projects contribute directly to connection between different groups or sections of the community varies widely with local circumstance, each case has made a real contribution to changing the minds of young and old people about each other. Almost all the interviewees spoke about how participants from both ends of the age spectrum continue to speak about and interact with each other with warmth, both within the creative recovery project context and beyond.

Network Legacy

Creative recovery processes create ongoing partnerships and cooperation between organisations, services, communities and external stakeholders. The Fire Danger Rating Claymation Project project, for example, has created an ongoing network between the Arthur's Creek/ Strathewen Country Fire Authority and Strathewen Primary School, and the initial creative recovery project has become an annual program for 7 years running. One vital success of this long-standing partnership is the complex and comprehensive disaster management networks it creates. For the CFA, Lisal O'Brien explains, *"we know what happens with Strathewen primary school on a code red or catastrophic day, we know where they're going to be and what their plans are which is vital "*. Additionally, the success and resonance of the project has provided inspiration and mentorship for similar programs in other high-fire danger areas: *"we're making mini videos on how to use all of that scientific equipment so we can put it on YouTube [...] and we have little instructional videos on how to use it cause schools in other areas are starting to hook up with their local brigades and run a program you know, start picking out bits of the programme they want"*.

For Channel Country Ladies Day the project has brought an innovative and resourceful opportunity to permanently strengthen networks between health services including Royal Flying Doctor Services and Medicare local, motivational speakers, therapists and arts practitioners, to provide ongoing and holistic support for women's physical and mental wellbeing. Meanwhile, for Dress The Central West, Louise Campbell explains how the networks created for the initial project are continuing to facilitate new and continuing projects today: *"we're [health service providers and Red Ridge] still partners. We're still driving more projects together [...] we've got the trust and we built the relationships and we built the understanding of how we can perform together"*.

The Cyclone Lam Recovery Concert has notably improved contacts, confidence and understanding between First Nations and non-indigenous communities. Whilst the research shows that for Echo Island, community cultural activities, networks and organisational capacity for concert events already existed for a long time prior to the project, the Cyclone Lam Recovery Concert played a vital role in facilitating long-lasting consultation and partnership between residents and public agents across the island and the mainland.

As Mark Grose explains, *"the difficulty with those remote communities is the turnover of [...] non-indigenous people, and they're usually the ones that run the businesses. It's so enormous that corporate knowledge gets lost every 18 months and so you have to continuously rebuild"*. In response to these difficulties, the Cyclone Lam Recovery Concert transformed the quality of partnerships between communities and agencies by using existing networks and First Nations leaders to offer routes not just for personal development, but for strengthening the legacy of local organisations and voluntary groups' processes of collaboration.

Overall, each case in this study has contributed to their community's understanding and valuing of networks and partnerships as creative and holistic approaches to problem-solving. In most cases, the projects used non-hierarchical and co-operative structures to promote positive relationships between passionate individuals and organisations. Each project prioritises the active involvement of participants in all levels of decision-making associated with the work, and thus creates life-long skills in collaboration. Notably, the research shows evidence of enriched trust and collaboration between funding bodies and community networks, enhancing funding bodies' belief in creative recovery facilitators' abilities to serve their community and deliver successful projects. For Dress the Central West Collaborative, a council member came on board to participate in the project which, described by Louise Campbell, *"gave [them] that excitement [...] she could see the value of what the project was doing"*. Maintained by Mark Grose, this much is true in the reverse, as networks give community members *"reassurance that there are other people out there that will lend a hand [...] when things get tough"*. This trust between organisations, people and communities is an irreplaceable and lasting outcome for all creative recovery projects explored in this study.

4.2 Revitalisation & Placemaking

Placemaking

The contribution that arts and culture can bring to place-based identity has been widely discussed. In societies experiencing enduring trauma from disaster events, arts-based projects offer a positive way of expressing personal and group values which in turn, transform how communities interpret themselves and the means through which they are represented. Indeed, perhaps the most pertinent contribution across all cases was their enabling of people to become involved in the regeneration process by metaphorically reshaping their community. Dress the Central West Collaborative's final showcases, for example, offered a celebration of local talents' skills, professionalism and capacity to so much success that a number of regional galleries have taken the works and photographic summaries of the project for exhibitions. These proud displays continue to draw the interest of local and external patrons and elevate symbols of cultural vibrancy which draw the interest of diverse stakeholders, local or otherwise.

Channel Country Ladies Day is a similarly empowering event which continues to help rural and regional women to gain control over their lives and how they are seen by others. In this case, each year participants come together and are able to share and differentiate their lived experiences and knowledge as women living in the rural Australian landscape. The annual event has become an important symbol of what participants and facilitators can achieve as women, especially in a relatively isolated area with few such symbols to be proud of. Stated by Louise Campbell, *"we've gained such a reputation people are waiting every year for the event to happen"*. Alternatively, for the Strathewen Claymation project, the ongoing collaboration has become an attraction for prospective parents in choosing a school and community for their children. The highly acclaimed bush-fire education program has elevated the appeal of Strathewen's liveability as a high fire danger area and enhanced place-based perceptions of education quality and as a community of support. Here, the research presents the symbolism of creative recovery projects as an immensely important element of their legacy.

4. Outcomes and Impacts (cont.)

This metaphorical regeneration of community is entwined with creative recovery programs enabling of people to become involved in environmental regeneration and sustainable practices. For the Fire Danger Rating Claymation Project project, students have been continuously invested with local environmental knowledge (e.g. the behaviours of local flora and fauna and the dimensions of their local reservoir) which has permanently strengthened a sense of belonging to their local landscape and established an inherent responsibility to care for and sustain it. For Dress the Central West Collaborative, the community named the project 'Beauty in the Drought'. The name is a poignant reflection of the processes of using recyclable materials from everyday life to create what Louise Campbell describes as *"the most beautiful garment on the catwalk with a beautiful woman in it"*. In this case, the symbolism of sustainable arts practice is an important outcome for producing stories which maintain and share sustainable attitudes, beliefs, choices and freedoms. For most recently established case study, Tumbarumba's Connecting the Community Through Hands-on Workshops, the opportunity to speak to the shock of the 2019/20 bushfires and the protruding narratives around climate change across the country has been a valuable means for people to absorb disaster events into a form of communal history, providing the opportunity to reflect on the importance of sustainable practice and environmental improvements. Overall, the significance of Creative Recovery in producing lasting regenerative place-making narratives is evident across all cases.

Education

Creative recovery projects provide inclusive and accessible opportunities to share, transfer and develop knowledge, skills and training. According to all interviewees, creative recovery is an effective and enjoyable way of learning new skills which are valued by participants, facilitators and partners alike. Most significantly, each interviewee explained how they have continued to help in other aspects of their lives. One striking outcome across all cases was the mentoring and/or coaching model working to permanently up-skill participants in facets of the creative and cultural industries. Here, the opportunity to be mentored by artists with a high level of skill is agreed to be one of the most important benefits across all cases. Specifically, the mutually-supportive relationship between artists and people participating in creative recovery programs as non-professionals should not be overlooked. Across each case study, it is a crucial factor for the growth of individuals and leaving a legacy of cultured and creative communities.

For example, the Connecting Community Through Hands-on Workshops have activated the local gallery as an educative space where there has been continued interest and participation in craft-based workshops since the initial program. Moreover, the Cyclone Lam Recovery Concert's mentorship program identified 11 young people to work alongside their elders, Aboriginal Health Workers, professional musicians and technicians to organise all aspects of the Festival. This led to the Festival Committee identifying several new members for ongoing mentorship, and 3 emerging MC/presenters to run future concerts and events. Meanwhile, Dress the Central West Collaborative had a strong focus on developing new skills through performance, art making and all elements of event production including props, videography, music, movement, management, logistics and design. This provided many opportunities for mentored participation and has seen participants enter pathways for recreational and professional involvement in the arts industry. For emerging arts, Creative Recovery may also provide an opportunity for them to enrich their expertise and gain professional development in their field. Dress The Central West Collaborative, for instance, gave an emerging videographer the opportunity to capture and document the showcases. Louise Campbell spoke highly of this experience, saying *"just to see her shine is a great outcome for me personally"*

4. Outcomes and Impacts (cont.)

The learnings from creative recovery programs are certainly not limited to the creative and cultural industries. Outcome from the Channel Country Ladies Day workshops have been a significant proportion of participants taking up further training and/or education opportunities in diverse fields, taking their ideas and setting up businesses, or joining or creating recreational clubs for sport, mindfulness or poetry reading, to name just a few. For many women, the project has been a life changing experience for them. Some participants, especially those involved in the business skills workshops, have found work as a result of being involved, whilst many others believe that their new skills and confidence will continue to make it easier for them to pursue their interests in the future.

Additionally, programs that have facilitated intergenerational mentorship, such as the Cyclone Lam Recovery Concert and the Fire Danger Rating Claymation Project project, have had a lasting effect on the educational development of young people and children. For Fire Danger Rating Claymation Project, the student-led bushfire education sessions remain an effective and flexible child-centred approach for bushfire education, which allow students to unpack their anxieties and the ambiguities surrounding bushfire events on their own timeline with knowledgeable and supportive facilitators. The program's focus on disaster preparedness and response training is a notable contributor to its ongoing legacy of bush-fire management skills in younger generations. Lisal O'Brien explained *"this [identifying fire danger ratings] is becoming instinctual"*. Moreover, the project has identified ongoing leadership skills gained from the project's student-led process, which in turn has encouraged students to uptake ongoing education opportunities: *"all of a sudden they're out there now and I'm checking on them all the time – they're kicking goals [...] One's just gone on to a leadership camp where selected kids from the school are chosen [...] so they're all stepping up as leaders"*. In addition, new grants for the program have funded a bushfire-education library complete with CFA equipment for local and neighbouring communities' continued use and learning.

Some projects in this study also demonstrated an ability to involve people who may have not been reached or may have rejected conventional education and training opportunities. The Fire Danger Rating Claymation Project case, for example, has attracted primary school children and the wider community to bushfire-education through art, rather than traditional science-based structures. Explained by Lisal O'Brien, *"it gave them a feeling of [...] confidence and this is all coming from art"*.

For other projects, creative recovery showed an ability to involve people who have not been reached by the creative arts, and may have otherwise rejected arts education and workshop opportunities. For MaryAnn Marshal and the Connecting the Community Through Hands-On Workshops, *"the men's workshop was interesting in that they didn't want to be there most of them, and they sort of were a bit put off by what I was asking them to do which was to create a picture [...] and do it onto a wooden spoon [...] and in the end they all went away feeling yeah, 'that was good' and they took their wooden spoons with them"*. In these instances, creative recovery projects have broken barriers and acted as a catalyst for new learning opportunities and ongoing education in diverse fields.

Overall, the importance of creative recovery for elevating the practice of individuals in education and training opportunities in the arts and cultural industry, disaster management and beyond should not be discounted, and every case in this study has evidence of lasting effects on the educational development of young people and adults alike. This, combined with the enriched practice of professionals as mentors in the public and voluntary sector, has nurtured local democracy throughout these communities, encouraging people to be more active learners and share in skills-based knowledge.

4. Outcomes and Impacts (cont.)

Economic Legacy

Increasing attention is being paid to education and training as helping people keep pace and benefit from our rapidly changing work environment. Creative recovery programs have a vital role to play here, both in building confidence and in the acquisition of transferable skills. In some cases, skills people gained from the program have become directly marketable: a number of the women who worked on the Dress the Central West Collaborative have used their newfound technical competence in fashion design to establish their own clothing label named 'Red Ridge the Label'. Explained by Louise Campbell, *"we actually created another project because after everyone had done what they had done with creating 32 garments out of wearable art we decided 'we don't want to do that again, let's make some real garments"*. This outcome is evidence of creative recovery projects full-scale development of transferable skills and employability through community-led practice. For Louise Campbell, she has seen a number of women from the Channel Country Ladies Day *"end up in business or take on the challenge of creating their own business [...] it's been a life changing experience for them"*. In both these cases, creative recovery has made a vital difference for participants in a professional capacity.

It can certainly be noted that the self-reliance and flexibility involved in creative recovery programs and processes are becoming increasingly important qualities in the employment market. What is true for individual skill sets and pathways for work and lasting employability, is also true for local community self-reliance and project management. New skills and confidence created through the co-operative work of each project has crystallised into an enhanced commitment to local projects. Lisal O'Brien explained how they have since let go of expert external coordinators and the bushfire-education program has now become *"a relationship between a local brigade and the local school and local community"*. Moreover, the creativity and openness encouraged through creative recovery partnerships has encouraged local communities to take positive risks, with far-reaching benefits. For the Connecting Community Through Hands-on Workshops case, the local gallery has capitalised on additional programs since their initial success. This has included a writer's workshop and motivational talks, music concerts and painting workshops which have fed resources, interest and finances back into the local creative industry.

In addition, experience managing major programs of public art projects has given facilitators a range of new skills and competencies, including fundraising and negotiation with contractors. For example, Dress the Central West Collaborative and the Channel Country Ladies Day have since pursued ongoing funding pathways and recently amalgamated their programs with a runway presentation of garments at Ladies Day last year. Through this process both projects have shared in their successes and assisted each other in attaining more comprehensive and viable management processes, services and partners for their ongoing practice. Stated by MaryAnn Marshall, *"those partnerships empower each other because you can't do anything alone"*. Most importantly, across all cases, creative recovery processes have facilitated public consultation as a genuinely empowering process where it has addressed local political issues, decision-making and increased attention for the support of local businesses. This much is certainly true for the Cyclone Lam Recovery Concert case, where The Gurrumul Yunupingu Foundation's ongoing connection and support is a rare and valued asset in elevating the First Nations' voice in local business and major cultural events. For that community, creative recovery has had a marked impact on validating the professional capabilities of its residents, powerfully put by Mark Grose as the realisation of *"what remote communities [...] are highly skilled at [...] there's hundreds of musicians who are self-taught [...] who would make jobs, paid jobs out of being a musician"*.

Further to this example, during the Connecting Community Through Hands-On Workshops, MaryAnn Marshall wanted *"the funding money to go right through the community"* by ordering food, beverages and supplies from local suppliers, spreading meaningful economic support for and awareness of the quality of local business. Overall, each of these outcomes carries an economic legacy which supports the local workforce's viability, prosperity and potential for growth.

Community Wellbeing

The research makes it abundantly clear that people derive great pleasure from being involved in creative recovery activities, and this has added greatly to their quality of life. Many interviewees spoke to community members' former sense of inadequacy in the face of the arts: they could not paint, draw, sing etc. and felt anxious, even disappointed, by this perceived failure. Creative recovery programs have permanently transformed this, helping people feel that the arts not only belong to other people, but can provide them with a unique and ongoing source of enjoyment, in practice and as patrons. For the Elcho Island community the value of music and cultural events has been reinforced by the success of the Cyclone Lam Recovery Concert. As Mark Grose explains, *"any day of the week you could ring up Galiwin'ku and say 'let's have a concert' "*. For MaryAnn Marshall and the Connecting the Community Through Hands-On Workshops, she is *"quite sure that if I wanted to offer those sorts of activities again they would be up very quickly [...] and they would bring friends and say 'you can do this, I know you can do this"*. Louise Marshall explained the value of the Channel Country Ladies Day for community recreation, stating *"we always sell out really quick [...] We don't have to sell it anymore [...] everybody's waiting"*. Each project, without exception, has provided an ongoing source of enjoyment for their communities who, to this day, strongly value arts and cultural activities as skill development, relationship building, an enjoyable reprieve and source of genuine pleasure.

4.3 Acceptance & Growth

Positive Perceptions

It has long been understood that art as an activity, process and tangible product, is central to how humans experience, understand and shape their world. Creative recovery projects and processes are built upon this understanding. Encouraging the positive (re)interpretation of changing environments, communities and local landscapes is a vital and often neglected part of long-term disaster recovery, and it is a significant legacy impact of creative recovery projects. The research finds in every case study, participants' and facilitators' ideas about their surroundings and community have been fundamentally changed because of the project. Primarily, this is because creative recovery projects provide opportunities for people to share their culture with others or to demonstrate their interest and value in cultures which are not their own. Some projects, like the ongoing work of the Cyclone Lam Recovery Concert case, have promoted lasting intercultural understanding and relationships between First Nations and non-indigenous communities. Moreover, the Fire Danger Rating Claymation Project case has evolved in recent years to embrace and value First Nations bushfire-education. In 2018, the program focused on the history of fire. Under guidance from Wurundjeri Elder Uncle Ian (Warrend-Badj) Hunter, students learnt about Indigenous fire management and the symbolism and significance of fire within First Nations' culture.

4. Outcomes and Impacts (cont.)

Creative recovery projects also aid the transformation of perceptions of public agencies, local authorities and the environment, renewing the image of these as part of community living. Lisal O'Brien explained prior to the Fire Danger Rating Claymation Project project, *"those kids were scared of red trucks [...], or sirens, people dressed in yellow"*. As a result of the ongoing program, CFA signage, protective clothing and equipment etc. have been permanently demystified and prospective students are excited to participate in the program and build relationships with their local brigade. Most importantly, students are eager to engage in conversations around bushfire management. This has moved younger generations out of negative perceptions to a more trust-filled understanding of the environment and their community's preparedness for future disaster events. In addition, students are unintimidated by the police and have newfound respect for and comfort in reflecting and commemorating the 2009 bushfires.

For Dress the Central West Collaborative, the program bridged gaps between government bodies and local communities as the mayor became the 'roadie' for the touring fashion show. Louise Campbell explained, *"he joined the road trip and it was pretty cool. It was a new experience for him and now he's very proud of that effect where he was a roadie for the show and he was able to support all these crazy women in bloody crazy garments that got on the catwalk and everybody loved it"*. Moreover, the Cyclone Lam Recovery Concert's use of health messaging facilitated lasting appreciation of the value of the arts in education, and has built celebratory perspectives for the role and efforts of public service organisations within the local community. In these two cases, creative recovery has created a level-playing field between dominant and non-dominant community groups and organisations, 'experts' and residents, to transform and enrich lasting perspectives of public agents.

In addition, creative recovery project involvement of professionals from other fields (health, government, education etc.) in arts activities has had a marked impact on them as they have seen first-hand the contribution community-led arts-based programs and processes can make. Most interestingly, this extended to professionals such as those in the CFA, who traditionally worked minimally with people and children, and now welcome opportunities to work with artists, arts workers and students. This much is also true for the clinical/health service providers who are able to enrich access to and understanding of their services through the Channel Country Ladies Day. A sentiment that resonated throughout all interviews was that professionals and community members alike find inspiration from newfound perspectives through creative recovery projects – an lasting outcome Louise Campbell describes as the *"recharging of energies"*.

Lastly, what may matter most about ongoing creative recovery processes is not necessarily the personal and practical skills that help individuals, groups and organisations activate lasting outcomes, but that it opens positive perceptions of the wider democratic process, encouraging people to want to take part within their community. For example, one of the most important outcomes of projects which are still running today is that they are habit-forming, and inform lasting perceptions which validate the value of the arts and ongoing creative participation. Meanwhile, some interviewees spoke to creative recovery as a spring-board for activism, engaging individual's long-lasting desire to serve their community in some shape or form.

Although no two creative recovery projects in this study are the same, they each share a core attribute of participatory arts practice that involves members from diverse situations in all aspects of decision making and activation. The research demonstrates it is through this participation that creative recovery enriches lasting positive perceptions of the arts, creative practice, community and disaster management processes.

Louise Campbell echoed these sentiments, explaining that *"sometimes it's really hard to sell an idea because nobody gets it until they actually become part of the journey. As they become a part of the journey they can see the value in it"*. Creative recovery projects not only bring people on this journey, but allow them all to lead it, and in turn, have a powerful transformative power to broaden and enrich diverse perspectives.

Mental Health & Wellbeing

Creative recovery has been used widely in physical and mental health and wellbeing education and promotion. A number of projects presented in this study have a specific focus on health education resources. In this instance, those projects with specifically targeted outreach with mental and physical health services. Channel Country Ladies Day and Cyclone Lam Recovery Concert, were the most successful in encouraging long-standing wellbeing practices. For the benefit of participants' physical well-being, the Channel Country Ladies Day's clinical/ health component offers women annual access to a women's health nurse and doctor for examinations and preventative health services that are otherwise difficult to access in rural areas. This results in participants' greater understanding of women's health and an increased awareness of the services that are both necessary and available to them. The Cyclone Lam Recovery Concert has acted as a catalyst for increased community responsiveness to health messaging around healthy eating, drugs and alcohol, through major arts events as a tool for mass communication.

Alongside these narratives of physical health, creative recovery projects capability to empower people with language and narratives of mental health and wellbeing, particularly for those who have suffered adversity in the face of disaster events, is of immeasurable value. Each creative recovery project in this study has had a role to play in wellbeing literacy and in the realisation of its emancipatory and transformative capability. Dress the Central West Collaborative worked with health providers to create what Louise Campbell called *"a mental health response programme"*. Meanwhile, Channel Country Ladies Day partners with mental health care workers and resources, motivational speakers and support groups to educate and welcome conversations about the psychological impacts of disaster events and wider struggles for individuals of diverse circumstances. In this vein, each interviewee spoke to language as a key lever in influencing wellbeing, empowering people for critical thought and action. The wellbeing-literate individuals, students and facilitators across the all projects are now consequently able to demonstrate choice, freedom and capacity to transform based upon the way they engage with language for the betterment of their own and others' well-being. Where assumptions pervade disaster recovery systems that the rebuilding of physical infrastructure is of utmost importance and, once repaired, marks a presumably healed community, creative recovery has an irreplaceable role in building individuals' capacity for the long-term recovery of mental wellbeing.

Even projects that did not work specifically with mental health service providers have contributed to the legacy of increased attention to and support of mental wellbeing. Without exception, the projects in this study have offered ongoing means of reducing adverse psychological outcomes from ongoing trauma effects from disaster events. For the Cyclone Lam Recovery Concert, the project offered a time for shared grief, to unpack what had happened and make meaning out of their experiences through music's malleability to individual emotions. Combined with a poignant tribute to Dr Gumbula, a Yolngu elder and musician who had recently passed away, the concert's music pieces are now a lasting legacy and tangible reminder of the community's shared experience. For the Fire Danger Rating Claymation Project, the creative practice, celebratory Claymation screenings and cross-sector excursions have notably reduced anxiety levels in students and bought delight, joy and laughter into the classroom.

The same is true for the adults involved in the Dress the Central West Collaborative and Connecting the Community Through Hands-on Workshops, where exploring emotions through art, making connections with others, and having diverse senses of achievement, have all brought individuals out of a deficit mindset and made room for post-traumatic growth.

Most strikingly, the research presents that participation in creative recovery programs can be profoundly beneficial for facilitators' mental health. Each interviewee spoke to how their respective projects contributed significantly to their own wellbeing. One interview stated: *"that feel good stuff that's going on in a community and bringing people together, reducing anxiety, how can that not be good for your mental health"*. Another explained how being actively engaged in creative recovery facilitation *"kept me busy. It kept me preoccupied. You can't wallow in self-pity if you're busy looking after other people"*. For others, it validated feelings of what was important to them, and what gave them meaning in life: *"one of the things that the concert did was to revalidate the importance of music for me. It wasn't just let's have fun, it was a community saying we got through that tough time. So it re-validated for me the importance of music and how powerful it was to me"*. In every instance, creative recovery can leave lasting impressions, understandings and improvements of physical and mental health and wellbeing.

4.4 Identity and Belonging

Confidence & Local Pride

Participation in creative recovery projects has a profoundly meaningful and lasting impact on people's self-confidence. Across all interviews, there was widespread recognition that this confidence came from a sense of achievement from having done something worthwhile, and most participants have actively sought means to achieve that same feeling since the initial project. Participation has changed many people's feelings about what they are capable of, and it was common among all interviewees that they intended to take on leadership roles in future projects. One example of this was the selection of new members to the festival committee during the Cyclone Lam Recovery Concert. This process has validated younger participants' sense of what they are capable of and created pathways for them in future community-led concert events. It also gave young people from an isolated community a sense of belonging to what Mark Grose explains as *"the contemporary broader world because they can get up on stage and play the guitar and the drums and whatever they want to do"*.

Similarly, the Dress the Central West Collaborative youth program in Winton inspired leadership in younger community members and, for the Strathewen Claymation case, Lisal O'Brien speaks to *"stepping up as leaders [...] and it could have been very different if not for them being lucky enough to have gone through the program"*. For MaryAnn Marshall, one of the most rewarding outcomes from the Connecting Community Through Hands-On Workshops was *"coming across a lady I don't know terribly well, [...] a year later, she will stop in the street and say 'I love packing and painting those cactuses.' [...]. A lady who was just so unsure of her ability to paint anything, [...] she was just so thrilled with herself"*.

The longevity of this confidence and sense of self-worth is remarkably evident across all projects. One interviewee emphasised how rebuilding lasting confidence is of equal significant to rebuilding infrastructure after a disaster event: *"it's the replacement of people's confidence and positive outlook [...] and that's just as important as building a house or building a tank or putting in a power grid or all or that physical infrastructure. Human infrastructure's just as important"*. What is most interesting, is that this sense of achievement does not have to be personal. Across all cases, interviewees stressed the value of a supportive and cooperative atmosphere where everyone's efforts and ideas were appreciated. Indeed, being a part of a collective success gave individuals the same sense of confidence and pride as having made something of their own. This is because, at a foundational level, creative recovery is a vehicle for people to feel like they're an important and valued part of a group, where there is lasting validation of the contributions of a whole community.

Learnings and Implications

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5. Learnings and Implications

5.1 Effectiveness of the Projects

There are many examples in this study of creative recovery projects that delivered legacy outcomes that were above and beyond those which were intended. The research identifies a number of elements that are crucial to the successful legacy of creative recovery projects.

Programmatic Process & Design

This study shows that creative recovery projects have an Impact Legacy when they:

- are community-led;
- build upon exisiting strengths, networks and resources to use and develop local capacity;
- are planned and delivered through expert co-ordination;
- involve inclusive, participatory and collaborative processes that are accessible to all;
- provide mentorship and educational opportunities; and
- provide a lasting and tangible cultural output.

Community-Led

Each case shared a number of core values and attributes, including a commitment to communities defining their own concerns, goals and sense of culture. This study determines it is crucial to involve community members in all aspects of decision making. As one interviewee described, *"other [disaster response] organisations that sort of helicopter into the area with very little communication, [...] they would give more flops"*. In this case, working with an external agency or authority could add to a community's doubts, especially if the partner is not sensitive to their anxieties. In its place, successful creative recovery projects involve constant community interaction, relationship building and consultation. This makes programs adaptable to community needs, goals and desires throughout the life of the project and maximises the community's agency to meaningfully benefit from and see value in the program. This increases the likelihood of continued practice and long-lasting positive impacts and outcomes.

Build upon existing capacity

The study finds successful creative recovery processes identify and build upon existing partnerships and networks which mobilise local strengths and resources. The research shows disaster-affected communities can be hesitant to trust external response organisations and are wary of their misinterpretation of local needs, experiences and desires. One interviewee explained *"we [the community] don't let people in readily because [...] we get a lot of people who do the wrong thing by communities who have been through trauma"*. Successful creative recovery projects instead identify existing and prospective collaborations between local organisations, arts workers, council workers and community service groups, in which to build upon and enrich networks for enabling community-arts programs. This is a local and viable process in which to build positive, trust-filled collaboration that appropriately takes the current reality and context into account.

5. Learnings and Implications

Collaborative Approach

Creative recovery processes benefit from a strong collaborative or partnership approach from both local people, local organisations, and other sector stakeholders to be sustainable. Creative recovery programs and processes are successful in the long-term when they have clear decision-making and reporting structures to collaborate and reconcile different interests and timeframes, readily access new and ongoing funding opportunities, and have effective means of assessing and adapting to evolving community impacts and needs. One interviewee explained their partnership role as *"a support mechanism" where they "help find the funding [...],help do the grant applications [...] so that enables the volunteers to be able to deliver the work they're passionate about"*. This collaborative process has continued for 10 years and is one example of how partnerships play to their strengths to enable ongoing creative recovery programs.

Accessibility

The study reveals successful creative recovery projects are inclusive, do not discriminate and encourage and validate the participation of all. Activities should be structured in a way that allows people to participate comfortably through collaborative artistic activities where participants can negotiate a shared creative vision. The study identifies that accessibility can take many forms. One interviewee owed the long-term success of the project to its geographical accessibility: *"Every year it goes from council to council so, that means different types of [participants] can get access to the event without having to travel too far"*. Another explained that "craft-based activities" alleviated anxieties around existing aesthetic criteria and notions of 'excellence' in the arts to involve individuals from diverse situations and artistic backgrounds. All these processes propel communities to higher levels of achievement, enjoyment, community co-operation and empower a legacy of a continued desire to participate in ongoing programs.

Mentorship

The opportunity to be mentored by those with high levels of specialised skills is shown to be one of the most important benefits of creative recovery projects. Speaking to a past experience with other community-arts projects, one interviewee explained *"everybody there needed to be sure, to be shown what you could do, [...] to learn something and be guided"*. In order to build new skill sets for the continued professional or recreational practice of project activities, creative recovery practices should provide information, guidance and mentorship that is accessible to individuals in diverse circumstances, addresses a variety of communication needs and incorporates ongoing feedback as part of the creative process.

Cultural Output

Successful creative recovery projects should have a creative outcome that can be shared with wider members of the community and external stakeholders to ensure their widespread legacy. Continued, touring and revival presentations of creative works provide the opportunity for service providers to repeat key health/ disaster management messaging whilst providing a reason for communities to connect together in positive ways. The research also shows how tangible pieces of art create memorials to disaster events which provide ongoing opportunities for shared reflection and commemoration. As one interviewee explained, *"the bonus is at the end when you've got a [product] that you can use as a resource, as well as sending it wherever anybody shows an interest"*.

Ongoing Support

This study shows that creative recovery projects have an Impact Legacy when they:

- Have ongoing support from funding bodies and government; and
- are led by dedicated, passionate and well-connected community members.

Funding

The study identified the importance of providing resources to enable creative recovery projects to remain viable and take part in long-term recovery processes. For the cases in this study, the original initiatives were designed and budgeted for as an immediate crisis response. The original budgets were inadequate for their continued practice. As such, creative recovery programs with a successful legacy need to have the opportunity to apply for ongoing funding and support to enable their continuation. As one interviewee explains, *"I'm really aware of the fact we planned heavily on FRRR for funding, because it's really difficult to get funding from anywhere else. There's little bits and pieces from our local council. They've started to be supportive"*.

Passion

All interviewees spoke to the passion, dedication and drive of community-based leaders who allow the project to endure. One interviewee explained *"[Creative recovery] is not something you pull off in two days [...] it's that commitment that they're helping other people"*. Another interviewee mirrored this sentiment, stating that *"you need to be part of your community and passionate about your community here to go above and beyond [...] You're doing it for the benefit of your community and it's very hard to replicate that"*. Creative recovery projects that carry a legacy of passionate, motivated and long-standing community members as their facilitators have strong, fervent and culturally intelligent foundations in which programs can continue and evolve.

5.2 Challenges and Learnings

The research identifies a number of potential challenges for the case studies' future possibilities and opportunities, which may act as barriers for their continued legacy henceforward.

Obstacles experienced by communities in the delivery of legacy impacts and outcomes include:

- The lack of sustainability of external resourcing;
- Facilitators not applying for continued funding because they believe other communities are in greater need of a limited resource; and
- A high turnover of creative recovery facilitators weakening established networks, knowledge and processes for ongoing outcomes.

5. Learnings and Implications. (cont.)

Cost-impact

It is important for creative recovery programs to acknowledge where existing resources will be stretched, and that additional resources may be required which can be provided by a range of stakeholders. The research shows external resourcing can be finite and thus have an impact on the long-term possibilities and opportunities of the project. Speaking to the Cyclone Lam Recovery project, one interviewee explained *"it's 700 km from here on an island off the most remote place on the Australian coast line, so you know it's expensive"*. This has meant that while other legacy outcomes and impacts have been able to prosper, the actual continuation of major concert events has been halted because they can no longer fund the necessary resources. Another interviewee explained, although the program has been running for 7 years since its establishment, they *"need to start being a little bit more self-sufficient [...] the actual art side of it, it's impossible to maintain [...] that's incredibly expensive and not something we can provide ourselves"*. Here, the cost-impact of resourcing large-scale and good quality arts projects was an identified point of anxiety across a number of cases, and has potentially limited the realisation of additional legacy impacts for these projects.

Emotive relationships to funding

The research illustrated that creative recovery facilitators are aware of the importance and value of funding a broad range of processes for disaster-affected communities. In one instance, this perception caused an obtrusive concern for the wellbeing of other communities facing current disaster events and their inability to access funds. One interviewee rationalised *"we've decided ourselves that we need to wind back some of our more expensive [arts activities] because other communities at the moment desperately need that money to do their own resilience programs"*. Indeed, this emotive relationship to funding may present as a lack of confidence to argue for their project's value in the face of other layered demands. This form of emotive thinking about funding access and equality may have repercussions for the choices made by, and inherent opportunities for, current and ongoing creative recovery projects.

Staff turnover

High turnover of staff, volunteers and/or organisations disrupt and destabilise creative recovery programs and processes. One interviewee explained the *"changeover of staff and people in positions means that you can have the best laid plans, you can leave the best information behind and the next person that comes in, as a general rule, will ignore everything that came before and recreate the project in their own likeness and it's a continuing frustration"*. This leads to a loss of valuable knowledge and experience. The research shows it also causes loss of belief in the new team's competence and ability to effectively serve the community, and it weakens the possibilities for successful impact legacy.

5. Learnings and Implications. (cont.)

5.3 The Value of Creative Recovery in Long-term Disaster Management

All the evidence of this study suggests that participation in creative recovery programs has the capacity, in partnership with other initiatives, to tackle disaster impacts and the disempowerment which results from them. Along with this investigation, there is a growing body of evidence that creative recovery programs play a valuable role in disaster management processes.

The evaluation has shown that participation in creative recovery programs and processes:

- build long-lasting community resilience and wellbeing
- build community capacity for disaster preparedness, response and recovery

Resilience and Wellbeing

Through creative recovery processes an opportunity exists to enrich community collaboration more broadly and specifically, enhance individual and community wellbeing and resilience. The research has demonstrated creative recovery programs overwhelming ability to create positive outcomes despite an adverse event and situation. The study has also shown that participation in these projects has helped to build resilience that can then be applied to other areas of life in longer term recovery processes. All of the impacts and outcomes led to a combination of feeling good, functioning effectively and overcoming the forms of adversity experienced when living in a disaster environment.

Disaster preparedness, response and recovery

The outcomes and impacts of creative recovery projects allow communities to mitigate the risk of future disaster events and moderate their likely effects when they do occur through deeper social connection to local people and place-based networks, increased awareness of support available, broader inclusion of diverse community members, skills to access formal and informal resources, increased capacity to self-organise, increased access and confidence to participate in decision making, strengthened positive attitudes, hope for the future, and deeper perspectives of the formal disaster management system. Finally, the research highlights the deeply positive legacy of creative recovery programs, processes and relationships as a long-term recovery mechanism wherein people and communities are able to re-establish a life they value, albeit often different to pre-disaster, ultimately providing means for holistic and profoundly meaningful disaster recovery. Overall, each case presented in this study is a striking example of an organic means of assembling and validating the contributions of a whole community in defining and activating their own recovery process.

Recommendations

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6. Recommendations

6.1 Funding Bodies

This study recommends governments and funding bodies:

- Fund and support immediate and ongoing creative recovery processes and programs in partnership with well-established and trusted local organisations and networks.
- Use the newly developed Creative Recovery Impact Framework and case study template to highlight the impact of funding for communities and recipients in the mid to long term.
- Build a collective impact data tool across funding organisation to be able to gather and present data outcomes on a national level
- Promote the inclusion of appropriate evaluation strategies and project documentation within funding program guidelines.
- Promote findings from this evaluation to build the case for the vital role of culture and the arts in disaster management.

This study reveals that individuals and their communities recover at their own rate and that recovery processes are neither quick nor predictable. Moreover, the research draws attention to the cyclic and coexisting nature of preparing for, responding to, and recovering from disasters, where creative recovery plays a vital role in the long-term consolidation of these processes. Importantly, this study recognises an often-overlooked quality of creative recovery, where investment in building the social-cohesion and capacity of communities to lead their own resilience programs supports the long-term mitigation of disaster impacts. For this reason, we recommend an ongoing program to fund and support creative recovery initiatives from the government and/or non-for-profit sector. It is important this is directed to trusted local organisations and networks who are more likely to produce successful creative recovery programs through their capacity to support communities to define their own concerns, needs, goals and sense of culture throughout the process.

This study provides newly developed Creative Recovery Case Study template, which is a useful foundation for highlighting the impact of funding for communities and recipients in the mid to long term. The case study template presented in this study should also be applied and developed in future research and evaluation studies to create an evidence-based body of reference which draws consensus around the multifaceted impacts and outcomes of creative recovery programs. The next step is then for funding bodies on a national level to build a collective impact data tool which can be used to develop knowledge of impact evaluation and consists of guidelines for best practice and tools to implement creative recovery processes.

Finally, government and advocacy bodies play a vital role in ensuring the lessons learned and evidence presented in this study are not lost. For creative recovery processes to become embedded into government processes, it is important to widely promote and share this research. We recommend that CRN and FRRR prepare a communications strategy which outlines how the government, funding bodies and community organisations can use findings from this and similar research evaluations to inform future disaster management planning and processes.

6. Recommendations. (cont.)

6.2 Local Government and Disaster Management organisations

This study recommends key organisations in disaster management:

- Embed and resource creative recovery programs and processes into emergency management and community cultural planning as vital support for disaster preparedness, response and recovery.
- Employ creative projects as tools for engagement, education, wellbeing and mental health support to better enable the work of disaster management plans in action.
- Build the local capacity of creatives and cultural leaders to be ready and able to implement creative recovery programs that are trauma-informed and integrated into the broader local disaster management system.
- Promote the positive impact creative recovery processes have within communities to mitigate the shocks and strains of disaster preparedness, response and recovery.
- Grow longer term investment in the local creative and culture industry, understanding their unique and vital role in the evolution of connected, accessible, sustainable and economically stable communities.
- Work collaboratively with local people, local community based organisations and the wider community to activate community recovery initiatives, projects or events.

Local level capability is recognised as the frontline for disaster preparedness, response and recovery. This study has revealed creative recovery processes exceptional capability as a rich, holistic and multidirectional resource for disaster management. As such, we recommend creative recovery processes are embedded as an essential and integrated tool into disaster management and community cultural development planning. Concurrently, we recommend local governments invest in the long-term integration of creative activities, projects and events as tools for enriched community engagement, education, wellbeing and mental health support to better enable the work of disaster management and resilience plans in action.

Local government and disaster management organisations also play an essential role in promoting the positive impacts of existing programs to validate, reinforce and elevate their meaning within the local community in mitigating the shocks and strains of living in disaster environments. The passion, commitment and experience of various stakeholders such as service providers and public agents could be utilised for this purpose, to reinforce the legacy impacts for greater recognition. On a greater level, local governments and disaster management organisations must thus understand the creative and cultural industry's unique and essential role in the evolution of connected, accessible, sustainable and economically stable communities.

Lastly, the success of the cases in this study is certainly owed to the capability of local creatives and cultural leaders to integrate trauma-informed creative recovery practices that are well integrated into the broader local disaster management system. Both local government and disaster management organisations have a role to play in building the capacity of these leaders to be ready and able to implement creative recovery programs.

6. Recommendations. (cont.)

6.3 Local Communities

This study recommends communities:

- Advocate to local formalised decision-making mechanisms the important role of creative recovery programs and processes.
- Promote the value of creative recovery in building ongoing strength and sustainability of community leadership and wellbeing.
- Ensure the inclusion of a creative leadership voice in the establishment of Community Recovery Committees
- Support efforts of local cultural and creative leaders to generate and deliver creative recovery programs. Encouraging local people to participate and grow these initiatives.

The research identifies for their successful impact legacy, creative recovery programmatic design and processes must be community-led, from the ground up. This means creative recovery programs are founded by a desire within the local community for their establishment – an act that is only made possible through a strong local knowledge-base and belief in their value. Thus, the study recommends community members share their positive experiences of creative recovery programs to their local formalised decision-making structures and advocate for their value in building the lasting strength and sustainability of local leadership and wellbeing. The passion and drive of past and current creative recovery participants and local facilitators should be used for this purpose.

Creative practitioners have a remarkably valuable knowledge and skill-base for multidirectional recovery efforts. To ensure this knowledge is well-integrated into the wider disaster management system, communities should ensure the inclusion of a creative leadership voice when establishing local community recovery committees. On a wider level, communities should support local cultural and creative leaders to generate, deliver and grow creative recovery initiatives and most essentially, encourage their fellow community members' ongoing participation in culture and the arts.

6. Recommendations. (cont.)

6.4 Creative Recovery Practitioners

This study recommends practitioners:

- Build creative recovery programs on clear communication and collaboration across the diverse and complex environment of disaster management, ensuring support and inclusion in broader preparedness and recovery efforts.
- Ensure a broad engagement across the different demographics of the community to build accessible, responsive and relevant participation strategies.
- Recognise that understanding and developing trust with your community is key to successful engagement and project outcomes.
- Invest in relevant professional development to ensure process and practice is safe, responsive and aligned with good disaster recovery practice.
- Connect in with local and regional networks to build effective communities of practice, providing peer to peer support, guidance and access to resources.
- Invest in documentation and evaluation to highlight project impacts which demonstrate the value of the creative recovery processes and build future funding opportunities.

The research understands creative recovery practitioners' vital role in providing information, guidance and mentorship that is accessible to individuals in diverse situations. To do this effectively, practitioners must build programs which understand the complex environment of disaster recovery and wider management processes to ensure the specific and changing needs of the community are reflected within adaptive creative recovery programs. As such, we recommend practitioners use collaboration as an accessible, responsive and relevant participation strategy which provides a focus for communities to explore issues and aspirations and develop negotiated creative vision.

The study identifies trust as a critical element of relationship building, and it is particularly vital for practitioners' facilitation, coordination, cooperation and communication with community members. As such, creative practitioners must recognise that understanding and developing trust with their community is key to successful engagement and in creating positive impacts and outcomes. This includes providing reassurance that the creative recovery program will capture participants' and wider community members' visions, desires and needs and have adequate timeframes for the establishment of strong, connected relationships.

It is also essential for practitioners to invest in relevant professional development opportunities to ensure their practice is safe, responsive and aligned with good disaster recovery practice. This may include connecting with local, regional and national networks in disaster recovery, community arts and cultural development and trauma informed practice and providing peer to peer support, guidance and access to resources.

Finally, practitioners should invest in good quality documentation and evaluation practices to provide well-developed evidence of project impacts which demonstrate the value of creative recovery processes and build future funding opportunities. To do this, practitioners must view documentation as an important part of their work and as part of a cycle of observation, analysis, planning, implementation and reflection. It may include being selective in capturing participants' voices and ideas, reviewing and being reminded of why they are documenting and for whom, and making it relevant for the setting as documentation will look different across diverse processes.

Conclusion

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7. Conclusion

This study has explored five cases representing a sampling of creative recovery programs in diverse locations and disaster environments across Australia. The findings contribute to evidence-based research into the vibrant impact legacy of creative recovery processes which offer diverse, positive and ongoing outcomes for rural and remote disaster-affected communities. In particular, through creative recovery an opportunity exists to lastingly enrich community collaboration more broadly and specifically, enhance individual and community wellbeing and resilience.

Overall, this research into the impact legacy of five past creative recovery programs reveals that long-term recovery processes are multidimensional and creative recovery projects inherently require systematic long-term processes into which to build positive resources, taking the current reality and context into account. Through the cases explored in this study, it is clear that creative recovery has performed an important role in long-term recovery and resilience. Creative recovery is a powerful medium that supports lasting social capital and connection, revitalisation and placemaking, acceptance and growth, and senses of identity and belonging.

Over recent years, the strands of discourse surrounding creative recovery have become more entwined in policy and disaster planning documents, suggesting an opportunity for converging discussion of creative recovery into more comprehensive approaches for long-term disaster management processes. Nevertheless, literature directed to creative recovery remains markedly underdeveloped compared to its counterparts in rebuilding physical infrastructure. As new research and recovery initiatives emerge, it seems a timely point to better understand, reconcile and converge discussions on creative recovery processes into holistic multidirectional resources for disaster management.

Appendices

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8. Appendices

8.1 Evaluation Methodology

Study Design

This research project used the case study method to conduct a cross-case evaluation study in which to build consensus around the legacy impacts of creative recovery projects. Triangulation was used to obtain data of the richest quality for addressing the research aims. The research methods included a case study review and analysis and in-depth interviews. This study benefited from diverse cross-sector collaboration through broad stakeholder networks and creative input to inform research aims and outcomes. The case-study review captured the shared themes and impacts of past creative recovery projects to treat the subject of the study as a whole, and outlined various dimensions to Australian creative recovery projects. This review accordingly facilitated the selection of 5 past creative recovery projects for detailed research. In-depth interviews provided a great depth of information into selected case studies and gave the flexibility to prompt and follow up on emerging topics.

Case Study Review and Analysis

A case study review was conducted of a range of past creative recovery projects across Australia in order to explore common themes and impact areas. FRRR provided us with the acquittal documentation for 21 past funded creative recovery projects which have occurred after a disaster in rural and regional areas of Australia between 2012 and 2020. From this documentation, we conducted a retrospective analysis of common themes and impact areas to explore the comparability and appropriateness of the projects for the research aims. We then identified a sample of 5 creative recovery projects to engage with for our in-depth analysis of impact legacy. Our sample comprised:

- A geographical spread across Australia;
- a range of disaster environments;
- a range of culturally diverse communities;
- a range of art forms;
- a range of project timelines; and
- a range of recovery grant rounds.

In-depth Interviews

Working with contacts provided by FRRR, we conducted 4 in-depth interviews with creative recovery facilitators involved with any one (or in one instance, two) of the 5 case studies, during May 2022. Four interviews were conducted by zoom; 1 by telephone. Our sample comprised a diverse range of creative recovery facilitators who worked across various partnered organisations including:

- one CFA volunteer facilitator;
- one local gallery volunteer manager and creative practitioner;
- one development and funding facilitator; and
- one expert logistical coordinator and consultant.

A full list of interviewees consulted for this evaluation can be seen in Appendix 8.6 and the interview discussion guide can be found in Appendix 8.4.

Ethical Considerations

In-depth interviews were conducted by research assistants who were trained in qualitative interview techniques and trauma-informed practice. All in-depth interview and survey participants were provided a Plain Language Statement outlining the research aims, uses and benefits, as well as providing written consent. This report acknowledges that the report speaks to the work of particular project leaders, facilitators and partners who may be assessed in a professional capacity as part of the best-practice evaluation. As such, there may be professional/reputational risks, even in the event of remaining anonymous. The researcher declares no potential conflicts of interest with respect to the research, authorship and/or publication of this study.

8. Appendices (cont.)

Limitations

A literature review was not commissioned as part of this project and as such, the validity and richness of the study's findings may be enhanced through their use and alignment in future academic research. The original study design included online surveys which would provide a means to consolidate themes and impacts from interview data and the case study review with wider external stakeholders' sentiments. Unfortunately, due to a limited time frame the survey did not achieve great reach within communities, and only obtained a total of 3 responses which was not a large enough sample to appropriately support research findings. The survey design can be found in Appendix 8.5 and it is recommended for use in future impact legacy evaluations. The pressed timeframe for the project also had an effect on the scope of the research and the level of data that could be collected.

Communication and engagement with potential interviewees was impacted by a number of challenges including; localised flooding phone/internet/ communication challenges, work/ volunteer obligations and contacting individuals over the Easter break/ school holidays; individuals being occupied with existing commitments. Additionally, collating documentation from longer term projects was challenging due to technology changes overtime (i.e. paper based, to digital systems), and volunteer turnover. In future, the study recommends additional investment of time to engage with more projects and contacts.

Strengths

The collaboration between CRN and FRRR was exceptionally effective because of their mutual openness and willingness to participate in the project. Regular meetings and open communication between the two organisations enabled the ability to compliment one another's work. The scope of shortlisted case studies was comprehensive and considered a broad range of project types, disaster categories, art forms and long-term impacts. The fact sheet for potential interviewees was well-defined and enabled clear communication to potential participants about the research design and purpose.

8. Appendices. (cont.)

8.2 Case Study Analysis Report

Analysis Design

FRRR provided the final report forms for 21 past funded creative recovery projects which have occurred after a disaster in rural and regional areas of Australia between 2012 and 2020. From this documentation we conducted a retrospective analysis of common traits and impact areas to select 6 cases for in-depth analysis. The study required cases which represented rich holistic examples of creative recovery projects, which were comparable in relation to patterns of similarities and differences. As such, the 6 case studies were selected based on their ability to effectively construct and yield meaningful comparisons and linkages as they pertain to the research goal for evaluating legacy impact. The case study analysis and selection method consisted of quantitative case study scoring and ranking; and following discussions.
The scoring method provided three primary purposes:

- to objectively quantify common traits across case studies to weigh each variable according to its importance to the research project;
- to add a comparative value to assess how well case studies met selection criteria; and
- to aggregate the results of the case studies to provide an overall comparison.

The scoring method consisted of six key selection criteria. Each criteria marked a point for comparison of commonality or difference between creative recovery projects, and each criteria had their own specific independent variables that were marked on a scale of 1 – 5 (5 being the most desirable variable, 1 being the least). The scores were then combined for a total out of a highest possible score of 30. Those with higher tallied results were more applicable studies for achieving the research aims. Each case study was privately assessed by the project manager and project assistant for independent appraisal, and the final scores agreed upon following discussion. Following the scoring method, the project manager and project assistant discussed meaningful cognitive influences that reviewed the highest-ranking cases' appropriateness for the project. This created space for the careful consideration of social issues, project relevance, and other factors not explicitly inherent in the project ranking. From there, 6 well-rounded case studies were put forward for further research.

The Scoring Method

As creative recovery is an emerging field, it does not yet have an established or universally accepted framework for evaluating impact legacy. As such, the high heterogeneity between case studies is a considerable challenge for illustrative sampling for long-term impacts. Nonetheless, the research project does openly aim to contribute to a notable evidence-base on the long-term efficacy of creative recovery projects in various disaster-affected communities and with many different populations. It was therefore worth looking first at common features of case studies to delineate a purposive range of creative recovery contexts. Three key criteria were established to draw direct linkages and points of comparison. They were: disaster environment, project location and project funding round. Cases with less common variables were scored higher than cases whose features were shared across other studies. This allowed for projects with more unique contexts to rank higher and facilitated variety within the top scoring studies.

To offer a level of control in the study that may foster insightful predictability and idiographic generalisations for the establishment of an impact legacy evaluation framework, we subsequently designed criteria inferred from acquittal documentations' discerned characteristics for best-practice. These considerations delineate cases from categorised (as above) arts-based disaster recovery activities, to relate them to features of populations and structures/ levels of community engagement for illustrative sampling. These criteria included; level of participation and the degree of cross-community engagement.

8. Appendices (cont.)

According to project evaluation reports, many projects were considered more successful if linkages and networks existed between arts workers, council workers, community service groups, cultural groups and demographics. As such, cases with high participation numbers and complex collaboration across and within community groups were scored higher than those with smaller levels of engagement. Additionally, the acquittal documentation identifies that disaster recovery responses can be designed to be inclusive, not to discriminate, and encourage participation by all. For this reason, we looked for initiatives that were inclusive in nature: projects that were not contingent on background, age, gender or ability, and sought to meaningfully navigate its community's cultural complexities. These two criteria supported comparison of cases that were alike in their rich, holistic scope of community engagement.

The final scoring criteria considered the quality and availability of acquittal information. When reviewing documentation, very few studies clearly reported all necessary data needed to assess them fully against the selection criteria. Whilst some cases included images, webpages, articles and in some instances even participant evaluation forms, others struggled to detail the exact nature of the project, or focused only on a breakdown of expenses. Some cases did not include the number of participants, or any demographic data. Cases with more detailed, accessible and comprehensive acquittal documentation were scored more favourably, as they would provide a wealth of information and contacts for in-depth interviews and surveys.

Following Discussions

Whilst the 6 top ranking projects appeared quantitatively to be the most appropriate studies for the research project, there were a number of immeasurable factors that influenced our final selection.
Recent Flood Disasters: From late February to early March 2022, the time of this project's case study selection, the states of Queensland and New South Wales (NSW) were hit by extreme flooding. For this reason, case studies affected by recent floods were omitted from selection. This was due to the untimely nature of revisiting past disaster events in a time of response, and to allow communities to focus on their imminent recovery. These case studies are thus recommended to be put forward for any future research into impact legacy.

Timeline

Given the long-term nature of community rebuilding following a disaster event, a small number of acquittal reports spoke to the growth or continuation of initiatives after their initial project timeline, and their contribution to longer term recovery and healing of communities. Accordingly, projects that offered potential to investigate on-going progress over a greater period of time held more value for in-depth analysis, due to a higher likelihood for evidence of legacy impact. Where case studies scored the same, those with clear evidence of project continuation were the favourable selection.

Artistic Practice

Across the case studies a range of arts activities were used. The high disparateness of artistic disciplines across the provided list insinuated strong likelihood for a range in our selected 6. With little pre-existing literature to facilitate an illustrative selection for long-term impacts, it was not suitable to include artistic practice in our scoring method. Instead, the most favourable case studies were cross-checked to comprise different creative practices. This ensured the study offered the most dynamic and rounded analysis possible.

8. Appendices. (cont.)

The Selected Case Studies

The selected case studies are from a range of Australian states: (2) Queensland, (2) Victoria, (1) New South Wales and (1) Northern Territory: a range of disaster environments; (3) Bushfire, (2) Drought, (1) Cyclone/ Flood: and a range of grant types: (2) Tackling Tough Times Together, (2) Grants for Resilience and Wellness, (1) Visy Tumut Region Recovery Fund, (1) Culture, Arts, Tourism and Community Heritage. A brief summary of the selected case studies are detailed below. The full list of case studies and a breakdown of their analysis can be found in Appendix [X].

Dress the Central West: a collaborative workshop project that enables creativity through crafting wearable art that tells communities stories, with the resulting art displayed in showcase performances. This project scored highly on level of participation, with approximately 981 participants. The project was exceptionally accessible, bringing people together from across 4 regional communities of all ages. The project demonstrated strong legacy potential through unexpected partnerships with Regional Galleries.

Connecting the Community through Hands-on Workshops: offered varied practice-based workshops using local tutors, and aimed for all participants to have something that they've made or experienced to take home. This project scored especially well in its level of cross-community engagement, with 115 participants comprising children, youth, adults and people living with disabilities – with particular efforts to engage male participants in craft activities.

Channel Country Ladies Day: a project with a three-tiered integrated approach for regional women to access health services, engage with motivational speakers and experience arts that are not readily accessible. This project had exceptionally high collaboration between community organisations, with Red Ridge's combined industry partnerships between health, agriculture and the arts, including partnering with Royal Flying Doctor Services, Medicare Local, and a number of local artists and performers. This project had exceptionally detailed acquittal information and resources for evaluative research.

Strathewen Primary School Claymation: year 5 and 6 students produced a Claymation around the theme of Fire Danger Ratings (FDR) featuring native and domestic animals as characters in a native bush setting. This project scored highly on cross-cultural engagement, partnering with a number of community groups and institutions, including Strathewen Primary School, Anglesea Primary School, Healesville Sanctuary, Arthurs Creek Strathewen Rural Fire Brigade and the County Fire Authority.

Cyclone Lam Recovery Concert: a concert event directed by the local Galiwin'ku Healthy Lifestyle Committee, to incorporate a celebration of culture and survival after Cyclones and pay tribute to Dr Gumbula, a highly respected and well-known Yolngu elder and musician who recently passed away. This project demonstrated strong links and established trust and long-term relationships between the foundation management, music and tech staff with the Galowin'ku cultural leaders, workers and families.

8. Appendices. (cont.)

8.3 Case Study Analysis Report

Disaster Environment

Drought (10), Bushfire (8), Cyclone (3), Flood (1) and Cyclone + Flood combined event (1).

Score	Disaster Type
5	Cyclone + Flood
4	Flood
3	Cyclone
2	Bushfire
1	Drought

Location

QLD (7), NSW (6), VIC (5), NT (1), SA (1)

Score	State
5	NT
4	SA
3	VIC
2	NSW
1	QLD

Level of Participation

The number of participants in the project.

Score	No. participants
5	500 +
4	250 - 499
3	100 - 249
2	50 - 99
1	1 - 49

Grant Round

Tackling Tough Times Together (9), Grants for Resilience & Wellness (4), Repair, Restore, Renew (3), Visy Tumut Region Recovery Fund (2), CATCH (1) and STEPS (1)

Score	State
5	CATCH and STEPS
4	Visy Tumut Region Recovery Fund
3	Repair, Restore, Renew
2	Grants for Resilience & Wellness
1	Tackling Tough Times Together

Quality and Availability of Case Study information

The quality and availability of data to allow for a full evaluation of the project.

Score	Quality measure
5	Exceptionally detailed acquittal report, additional web links, articles, evaluation reports and/ or images
4	Exceptionally detailed acquittal documentation, additional web link/ article
3	Detailed acquittal documents, Web links/ articles/ images
2	Additional images and/or articles
1	Acquittal report only

Degree of Cross-Community Engagement

The number of identifiable community groups involved. Examples include; elderly communities, First Nations communities & people living with disabilities.

Score	No. of cultural groups
5	5 +
4	4
3	3
2	2
1	1

8. Appendices. (cont.)

8.4 Discussion Guides

Project Leaders/ Partners

The Project	What was your involvement with this project? Did you form new partnerships or relationships during the project? Can you describe how they helped you complete the project? Are you still in contact/ collaborating with these partners today?
Individual Outcomes	Did this project make you feel more connected to others in your community? Do you still feel these connections today? Did this project make you realise something about your own skills or capabilities you previously weren't aware of? If so, have you used any of these skills and/or new knowledge since the project? Can you describe how this project supported your own recovery/ healing process?
Community Outcomes	During this project, did you observe new relationships between different community members/ groups? Have you seen these relationships continue since the project's conclusion? To your knowledge, has this project led to other cultural/ arts activities? Did you participate? (Why or why not?) Have you observed any changing perspectives of the value of community arts activities within your community/organisation since this project? To your knowledge, has creative recovery been included in your local recovery planning? Do you believe this project has contributed to your community's skills and ability to respond to future disasters?

8. Appendices (cont.)

8.4 Discussion Guides

Artists/ Creative Facilitators

The Project	What was your involvement with this project? Did you form new partnerships or relationships during the project? Can you describe how they helped you complete the project? Are you still in contact/ collaborating with these partners today? What is/was the main success point?
Individual Outcomes	Did this project make you realise something about your own skills or capabilities you previously weren't aware of? If so, have you used any of these skills and/or new knowledge since the project? Did this project support your own recovery/ healing process? Can you describe how this project supported your own mental health and wellbeing? How confident do you feel in your skills and ability to respond to future disasters?
Community Outcomes	During this project, did you observe new relationships between different community members/ groups? Have you seen these relationships continue since the project's conclusion? To your knowledge, has this project led to other cultural/ arts activities? Did you participate? Have you been involved in any other creative recovery projects? (Why or why not?) Have you observed any changes in access to government support and/ or advocacy for your creative practice since this project?

8. Appendices. (cont.)

8.4 Discussion Guides

Participants

The Project	What was your involvement with this project?
Individual Outcomes	Did you form any new relationships with others in your community through this project? Do you still hold these relationships today? Did your involvement in this project make you realise something about your own skills or capabilities you previously weren't aware of? If so, have you used any of these skills and/or new knowledge since the project? Did this project support your own recovery / healing process? How so? Can you describe how this project supported your own mental health and wellbeing? Have you/ would you participate in other creative activities to support your mental wellbeing? Do you feel this project has contributed to your skills and ability to respond to future disasters?
Community Outcomes	Did you learn anything new about members of your community through this project? Has your perspective of your community changed because of this? To your knowledge, has this project led to other cultural / arts activities in your community? Did you participate? (why or why not?) Do you feel that your community is now more prepared for future disaster events? Do you believe projects such as this to be valuable (in the long-term) for disaster affected communities? Why or why not?

8. Appendices (cont.)

8.5 Survey Design

Q1. Which of the following projects did you participate in:
Multiple choice
Q2. Do you identify as any of the following:
First nations / CALD / Disabled
Q3: What is your age:
Multiple choice with age ranges
Q1: What was your involvement with the project?
Project lead / partner
Artist / facilitator
Participant
Please choose how strongly you agree or disagree with the following statements:
Score: 1 - strongly disagree, 2 - disagree, 3- neutral, 4 - agree, 5 strongly agree
S1: This project has contributed to ongoing community connection and vibrancy.
S2: I was able to share my experiences and feel heard and / or valued.
S3: I am more likely to participate in other cultural or community activities because of my experience with the project.
S4: This project made me feel more connected and present in my community.
Creative projects like this are:
S5: A valuable tool in disaster response, recovery and preparedness
S6: Support community cohesion
S7: Have a positive impact on mental health and wellbeing
S8: Provide a meaningful way of sharing information and resources to educate and/or build capacity
Overall, what did you think of this project? Please use the space below to add your thoughts, personal experience or any other comments.

8.6 Individuals with whom we consulted

MaryAnn Marshall, of Tumbarumba Artists on Parade Co-op Ltd
Mark Grose, Chair of Gurrumul Yunupingu Foundation
Louise Campbell of Red Ridge Interior Queensland Ltd
Lisal O'Brien of Arthurs Creek CFA

8. Appendices. (cont.)

8.7 Impact Legacy Framework

Indicator Set	Indicator Measure	**Research Questions**	Example Interview Questions	Example Outcome Measures
1. Social Capital and Connection	The extent to which new connections are formed	Has this project built new community networks and relationships?	Can you describe what new relationships were formed between different community members/ groups?	Evidence of collaboration between artists, councils, community service groups, cultural groups and various community demographics during the project and its establishment.
	The closeness and affection shared between people in the community	Has this project strengthened community sociability? Has this project reduced the isolation of marginalised individuals?	Did this project make you feel more connected to others in your community? How so?	Evidence of accessible arts practice which provides inclusive support and friendship between community members.
	The strengthening of networks	Has this project strengthened community cooperation? Has this project created more complex and comprehensive recovery processes?	Do you feel that your community is now more prepared for future disaster events? Have you observed any changes in access to government support and/ or advocacy for arts-based activities since this project?	Evidence of an increased capacity in arts, cultural and public service organisations to work with communities and be led by community.

8. Appendices. (cont.)

8.7 Impact Legacy Framework

Indicator Set	Indicator Measure	**Research Questions**	Example Interview Questions	Example Outcome Measures
2.Acceptance and growth	The extent to which participants have opportunities to unpack what happened and make meaning out of the events that have occurred.	Has this project reduced the adverse psychological outcomes from a disaster event?	How did this project support your own recovery/ healing process?	Evidence of community-centred, responsive and flexible arts engagement with the community, supporting them to share in their experiences and help each other move forward.
	Greater understanding, the broadening of perspectives and celebrating differences.	Has this project facilitated intergenerational and/or intercultural connection and respect? Has this project resulted in community networks and structures that support positive collaboration, communication, sharing and learning together?	How has your perspective of your community changed since the project? Did this project come across any obstacles? How did you overcome them?	Evidence of an increased understanding within key recovery stakeholders and communities about the role of the arts in discovering and celebrating shared experience and difference. Evidence of the validation of the contributions of a whole community.
	The extent to which a community's perspective on their lives, the lives of others and the environment around them is changed by their participation i.e.: what did they learn?	Has this project enriched individuals' perspective of where they live, their community and their surrounding environment? Has this project empowered communities' knowledge of disaster risk, mitigation and response? Has this project transformed communities' impressions of public bodies?	Did you learn anything new about your community and/ or your surrounding natural environment through this project? How confident do you feel in your own/ your community's skills and ability to respond to future disasters? Have you observed changing perceptions or relationships between community members and public services?	Evidence of positive changes in attitudes towards disaster preparedness and risk mitigation. Evidence of increased involvement of residents in environmental improvements. Evidence of increased trust in public services and government bodies to listen to and facilitate community needs.

8. Appendices. (cont.)

8.7 Impact Legacy Framework

Indicator Set	Indicator Measure	Research Questions	Example Interview Questions	Example Outcome Measures
3.Revitalisation and Placemaking	The acknowledgement of Delight and joy – an enjoyable reprieve that moves individuals out of a negative/deficit mindset to a more positive/hopeful outlook.	Has this project provided individuals with a unique and ongoing source of enjoyment?	How did this project support your own mental health and wellbeing? Did this project support your own recovery / healing process?	Evidence of feelings of hope, where the project allows people to explore their values, meanings and dreams.
	The effect of creative recovery outcomes on local economic growth/ stability, tourism and/or keeping money local.	Has this project enriched the practice of professionals in the public and voluntary sectors? Has this project built local self-reliance and project management? Has this project contributed to participants' employability? Has this project helped people to extend control over their own lives after a disruptive disaster event?	Have you been involved in any further community arts activities since the project? Has this project received further support or recognition from funding bodies? Has this project led to other cultural/ arts activities? Did the outcome of this project bring any tourism/ interest from external stakeholders?	Evidence of improved self-perception of the arts, artists and the local community's cultural industry. Evidence of creative outputs providing future business/ economic opportunities for facilitators and/or participants. Evidence of increased trust between funding bodies and community groups/ organisations to deliver effective creative recovery projects. Evidence of community-based arts programs incorporation into community response to future disasters within local community plans.
	How these social/cultural outcomes assist to differentiate and create appeal of this place, over other places.	Has this project attracted external interest/ engagement or tourism? Has this project given community influence over how they are seen by others?	Has this project been recognised by or shared with other communities? How so?	Evidence of an artistic output that has cultural appeal, meaning and significance.

8. Appendices (cont.)

8.7 Impact Legacy Framework

Indicator Set	Indicator Measure	Research Questions	Example Interview Questions	Example Outcome Measures
4.Identity and Belonging	The extent to which participants are able to strengthen their sense of self and what they are capable of, creating room for posttraumatic growth	Has this project increased people's confidence and sense of self-worth? Has this project celebrated the value of the participation of a whole community?	Has this project made you realise something about your own skills or capabilities you previously weren't aware of? Did you feel that your own voice was a heard and valued part of this project?	Evidence of positive self-perception in local artists, facilitators and participants' knowledge, skills and confidence in their ability to respond to future disasters or continued community practice.
	The effect of rebuilding or strengthening individuals sense of belonging to the community and/or the geographic location	Has this project encouraged pride in local traditions, cultures and place?	In what ways did this project make you feel more connected to your local culture?	Evidence of meaningful perceptions and continued involvement with local traditions and cultures.

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