

5.4. CALL OF THE RUNNING TIDE RESOURCE & PERFORMANCE AGREEMENT

REPORT AUTHOR People and Community Services

MANAGER Terry Farrelly, Manager People and Community Services

DEPARTMENT People and Community Services

RECOMMENDATION

That Council

- 1. Enters into a three (3) year Resource and Performance Agreement with Port Douglas Artists Inc for Call of the Running Tide with \$15,000 (GST Exc) cash in Years One and Three; and \$10,000 (GST Exc) in Year Two; with in-kind support including use of Port Douglas Community Hall, Mossman Shire Hall and parks during the event and for pre-event workshops.**
 - 2. Delegates authority to the Chief Executive Officer under Section 257 of the *Local Government Act 2009* to administer matters associated with the above.**
-

EXECUTIVE SUMMARY

Council received a letter from representatives from Port Douglas Artists Inc expressing interest in applying for a three-year Resource and Performance Agreement for the biennial Call of the Running Tide, an environmental art exhibition.

The event is biennial, next to be held in 2021. The funding request is for \$15,000 per year plus in-kind support, for 3 years from January 2021.

This report seeks Council's endorsement of the financial and in-kind funding request.

BACKGROUND

Under the 2018-19 Event Funding Program Council awarded \$10,000 (GST Exc) to Port Douglas Artists Inc. to run the inaugural Call of the Running Tide ephemeral public art event. Regional Arts Development Funding (RADF) has also been awarded to the organisation and local professional and emerging artists to run workshops and create artwork in the lead up to the event held over ten days in September 2019.

Since the event, Council awarded \$10,000 (GST Exc) to develop a website and prepare a strategic plan to progress with further planning for the event. Council has received a request for a Resource and Performance Agreement from Port Douglas Artists for 3 years of funding and in-kind support.

As the event has been previously funded under Council's Grants Program, the event is ineligible for funding under the Major Grant Round.

COMMENT

Using outcomes from the inaugural event, based on an estimate of 325 people per day, over 9 days, spending \$20 per person as a very conservative figure, the attached Event Impact Summary models the effect of a \$58,500 locally significant event on the local economy with a total Output of \$64,310; and value-adding of \$34,642. This material was compiled from resources from .id, the population experts www.id.com.au.

The total impact on the Shire's economy increases as the daily spend and number of visitors increase, along with the event having regional significance, attracting visitors from the far north region, staying overnight, supporting local accommodation and food services.

Besides economic outcomes, social and community outcomes from this inaugural event were considered. Many local artists were involved and the buzz generated through the town had many residents and visitors interacting with the art works, sharing and commenting on social media. Not only did the event provide a platform for local artists and musicians that they otherwise may not have had, the event encouraged discussion about environmental issues across a broad demographic. The exhibitions, presentations and pieces were of a high quality and for an inaugural event, the scope and objectives were well realised. Growing these types of events takes a lot of work and time. Achieving larger attendance figures, national recognition and high curatorial quality requires ongoing commitment from the organising body.

The funding request would provide for two more festivals, which could then be assessed and reviewed against growth targets, community benefits and marketing value. This type of event would likely require continued funding and support from Council well into the future and given the current economic situation, attracting sponsors at this early point will be difficult. Council officers will discuss with event organisers the potential opportunities for extra fundraising either through merchandise, fundraising activities during the off year or similar ideas.

PROPOSAL

The proposal is for Council to:

1. Enter into a three (3) year Resource and Performance Agreement with Port Douglas Artists Inc for Call of the Running Tide with \$15,000 (GST Exc) cash in Years One and Three; and \$10,000 (GST Exc) in Year Two; with in-kind support including use of Port Douglas Community Hall, Mossman Shire Hall and parks during the event and for pre-event workshops.
2. Delegate authority to the Chief Executive Officer under Section 257 of the *Local Government Act 2009* to administer matters associated with the above.

FINANCIAL/RESOURCE IMPLICATIONS

Funding under the Resource and Performance Agreement would be met out of Council's Annual Budget under Sponsorship.

RISK MANAGEMENT IMPLICATIONS

Without funding, the event will not be sustainable due to the significant amount of time required to plan, coordinate and curate a high calibre exhibition.

As part of the Resource and Performance Agreement, a Risk Management Plan for the event will be required.

The three-year agreement will be disbursed in stages. At the end of each 12-month period a financial acquittal is required to be provided to Council for assessment. Funds will only be disbursed on the successful acquittal of previous year's funding.

SUSTAINABILITY IMPLICATIONS

Economic: Organisers are looking at applying for various grants that arise to assist with supporting this event. The economic impact of an arts event has flow on effects in the community by procuring goods and services to run the event, as well as encouraging people to attend. Residents potentially will spend more in the towns of Mossman and Port Douglas visiting the exhibition (eg going out for lunch/coffee). Raising the profile of the event to draw visitors from outside the Shire provides potential economic benefits with overnight visitation supporting accommodation and food businesses, as well as tourism operators.

Initial funding to help the event gain momentum and profile may assist in strengthening future external funding applications, particularly those grants requiring a minimum of three years history on an event.

Environmental: The event has a focus on ephemeral environmental art, with installations having no lasting impact on the environment. The exhibition celebrates and showcases our Shire's environment to a local and regional audience and raise awareness of global environmental issues.

Social: The event celebrates local communities and the talents of artists, bringing people together to work on projects and the event, run and attend workshops, exhibition opening and displays; creating a sense of community, belonging and pride. With the financial and emotional impact of COVID-19, an event to lift the spirits of the local community and generate vibrancy will aid in the recovery process.

CORPORATE/OPERATIONAL PLAN, POLICY REFERENCE

This report has been prepared in accordance with the following:

Corporate Plan 2019-2024 Initiatives:

Theme 1 - Celebrating Our Communities

Douglas Shire Council embraces the diversity of our communities and values the contribution that all people make to the Shire. We recognise that it is a core strength of the region. We acknowledge our past so that it may guide us in the future. We recognise the wrongs done to our Indigenous community and we actively seek to reconcile so that we may all benefit from and enjoy our Shire. We acknowledge early European settlers who forged an agricultural base for our economy and we welcome all new arrivals as part of our broader community.

Goal 1 - We will celebrate the diversity of our community and ensure that all infrastructure, programs, and services are underpinned with inclusiveness and accessibility.

Goal 2 - *We will deliver programs and services that protect and enhance the liveability of our beautiful Shire.*

Goal 3 - *We will develop programs that promote health, well-being and safety in the community.*

Goal 4 - *We will promote arts and cultural programs and events that bring vibrancy to the community and compliment the tourist experience.*

Theme 2 - Fostering Sustainable Economic Growth

A robust economy is at the heart of a thriving community and enables investment in environmental protection. While our remoteness is a key attribute, it also presents challenges for attracting new business and investment. We must also meet the challenges of fierce competition in the tourism sector. Council will partner with industry to build, diversify and promote the Douglas economy. Council will design and deliver infrastructure, strategies and services that support the local economy and businesses.

Goal 2 - *We will work with partners to promote the Shire as the World's leading sustainable tropical destination and encourage business investment.*

Goal 3 - *We will develop strategies that seek to diversify the Shire's economic base.*

Theme 3 - Leading Environmental Stewardship

Our visitors and residents deeply value the unparalleled environment in which we live. We recognise our responsibility in protecting and preserving our natural world for generations to come. We understand the strong link between the environment and the economy: they are interdependent. Douglas Shire will be at the forefront of environmental protection by developing strategies, setting policies, and working with all stakeholders to become the envy of and to inspire locations across Australia and the World.

Goal 4 - *We will partner with the community to educate and monitor.*

Goal 5 - *We will recognise the contribution that Traditional Owners make to the protection of the environment.*

Theme 4 - Inclusive Engagement, Planning and Partnerships

In delivering for our communities, economy and environment, Douglas Shire will ensure open and transparent engagement and communication. We will develop robust strategic plans and we will partner with our community and key stakeholders.

Goal 3 - *We will recognise the critical role that our partners play in planning and delivering vital programs and services.*

Operational Plan 2020-2021 Actions:

1.4.2 - *Review Council's Event Strategy and implement actions that attract and encourage additional events to the Shire. Identify opportunities for new events either Council or Community run.*

COUNCIL'S ROLE

Council can play a number of different roles in certain circumstances and it is important to be clear about which role is appropriate for a specific purpose or circumstance. The implementation of actions will be a collective effort and Council's involvement will vary from information only through to full responsibility for delivery.

The following areas outline where Council has a clear responsibility to act:

Advocate	Council makes representation on behalf of the community on important issues, funding opportunities, projects and programs. Council will use its influence to seek the best outcomes for the community.
Custodian	Council owns and manages infrastructure, facilities, reserves, resources and natural areas. In fulfilling its role as custodian, Council will be mindful of the community, the economy, the environment, and good governance.
Facilitator	Council often brings stakeholders together on important issues, projects or for service delivery. In this role, Council can act as a mediator, connector, collaborator or initiator.
Funder	Council often partly funds services, events or community organisations through grants, donations, subsidies and in-kind support. Council will apply robust governance to ensure that such funding is fair and appropriate.
Information Provider	Council provides the community with important information on services, events, policies, rules, strategies, and any other relevant data that helps the community to stay informed. In performing this role, Council seeks to be open and transparent.

CONSULTATION

Internal: Manager People and Community Services

External: At a Councillor Workshop on 21 July 2020 Councillors were requested to provide feedback on the support request prior to a report to Council being prepared.

The inaugural event curator was consulted after receiving the letter on level of support and potential for negotiating the level of funding requested and provided an amended amount of support.

COMMUNITY ENGAGEMENT

During the inaugural event, volunteers collected, collated and reviewed feedback from attendees, artists and other volunteers.

ATTACHMENTS

1. Call Of The Running Tide - Resource and Performance Agreement Interest [5.4.1 - 3 pages]
2. Call Of The Running Tide - Operational Strategic Plan [5.4.2 - 85 pages]
3. Call of the Running Tide - Economic Impact Modelling by .id, the population experts. www.id.com.au [5.4.3 - 2 pages]

Call of the Running Tide

Environmental Sculpture & Multimedia Festival

44 Finlay Crescent,
Oak Beach 4877

To Mark Stoermer,
CEO Douglas Shire Council,
PO Box 723,
Mossman Qld 4873

22nd June 2020,

DOUGLAS SHIRE COUNCIL Received	
File Name	<i>Resource Agreements</i>
Document No.	
26 JUN 2020	
Attention	<i>TPF</i>
Information	

We are writing to express our interest regarding entering into a three-year Resource and Performance Agreement (RPA) agreement with Douglas Shire Council for the biennial Call of the Running Tide environmental sculpture and multimedia festival (auspiced by Port Douglas Artists Inc).

As evidenced by the successful inaugural 2019 event, this festival will enhance and strengthen the region's cultural landscape for both the local community and its many visitors. The 2019 event provided real and tangible benefits for local and regional developing and established artists, school students, hospitality and ancillary services and the tourism sector. In 2021 we intend to create a more far reaching impact by working with additional partners: local Aboriginal and regional communities in the Far North, while making the event larger and for a longer duration.

Through the RPA we are requesting \$15,000 per year plus in-kind support over a three year period (commencing January 2021. This funding contribution will enable and support the following activities in both the festival event year and the intervening festival development years as follows:

Festival Event year

- Continuing curatorial oversight for the festival and participating artists
- Administrative support
- Further submission writing for both artist and event costs
- Marketing
- Evaluation and reporting
- In-kind support, which will include venue hire and use of Council land and facilities during the festival, (at Port Douglas Community Centre, Rex Smeal Park, Mossman Shire Hall, Beach opposite Sugar Wharf, other nominated parks and foreshores).

Festival Development year

- CRT aims to remain a dynamic, responsive art event. As such each biennial festival will embrace a different thematic concept while remaining true to its original intent of providing a creative response to our local environment. This will be fully developed and branded in each intervening year.
- Provision of community workshops which aim to develop and support the environmental art skills of developing and established artists with a view to them participating in the festival event.
- Continued development of community and regional partnerships (which may include but are not limited to; arts organisations, local business and tourism sector, schools, council, environmental groups/organisations,

Attachment 5.4.1 57 of 215
hospitality, performance groups) which will support CRT as well as benefit these stakeholders through branding opportunities and a flow on to their businesses and activities.

- Marketing: continual updating and development of the CRT website, social media etc.
- Submission writing to ensure adequate funding for artwork development and the festival in its "active" year.
- Ongoing curatorial and art concept and development support for individual artists.

During both years, we also request assistance from DSC personnel, event support, submission writing, Arts and Culture Officer support and equipment loan and publicity.

Call of the Running Tide is closely aligned with the Douglas Shire's Event Strategy 2015 – 2020. It will enable the event to further grow and develop, continue to contribute to the social and economic development of the Shire, celebrate the community's diversity, revere and value our unique environment and add to an overall feeling of community wellbeing and pride.

CRT very much appreciates the support Council has provided and we look forward to talking about our proposal and our ongoing relationship.

Yours sincerely,

Jill Chism, Curator
and Rosey Cummings, Coordinator
Call of the Running Tide

Signed by Jill Chism (and on behalf of Rosey Cummings).



22/6/2020

ATTACHMENT 1: to Letter for Request for RPA Support**Call of the Running Tide, Environmental Sculpture and Multimedia Festival**

ITEM NO.	DATA	DETAILS
Item 1	Recipient:	Call of the Running Tide Environmental Sculpture and Multimedia Festival
	Address for Notices:	C/o Jill Chism, 44 Finlay Crescent, Oak Beach. 4877
	Email:	jillchism@aapt.net.au and kernotsh@bigpond.net.au
	Telephone:	0400073927 Jill Chism Curator, or 0458783589 Rosey Cummings Coordinator
Item 2	Commencement Date:	Jan 1 2021
	Expiry Date:	Jan 1 2023
Item 3	Funding:	As per the letter, the funding request is for \$15,000 per annum for 3 years. Total of \$45,000.
Item 4	Description of the Event or Project to be organised, promoted and delivered by the Recipient:	A 15 day festival for the arts delivered within the Douglas Shire please see the attached Operational and Strategic plan pages 6 -14, which offers the expanded view of the 2021 Festival and its curatorial premise.
Item 5	Performance Indicators or Required Outcomes:	In the Operational and Strategic Plan (Attachments: pp 61 – 74) there is evidence of performance Indicators/Outcomes gathered through Evaluation data, (collected at the time of the initial workshops for CRT as well as during the September 2019 event.) The same and hopefully improved methods will be used to offer performance indicators for subsequent festivals

ATTACHMENT 2: Operational and Strategic Plan for *Call of the Running Tide* is available within council records.

ENVIRONMENTAL SCULPTURE AND MULTI-MEDIA FESTIVAL, PORT DOUGLAS

Call of the Running Tide

CALL OF THE RUNNING TIDE

Strategic and Operational Plan

April 2020

Port Douglas Artists Incorporated

Prepared in partnership with



Table of Contents

Foreword.....	1
Background	1
Section 1 –Call of the Running Tide 2019 – Aims and Objectives	2
Section 2 – Call of the Running Tide 2019 – Event Description	3
Section 3 – Call of the Running Tide 2021 – Event Plans	5
Section 4 – Call of the Running Tide 2021 – Curatorial Direction	8
Maintaining the Conceptual Scope from 2019	8
The Creative Vision for Call of the Running Tide in 2021.....	10
Environmental Art – Its contemporary and Traditional Histories	11
Educational Aspect – Workshops leading to 2021 event for local and regional artists	11
Section 5 – Artists and Performers	11
Diversity	11
Visual and Performing Arts	12
Performance Art.....	12
Light Installations and Multi-media Projections	12
Artists Fees and Sales of Artworks	13
Artists Engagement Strategies – Partnerships, engagement processes, financial support	13
Section 6 – Roles and Responsibilities	14
Curator	15
Co-Ordinator	16
Volunteer Co-Ordinator	18
Marketing & Social Media Co-Ordinator.....	19
Partner Development and Fundraising	20
Night Manager	21
Mossman Site Manager	21
Section 7 – Partnerships	21
Environmental Organisations.....	21
Tourism Organisations	22
Local Businesses.....	22
Arts Partnerships.....	23
Douglas Shire Council.....	23

Port Douglas Artists Inc	24
Nominated CRT Roles for Developing Partnerships	24
Section 8 – Patronage	24
Choosing a Patron	25
Approach.....	25
Agreement	26
Relationship	26
Section 9 – Funding.....	27
Government and Non-Government Funding	27
Potential Future Funding Sources	29
Private and Corporate Funding Sources.....	29
Government Funding for CRT 2021: Local, Regional, State and Federal.....	30
Non-Government Funding	32
Arts Partnerships.....	32
Section 10 – Marketing & Media Guidelines.....	33
Media guidelines and releases.....	34
Social Media	34
Media Strategy for CRT 2021	35
Official Opening and CRT 2021.....	35
Timelines for Media and Marketing.....	35
Patron.....	36
Section 11 – Volunteer Recruitment and Support	36
Implementation timelines and outcomes.....	36
Section 12 – Evaluation.....	37
Section 13 – Budget and Economic Impact.....	39
Budget.....	39
Economic Impact to the Douglas Shire and FQN Region	47
Section 14 – Timelines	50
Milestones in preparation for 2021 (from July 2020)	50
Grant applications (from July) for 2021: Government Funding	50
Appointments	52
Timeframes for appointment and duties of a Curator.....	52

Timeframes for appointment of a Co-ordinator	52
Timeframes for appointment of a Volunteer Coordinator	52
Timeframes for appointment of a Marketing and Social	52
Media Specialist	52
Section 15 – Infrastructure	53
Section 16 – Acknowledgements	56
Section 17 – Summary & Recommendations.....	57
APPENDIX.....	58
CRT 2021 - Artists Expression of Interest Form.....	58
Artist Disclaimer (Proforma)	60
Volunteer Expression of Interest Form	60
CRT 2019 – Feedback and Evaluation Report	61
CRT 2019 - Poster.....	75
CRT 2019 - Catalogue	75
CRT 2019 – T-Shirt.....	76
Risk Assessment Templates	77
Awards & Recognition.....	79
Regional Arts Services Network (RASN) - Map.....	81

Call of the Running Tide – Operational and Strategic Plan

Foreword

Funding to write this Operational and Strategic Plan for Call of the Running Tide biennial Festival and the creation of a website, calloftherunningtide.com.au was provided by Douglas Shire Council through the 'Council grant Program – Major Grant'.

The Operational and Strategic Plan for 'Call of the Running Tide' Festival was primarily written in January and February 2020, prior to the outbreak of COVID-19. The CRT Operational Team recognise that the predictions for CRT 2021 may not eventuate in the way we have described in this document. The team are flexible in terms of the way the festival is structured and in regard to festival content. The festival may well be shaped by the responses from artists to the current global situation and it could also play an important part in the recovery process.

One suggestion from the team is the possibility of developing an On-Line/Digital approach following the aims of the CRT festival.

This Operational and Strategic Plan has been written by CRT Team members, Jill Chism; CRT Curator, Rosey Cummings; CRT Coordinator and Barbara Malarski, who has extensive experience with Operational and Strategic Planning. Technical support and advice was provided by Tim Ellis, Arts and Culture Officer, Douglas Shire Council.

The website www.calloftherunningtide.com.au was created by Alice Royster in consultation with the CRT Team members above.

The Call of the Running Tide Festival takes place on the traditional lands and seas of the Yirrganydji and Eastern Kuku Yalanji peoples. We acknowledge the Elders and Traditional Custodians past, present and emerging on whose Country we respectfully live and create.

Background

First proposed by Jill Chism, a local and nationally renowned Environmental and Public Art practitioner, *Call of the Running Tide* (CRT) is a response, through art, to the Douglas Shire's significant history of environmental activism.

A small and committed team developed CRT. The team included Jill Chism; Curator, Rosey Cummings; Coordinator and Tim Ellis; who contributed through his role as Douglas Shire Council, Arts and Culture Officer and as a contributing artist. Infrastructure support was provided by artists Ross Cummings and Anna

Curtis. Terry Johnson, also an artist, developed a concurrent performance program, called "Colour My Song" (CMS). Terry engaged with local performance and music teachers to independently curate a local performance event which responded to the artworks. CMS engaged over 150 community performers at various venues throughout the event.

The CRT team are all members of Port Douglas Artists Inc, a small collective of local artists.

Douglas Shire Council (DSC) was very supportive of the 2019 event through providing funding along with the in-kind support of venues and assistance from council personnel including significant support from the Arts and Culture Officer, Tim Ellis.

The inaugural event was also supported by local established environmental groups such as Tangaroa Blue Foundation, Great Barrier Reef Marine Legacy, Douglas Shire Sustainability Group and Rainforest Rescue. These groups were present during CRT2019 and also provided information and support to artists as they developed their works. Tourism Port Douglas and Daintree (TPDD) provided significant in-kind publicity and marketing support through their networks. Arts Queensland, made financial contribution through the Regional Arts Development Funds and the Regional Arts Services Network (RASN).

Historically, in 2018, CRT secured a Regional Arts Development Fund Grant through Douglas Shire Councils RADF grants program, so Jill Chism could conduct 2 weekend workshops with artists from the Douglas Shire, exploring environmental art concepts with the intention of exploring the viability of an inaugural festival in September 2019. Eighteen local artists attended the workshop and many developed their work to exhibit in CRT 2019.

A significant number of Grant applications were written by the Curator and Coordinator in early 2019. Douglas Shire Council continued with support and in-kind contributions and a partnership was developed with Regional Arts Services Network (RASN), a branch of Arts Queensland. Funding was also obtained through the Queensland Gambling Fund, local businesses and individual donors.

Section 1 – Call of the Running Tide 2019 – Aims and Objectives

Call of the Running Tide Environmental Sculpture and Multimedia Festival is an art festival located in the Douglas Shire in Far North Queensland, responding to local, regional and global environmental issues.

CRT aimed to:

- Provide a new, innovative opportunity to highlight the unique ecologies of natural environments in the Douglas Shire, particularly the Great Barrier Reef and Daintree rainforest.
- Create artwork on current local regional and global environmental issues.
- Provide local and regional QLD artists with the opportunity to showcase and/or further develop their environmental art practice.
- Engage with the local community, including environmental groups, tourism organisations, hospitality and other service providers.
- Engage viewers and visitors to CRT 2019 in environmental multimedia art and sculpture practices.
- Ensure a quality; well-coordinated, enjoyable event viewers and visitors would re-attend and recommend.
- Engender a sense of ownership and pride by the local community including volunteers, participating artists and viewers.
- Provide an educational environmental and stimulating art experience.
- Anchor CRT as a biennial festival in the Douglas Shire events calendar with increasing visitation through repeated festivals.
- Offer direct and incidental economic benefits for the Douglas Shire.

The concept and intent of CRT was closely aligned with both local and State Arts strategies. Douglas Shire Councils Arts Strategy 2017-2021, Vision statement identifies that we are 'in a region endowed with natural wonders' and that it is 'creativity which helps define our identity'. It also stated that 'there is a strong desire for more public art, ...in Port Douglas and Mossman.' Furthermore, in a Media release, Oct 2018, the *Minister for the Environment* wrote 'The arts creative and cultural sectors have the ability to affect far reaching positive change throughout Queensland'.

Section 2 – Call of the Running Tide 2019 – Event Description

The inaugural *Call of the Running Tide Environmental Multimedia and Sculpture Event* was held in the Douglas Shire from 20-29th September 2019.

The inaugural festival had a strong curatorial structure provided by the curator, Jill Chism. The concept aimed at supporting and developing the work of participating artists to respond to specific sites in Port Douglas and Mossman. CRT also provided a creative way to engage and stimulate conversation for local communities and visitors on current local and global environmental issues.

Thirty local and invited artists created and installed over fifty environmental sculptures, installations and multimedia artworks within the coastal backdrop of Rex Smeal Park, the northern end of Four Mile Beach and on the Flagstaff Hill Walk. Three Thousand people (as documented by volunteers in the area between 9am-5pm each day) attended the outdoor venue. The sculptures made an immediate 'Site Specific' connection with the natural environment.

Smaller sculptures, installations and multimedia artworks were exhibited in the Port Douglas Community Hall with a conceptual emphasis on a 'museum like' display with outside installations in specific sites in the surrounding grounds. Just over 1,000 people viewed these works. Volunteers maintained a constant presence to inform visitors and protect the artworks. Images of the artworks occur throughout this document and on the CRT website.

Bamboo Connect, an already developed project, utilising bamboo as a sustainable material, provided workshops towards creating a bamboo installation by visiting children in the Mossman Shire Hall. This was attended by over 300 people.

'Colour My Song' (CMS) attracted over 1,500 performers. Visitors to the nightly events orchestrated through CMS were held in Rex Smeal Park and Mossman Shire Hall. The CRT Opening attracted approximately 500 people with music and performances by 'Colour My Song'. In total, nearly 7,800 people attended CRT – which was lauded as a huge achievement for an inaugural event that displayed 55 artworks and harnessed the goodwill and creativity of the community.

Significant in-kind contributions were made by the entire CRT team as well as Douglas Shire Council in the form of venue and equipment hire and publicity. Port Douglas and Daintree Tourism provided in-kind publicity and marketing and KickArts Contemporary Arts in Cairns (Now Northsite Contemporary Arts) loaned plinths and multimedia screens. A small but very committed group of approximately 30 volunteers comprising community members and the artists manned the exhibitions each day, collected evaluation data, assisted with set up and demount and were generally indispensable.¹

CRT 2019 received a total of \$76,346; \$48,066.00 in actual funding, with an additional \$28,280 for local artists through the Douglas Shire administered Regional Arts Development Funds. The in-kind contribution amounted to \$268,135.00. These figures are detailed in the budget section of the Operational Plan. It is obvious, from these figures, that many unpaid hours contributed to the success of the event. While it would be reasonable for in-kind work to occupy a

¹ See Feedback & Evaluation Report data in Appendix.

significant percentage of a community-based event the requirement of in-kind input from CRT 2019 is unsustainable for future events.

The event was comprehensively evaluated from the perspectives of participating artists, partners, volunteers and over 5,000 visitors; local, regional, national and international. The response was overwhelmingly positive; particularly about the quality, depth and breadth of the art displayed, the need for such an event in the region and the absolute relevance and currency of the environmental issues explored. There was significant support for CRT to become a biennial event. The evaluation outcomes highlighted a need for CRT to be longer than ten days, larger and more extensive across Port Douglas and the Shire and for it to receive more publicity and media attention.²

CRT is now gaining momentum as a significant event in the Douglas Shire that will attract local, state-wide, national and international visitors with its flow on associated tourism and economic benefits.

As evidence of its strong local support, CRT was awarded the Diane Cilento Excellence in Art Award in the 'Newspost 2019 Douglas Business and Tourism Awards' in December 2019. Furthermore Jill Chism, the curator of CRT, was awarded a medal 'For Contribution to Arts and Culture' at the Douglas Shire Council's, Australia Day awards ceremony in 2020. This was for her work and contribution to CRT as well as the creative input and support for the arts that she has given to the community over many years.³

This Strategic Operational Plan has been developed to guide the direction and ongoing development of CRT in 2021 and beyond. It is essential that the plan captures all elements of CRT and clearly articulates roles, responsibilities, creative direction and importantly funding and resource streams.

Section 3 – Call of the Running Tide 2021 – Event Plans

The CRT Team learnt much from the lead up and delivery of the inaugural CRT Festival in 2019. In addition to feedback from comprehensive evaluation tools the CRT team also provided valuable feedback after the event. The team consisting of Jill Chism; Curator, Rosey Cummings; Coordinator, Tim Ellis; Douglas Shire Arts and Culture Officer, Ross Cummings and Anna Curtis along with Port Douglas Artists members and Terry Johnston who coordinated Colour My Song met to review the event.

² See Feedback & Evaluation Report data in Appendix.

³ See Photos in Appendix.

The outcome of the review resulted in the following points to be addressed and incorporated into CRT 2021.

- *More outdoor sculptures on the Flagstaff Hill Walk and continuing to use and expand Rex Smeal Park as an ideal site.* The sculptural works in Rex Smeal park and the Flagstaff Hill Walk in Port Douglas had over 3000 viewers and an overwhelmingly positive response. CRT 2021 will use the same site/s but increase the number artists and their sculptures from seven to twelve in these sites. It is important to increase the number of Flagstaff Hill works as there were only two in CRT 2019.
- *Further investigation will go into using street-based, night projections and light works.* Lead-in time to test projections was compromised due to the late arrival of equipment and a lack of CRT Team personnel. CRT now has the equipment for night-time projections and plans to investigate the addition of light works as an additional visual layer for CRT 2021. This will be the responsibility of the Curator and DSC Arts and Culture Officer.
- *Continued development of Mossman Shire Hall as a potential site for installation and performance with the inclusion of children's workshops.* The children's installation and performance workshops at the Mossman Shire Hall were a valuable aspect of the CRT 2019. It validated children's contribution, as young artists, in the overall event. CRT 2021 will employ a lead artist to create an installation and run workshops at MSH. Artists, are expressing an interest in this for CRT 2021. The Curator will further investigate this.
- *The inclusion of adult workshops.* Running adult workshops will depend largely on the artists and their availability and art-forms that are represented in CRT 2021. Workshops also have administrative and budget requirements and implications. These require further investigation by the Curator and Coordinator.
- *The need for a comprehensive Volunteer system.* All agreed that the volunteer system was essential for the smooth running of CRT. There is agreement that an independent role be established for a CRT Volunteer Coordinator.⁴
- *Exploring possible new sites within walking distance of the Port Douglas Community Hall.* Suggestions were made to utilise the Sugar Wharf or other half-way points between the Port Douglas Community Hall and Rex Smeal Park as offering a 'flow on' venue for the viewing audience. This will be addressed by the Curator, Coordinator and DSC Arts and Culture Officer as there are significant administrative, volunteer and budget implications.

⁴ The Volunteer Coordinator position and its responsibilities are addressed in Section 6 Roles and Responsibilities.

- *A review of equipment: required, existing and new equipment.*⁵
- *Artist's Statements and consistency.* Artists' statements and artwork signage across both internal and outdoor sites requires consistency. As this is a large task which requires consistency it was agreed that additional personnel work with the curator. The persons who undertook this in 2019 were Anna Curtis, artist and a nominated council employee.
- *Practicalities and processes for artwork display.* Each artist or performer will be given specific instructions about where their work will be allocated, dates for instalment and demount and/or dates and locations for performances. All artists and performers are responsible for their own insurance in regard to safety, installation and demount of their works. Participating artists and performers will be required to sign Disclaimer Forms before being accepted to exhibit or perform in CRT.⁶ All artists will participate in an OHS talk before commencing installation of works. Additionally, Artists will be encouraged to spend time volunteering and invited to give an artist's talk for which they will be mentored if desired.

Other considerations for development of CRT 2021 included:

- The need for CRT to be bigger and better funded.
- A longer display time of 15 days (which includes 3 weekends from say opening night on Friday 17th September to Sunday 3rd October).
- Continuing to hold CRT in September as a time for best weather for outdoor displays.
- Maximising local, state, national and international visitor numbers with September/October coinciding with Australian school holidays.
- Identification of key personnel requirements and roles.
- Further exploration of effective partnerships including the on-going partnership with Douglas Shire Council and the development of other partners such as Environmental groups.
- Educational basis: Mentoring local and regional emerging and established artists, new to environmental and multimedia practices: including workshops and individual support. Utilising CRT as an education opportunity for young people through development of partnerships with primary and secondary schools. Two weekend workshops are planned for

⁵ This is addressed in Section 15 'Infrastructure' of this document

⁶ See Disclaimer Forms in Infrastructure.

July and September 2020 in Port Douglas for local and regional artists as an encouragement for artists to apply to be part of CRT 2021.

- Clearly articulating a new curatorial vision for CRT 2021 to ensure that the festival remains contemporary, fresh and relevant.
- Increased consultation and involvement with local & regional Aboriginal and Torres Strait communities and artists including Kuku Yalanji and Yirrganydji people.
- Further development of the RASN partnership and active engagement with FNQ RASN artists, art organisations and councils.

Section 4 – Call of the Running Tide 2021 – Curatorial Direction

Maintaining the Conceptual Scope from 2019

Exploring local and global environmental issues, by gaining information from local and regional environmental groups and other local and global source material, was vital for the development of artworks for the inaugural event. While CRT 2019 was enthusiastically received and praised, it is important to keep refreshing the CRT curatorial vision so that environmental art themes are updated, and conceptual direction is not stagnant. While local and global issues will continue to be relevant, the intention is to continually shift the perspective so that the content for CRT is not predictable and 'tired'. (For instance, the changing and resulting global climate from the COVID 19 crisis).

One of the sub-themes for CRT2019 was 'Lens on the Reef' following severe bleaching from 2016 to the present. Seven artists responded to that particular theme with nine major works in and around Port Douglas Community hall.

Below is the 2019 Curatorial vision which encapsulates the conceptual origin and direction for 'Call of the Running Tide':

Call of the Running Tide

Environmental Sculpture and Multimedia Event 2019

I must go down to the seas again, for the call of the running tide

Is a wild call and a clear call that may not be denied;

And all I ask is a windy day with the white clouds flying,

And the flung spray and the blown spume, and the seagulls crying.

Excerpt from Sea Fever by John Masefield

Published in 1902 the poem 'Sea Fever' speaks of a connection with the sea that is so powerful to the sailor/poet that it is 'all (he) asks' for. He describes that primal human yearning to connect with the power of nature.

Art, like poetry, offers articulation of this deep connection we have with nature. There are, however, substantial differences between an English poet/sailor's experience in 1902 and what we are experiencing in 2019 in Far North Eastern Australia in close proximity to two of the most revered natural wonders of the world: The Great Barrier Reef and the Wet Tropics Rainforest.

Globally and locally, the world is experiencing profound natural crises which "call" artists to respond differently⁷. While some artists might take us deeper into nature's wonder and beauty, helping us to 'see again' what we may miss in the first place, there are those who draw our attention to current threats: the diminishment of the natural world and the consequent and alarming global imbalances created by climate change.

Artists in 'Call of the Running Tide' are responding to local and global threats. The artists remind us, of the essential vitality and fragility of nature while at the same time highlighting the devastating impact of climate change: the bleaching of the Great Barrier Reef, pollution caused by run-offs and waste such as plastics and micro-plastics in our once pristine rivers and oceans. They explore the decline and extinction of species including marine animals and insects, the important role that trees play as the 'lungs of the earth' and the problems associated with 'single use' plastic. At the same time, they are motivating us in our own steps towards positive change.

Environmental art is created to inspire caring and respect, stimulate dialogue, and encourage the long-term flourishing of the social and natural environments in which we live.

Ultimately, this event, the 'Call of the Running Tide' is a 'call' to all people for action; it is 'a clear call and a wild call that cannot be denied'.

Jill Chism, Curator

⁷ Over the past 10 years, environmental art has become a focal point of exhibitions around the world as the social and cultural aspects of climate change come to the forefront. The term "environmental art" often encompasses "ecological" concerns. It primarily celebrates an artist's connection with nature in the use of natural materials or employs waste materials as a form of protest and recycling. Art practices are mostly sculptural, and multimedia based.

The Creative Vision for Call of the Running Tide in 2021

The curator is aware of the global impact of the worldwide pandemic: that art offers a powerful tool to address community and environmental issues during this time. While the pandemic has (ironically) positive implications for the environment, exploring creative responses to the extremes of these global changes would alter the curatorial vision for the next CRT Festival.

Prior to the COVID pandemic the creative vision for CRT 2021, included the theme of 'Immersion' within wider environmental issues. The theme would explore our connection with the environment and could incorporate a more ironic perspective where unfortunate by-products occur when culture 'morphs' with nature. The larger theme of "Immersion' will focus on how humans interact with, and relate to, the natural environment, while not dismissing the impact we are having and subsequent environmental issues that ensue (one of the perspectives could be the state of the natural environment before, during and after the global pandemic).

The opportunity of this focus is to draw artists and viewers' attention to the pristine and unique forests and reef systems in the immediate local area and relate how important and varied that connection is.

Increasingly with the displacement of natural environments by the 'Built Environment' and the ready availability and absorption of social media devices, it is clear there are health and well-being implications as well as increasing gaps created between humans and the natural environment. This can result in a lack of connection and diminishment of appreciation about how vital nature is to the quality of life and our survival on the planet. The trend is for increased disconnection so that the depth and vitality of natural environments and systems is misunderstood or not experienced by many people.

The question is; how can artists help us to see this trend and encourage 'reconnection'? This theme is particularly relevant in the Douglas Shire Region, which is surrounded by and part of world heritage listed natural environments.

The sub-theme for CRT 2021 will be 'Lens on the Forest'. Where artists will be encouraged to focus on the various native tree based eco-systems in the Douglas shire and near regions. These include the Wet Tropics Rainforest, mangroves, subtropical rainforests, Eucalypt, Casuarina and Melaleuca forests. Statistics from 'Australia's Forests at a Glance 2019' state that Australia's 'Native forest' category is dominated by the forest types Eucalypt (75% of the total forest area), Acacia (8%) and Melaleuca (5%), while only a small area is Rainforest (3%).

These statistics are encouraging of artists responses to the rainforest ecosystems with the Daintree and Cape Tribulation heritage-listed Wet Tropics Rainforest on our doorstep.

An additional aspect of the new artistic vision will be in an exploration of the creative process, which also affects how viewers 'see'. By pursuing this direction there will be encouragement to move away from a more conceptual 'left brain' approach when art making to a more 'right brain' creative approach.

The idea is to take away the tendency to label and 'be informed' by art (and the environment). To instead be 'responsive' and open from a deeper place than the mind, where there is a much more acute and sensitive engagement to both artmaking and engagement with / 'immersion in' natural environments.

Environmental Art – Its contemporary and Traditional Histories

The curatorial aim is also that artists be given access to viable sources and be encouraged to research contemporary and traditional histories of Environmental Art. The traditional histories are particularly relevant to the Kuku Yalanji and Yirrganydji artists while comparison to contemporary histories is important to all artists. Workshops in 2020 in the Douglas shire and regions will address and explore these histories.

Educational Aspect – Workshops leading to 2021 event for local and regional artists

Along with the histories of environmental art, artists will be offered workshops to explore art-making processes and the particular forms of art encouraged for CRT 2021 (Sculpture, Installation and Multimedia Art practices).

Section 5 – Artists and Performers

Diversity

The diversity of groups represented, included local and Aboriginal and Torres Strait Islander artists, invited artists and artists selected through an Expression of Interest Process.

In CRT 2019, artworks created by emerging and professional Artists were exhibited in Port Douglas and art workshops and an installation, created by children were developed in Mossman. This will remain a standard for CRT events. It is important that CRT continues to attract a large percentage of local and regional artists (almost 50% of artists exhibiting in CRT 2019 were local). While there were two prominent Aboriginal and Torres Strait artists, the aim will be to attract and invite further local Kuku Yalanji and Yirrganydji artists. The new manager for the Yalanji Arts Indigenous Art Centre, along with key persons in Jabalbina Yalanji Aboriginal Corporation, will be approached in 2020 to encourage participation in CRT2021. Support could include workshops and encouragement for artists to apply through the Regional Arts Development Fund (RADF).

CRT aims to attract 50% local Artists from Douglas Shire, 30% from across the FNQ RASN region and the remainder from across Australia and overseas.

A number of experienced and prominent artists will be invited to future CRT events. The aim is not only to maintain a high standard of art but for artists to inform and inspire each other. Artist engagement strategies are discussed further in point 6.

Visual and Performing Arts

Emphasis on Contemporary Sculptural practice, including Installation and Multimedia practices.

The 2019 event achieved resounding praise for the quality of works across the four sites in Port Douglas and Mossman. The mix of contemporary sculpture and multimedia practices encouraged comparisons with contemporary art events worldwide.

Using such practices also encouraged local and regional artists to create works that were challenging, enticing and unpredictable for both artists and viewers.

The event challenged the highly visible 'Reef and Rainforest' painting and photography in many tourist outlets across the region. While there is a place for that approach, there was great appreciation for the diversity of the artworks and their perspectives.

Performance Art

In CRT 2019, Terry Johnston worked with approximately 150 local performers who responded through his project 'Colour My Song' to the sculptures, installations and artworks, on the opening night, in Rex Smeal Park and Mossman. While this component added 'colour' and vibrancy to the whole event, it is thought that contemporary 'performance art' could be a new component for work/artists selected for CRT 2021.

Further discussion with Terry Johnston and Colour My Song will resolve how this project will fit within CRT 2021. The Curator will be responsible for this.

Light Installations and Multi-media Projections

A number of night-time multimedia projections were planned for CRT 2019. The projections did not eventuate as planned due to certain factors: While some projections were successful (for instance in the grounds of the Community centre on the opening night) a few were not site specific and those that were, were thwarted by a change of site at the last minute, which was out of the control of the organisers. For CRT 2021 it will be important to identify sites much earlier for artists to respond to while providing maximum visitor access. Light installations have also become a very popular component of outdoor art festivals e.g. Bruce Munro; Tropical Light, Darwin, December 2019. CRT plans to

investigate this as a potential addition to the range and breadth of artworks. The Curator and DSC Arts and Culture Officer will share the primary responsibility for this aspect of CRT.

Artists Fees and Sales of Artworks

CRT 2021 will continue to offer artists fees to participating artists. Local and regional artists will be encouraged to apply for funding through local RADF grants with Letters of Support from the CRT curator.

Funding for invited artists and those selected from EOIs, will be provided through the CRT 2021 fundraising strategies described in the fundraising section of this document.

The sale of artwork is incidental to CRT and its process of ensuring artists receive payment. CRT does not want artists focus to be taken up by creating work to please viewers and/or attract sales. This will be clearly explained to all artists. However, the CRT team will pass any requests for sale of artworks by CRT visitors directly to participating artists.

Artists Engagement Strategies – Partnerships, engagement processes, financial support

Artists will be engaged locally, regionally and Australia wide through marketing and media processes as well as through partnerships (e.g. RASN and Northsite Contemporary Arts (NCA), formerly KickArts).

Local and Regional artists will be encouraged to attend workshops and avail themselves of curator and coordinator support for at least a year prior to CRT 2021. These artists will be encouraged and supported to apply for RADF funding through their local councils.

Expressions of Interest (EOIs) to the curator will be invited through the CRT website and through partner websites. EOI submission forms will be reviewed by the Curator and appropriate CRT Team member/s with the aim of acquiring funding for successful applicants.

As with CRT 2019, the aim will be to continue to develop the partnership with the Regional Arts Services Network (RASN). CRT presented a submission to RASN in late 2019 outlining possible areas of support and development for artists in the FNQ RASN Region with a view to participating artists being involved in CRT 2021. The FNQ RASN Region sits in Far North QLD and consists of Douglas Shire, Cairns, Yarrabah, Tablelands, Mareeba, Cassowary Coast, Etheridge, Croydon, Carpentaria, Normanton, Doomadgee, Burke and Mornington Island Shires.⁸ This partnership is further explored in Section 9 – Funding. CRT 2020-21 is currently

⁸ See RASN Region Map in Appendix

exploring a further partnership with CY&TS RASN, which includes Cape York and the Torres Strait Islands.

To date Northside Contemporary Arts (NCA), Cairns have offered an exhibition of selected CRT 2019 artworks in April/May 2021. This will offer multi-dimensional support for the CRT 2021 September festival by displaying prior work in Cairns, alerting viewers to the up-coming event in Port Douglas and Mossman in September 2021.

Artists may also be supported through local businesses and private fundraising, for instance, supporting the work of a selected artist.⁹

There may be a contingency of artists (as in CRT 2019) who are happy to exhibit without funding. However, as much as possible, funding will be acquired for successful artists.

The final number of CRT 2021 artists and selection processes will also be highly dependent on CRT 2021 funding.

Artist and performer selection, engagement and support are primarily the responsibility of the CRT Curator who will be assisted as requested by other members of the CRT team, particularly the Coordinator and DSC Arts and Culture Officer.

Section 6 – Roles and Responsibilities

The CRT team, in its evaluation and review of CRT 2019, identified that future successful CRT festivals will require clearly identified roles and responsibilities accompanied by substantial funding to support its human resource requirements.

As discussed, CRT 2019 was supported by donations of thousands of hours of volunteer time. This is not sustainable for future events.

The following Human Resource roles have been identified for CRT 2021:

- Curator
- Coordinator
- Evaluator (to be undertaken by CRT Coordinator)
- Volunteer Coordinator
- Douglas Shire Partner Development and Fund Raiser
- Marketing and Social Media Coordinator: which includes Media Liaison
- Night Manager for light installations and projections
- Mossman Site responsibility
- Infrastructure role; Security and OH & S, Risk reduction Management

⁹ See 'Private and Corporate Funding Sources' in Section Nine of this document

Curator

The Curator is responsible for ensuring the overall creative vision and quality of each biennial CRT festival. This entails development of a new creative direction for each festival in continuity with previous themes. Developments in environmental issues locally and internationally will be a factor in the conceptual underpinning for each event.

Along with the Coordinator, the Curator is responsible for forming partnerships with key Arts organisations and environmental groups to ensure wide input in the development and exhibition phases of each festival. This will help to ensure a broad inclusion of audiences and a conceptual depth in the final event.

The Curator will source suitable artists and performers for each festival through all the means outlined previously, including personal invitations, encouragement of local and regional artists in funding application processes, through interest by Arts organisations and through online EOI application forms.

The Curator will develop and conduct workshops for local and regional artists as an engagement support and education strategy with a view to encouraging participating artists being involved in the CRT festival.

The curator is responsible for ensuring the quality of all artworks and performances including their inception, development, construction, installation and demount. The processes will involve frequent face-to-face, email and phone conversations with participating artists, regular viewing of artist's work and support for changes and resolving artistic issues as they arise. It will also involve negotiations and problem-solving concerning installation of artworks in outdoor and indoor sites.

In relation to the festival practicalities, the Curator is responsible for determining appropriate outdoor and/or indoor sites for installing artworks according to artists themes and ideas. The Curator will also ensure there is adequate gallery furniture, AV devices, installation equipment and hanging devices available and ready for all artist's needs. They will also select images from artists work and assist in refining Artist's statements for the festival catalogue and website.

The Curator is responsible, with the Coordinator, for artists and performers contractual arrangements including prompt payment.

The Curator will play a key role in catalogue and website design.

Timeframes and Budget for Curator

Task	Start	Finish	Costs \$	Total \$
Appoint Curator	July 2020	ongoing	-	-
General Duties	July 2020	March 2021	5 hrs per week = 140 hrs @ \$60ph	8,400.00
Retrospective CRT 2019 exhibition at NCA	March 2021	April 2021	10 hrs per wk. for 5 wks. = 50 hrs @ \$60ph	3,000.00
CRT 2021 Curating	April 2021	September 2021	15 hrs per wk. = 360 hrs @ \$60ph	21,600.00
2020 2-day workshops x2 plus prep	June 2020	August 2020	34 hrs @ \$60ph =	2,040.00
TOTAL			584	35,040 ex GST

*Note: These hours are spread over a considerable period and have been delineated as much as possible. However, the hours each week may vary according to CRT demands. As with CRT 2019, it is anticipated that this position will work an equal or greater number of in-kind hours to achieve the desired outcomes.

Co-Ordinator

The CRT Coordinator is responsible for the overall organisation of the CRT Festival. This position focuses on the administrative requirements, supervision of contract staff, event correspondence and on ground coordination for the duration of the festival. The Coordinator will also develop, drive and deliver the evaluation strategy.

Key duties of the CRT Coordinator are:

- Close communication with the Curator for jointly responsible activities
- In conjunction with the Curator, be responsible for maintaining and developing relationships with key stakeholders, partners and sponsors while initiating and developing new partners for future events
- Be the main contact person for the Patron
- Work closely with the CRT team to ensure coordination, communication, infrastructure, and evaluation occur smoothly and effectively.
- Be responsible for helping local regional and other participating artists with forms and functional processes towards and during the held festival.

Responsibilities Include:

- Administration HR & Communications:

- Oversee the CRT project team
- Assist the CRT Team with contracting relevant people for CRT 2021.
- Maintain group lists for artists, volunteers, membership, donors, and sponsors and ensure these are provided to the Media person.
- Oversee communication with and acknowledgement of artists, donors, and sponsors (key stakeholders)
- Administer Letters of Agreement and contracts for artists
- Assist the Curator with artists' communications
- Audience Development, Marketing & Publicity:
 - Work closely with the Marketing and Social Media Coordinator
 - Maintain e-newsletter subscriptions
 - Write copy for various marketing materials
 - Assist with photoshoots and video shoots for marketing purposes
 - Create and deliver e-mail invites including recipient list for various festival events
 - Coordinate special events
 - Assist with pick up and distribution of print materials
 - Facilitate CRT evaluation including a post-festival report
- Event Coordination:
 - Create signage for the festival
 - Invite VIPs to the festival
 - Help where needed throughout the Festival – “On the ground” project management, including coordinating multiple events, staff, and volunteers
 - Help with overseeing the festival including all evaluation processes and cleaning of the venues
- Fundraising:
 - Assisting the Fundraiser to communicate with donors and helping the CRT Fundraising Committee organise and execute CRT, including
 - Grant writing.

Timeframes and Budget for Co-ordinator

Task	Start	Finish	Costs \$	Total \$
Appoint Coordinator	July 2020	ongoing	-	-
Duties as described in Position description	July 2020	November 2021	550 hours @ \$40 per hour*	22,000.00
TOTAL				22,000 ex GST

*Note: These hours are spread over a considerable period and the hours each week will vary according to CRT demands. As with CRT 2019, it is anticipated that this position will work an equal or greater number of in-kind hours to achieve the desired outcomes.

Volunteer Co-Ordinator

The Volunteer Coordinator Role will manage recruitment and support the smooth flow of approximately 60-100 volunteers who will assist with the setup and demount of artworks, communicate with visitors about artworks and CRT and supervise artworks at indoor and outdoor locations, during the CRT festival. The volunteers will also assist with the collection of evaluation data.

Key Duties:

- Develop a clear brief for 60 volunteers that outlines their roles and responsibilities.
- Lead two one-hour briefings for volunteers prior to CRT to provide clear guidelines about the role including potential troubleshooting and communication with CRT visitors.
- Organise media and other outlets to advertise the Volunteer Positions.
- Design an application form for volunteers to complete.
- Ensure all volunteers are supported and clear about their roles and responsibilities and contingency plans
- Provide daily verbal or other reports to volunteers and key personnel.
- Available during the festival on the ground and by phone to resolve problems and support the volunteers.
- Provide a written report on volunteer activity and outcomes on completion of CRT

Volunteer Coordinator - Timeframes and Budget

Task	Start	Finish	Costs \$	Total \$
Appoint Volunteer Coordinator	April 2021	October 2021	-	-
Duties as described in Position description	April 2021	August 2021	10 hours pw @\$40 per hour = 180hrs	7,200.00
Duties as described in Position description	August 2021	October 2021	35 hours pw @\$40 per hr = 300 hrs	12,000.00
TOTAL			480 hours @ \$40 per hour*	\$19,200.00 ex GST

*Note: It is anticipated that this position will also contribute at least 35% more in-kind hours to achieve CRT outcomes.

Marketing & Social Media Co-Ordinator

The Marketing and Social Media Specialist will develop and implement the CRT 2021 social media and marketing strategy prior to and during the Festival.

The Marketing and Social Media Specialist plays an essential role in communicating the Festival's messages in a positive, authentic way, and generating Festival attendance.

Key Duties:

- Social Media accounts;
 - Maintain and further develop *calloftherunningtide* website, Facebook and Instagram accounts
 - Provide regular posts featuring CRT artists and sponsors.
 - Provide regular posts about CRT; developments, events, times/dates etc
 - Source and produce engaging social media content, including attending relevant CRT festival events, being employed for occasional photography, and basic video production.
 - Integrate sponsor requirements into social media activities.
- Develop various types of marketing and media release text. E.g., brief and more detailed; designed to appeal to different audiences/settings.
- Ensure CRT website is up to date for use in information provision, marketing, documentation, feedback, volunteer support and as a portal for artist engagement.
- Ensure Douglas and Cairns Shire Councils, tourism, Arts networks, local businesses and environmental groups have current promotional material for their websites and other relevant publications and media outlets.
- Develop and drive information dissemination schedules.
- Maintain festival data bases
- Oversee the development of Banners/Posters and ensure these are created and installed according to time schedules.
- Connect effectively with local media, internet, newsletters radio and TV to ensure CRT is publicised widely prior to the event.
- Ensure CRT brochures or other written material is developed in liaison with the CRT team utilising CRT Marketing Guidelines.

- Communicate effectively with the CRT team to ensure integrated communication for announcements and Festival information and provide direction if strategies need to change or new strategies need to be developed.
- Drive marketing and media requirements for the official opening of CRT 2021.
- Other work as directed by the CRT project team.
- Report and document all media, publicity and marketing activities, including sponsor requirements

Marketing and Social Media Specialist - Timeframes and Budget

Task	Start	Finish	Costs \$	Total \$
Appoint Marketing and social media specialist	October 2020	October 2021	-	-
Create media guidelines; logo consistency; marketing plan	October 2020	February 2021	160 hours @ \$60 per hr	9,600.00
Duties as described in Position description	February 2021	October 2021	8 hours pw @ \$60 per hr = 156 hrs	9,360.00
TOTAL			480 hours @ \$40 per hour*	<u>\$18,960.00</u> ex GST

* Note: It is anticipated that this position will also contribute at least 35% more in-kind hours to achieve CRT outcomes.

Partner Development and Fundraising

This is an identified volunteer position. Barbara Wolveridge, Director of Port Douglas Sotheby's Real Estate has accepted an invitation to take on this position for CRT 2021.

Barbara has 30 years of experience as a real estate entrepreneur with an extensive history in philanthropy working with organisations and charities. Barbara has a love of the arts and environment and as a longstanding resident of Port Douglas shares a commitment to promote the arts and environment in Far North Queensland.

The CRT project team will work closely with Barbara in 2020 and 2021 in promoting partner development in the region and fundraising events.

Night Manager

This is an evening position responsible for designated light installations and multimedia projections during CRT 2021. The person will be required to ensure that:

- Sites and the required owner agreements are in place
- Liaise with the Curator, relevant artists, Coordinator, Volunteer Coordinator as volunteers may need to be available to assist and collect evaluation data and Marketing and media specialist
- Ensure all equipment is organised and in working order
- Set up equipment and make sure it happens at the advertised time
- Attend to any security and OH & S issues.

As this position is limited to a brief period before and during the Festival, it does not require an extensive explanation of responsibilities.

Mossman Site Manager

As in 2019, Mossman Shire Hall will be utilised for the creation of an installation through workshops with children. A nominated artist/ workshop convener will work independently at this site while being supported within the structure of the CRT event (through the support of the Douglas Shire Councils Arts and Culture Officer, the CRT Curator, Coordinator and CRT's Marketing and Media specialist).

It is important that a designated person takes responsibility for the day to day activities at Mossman as it is impossible for on the ground personnel in Port Douglas to be present in Mossman at the same time. This position will be sourced by the CRT Curator and Co-ordinator.

Section 7 – Partnerships

The CRT Team encourages involvement from a range of diverse partnerships who provide a richness and depth to CRT. In 2019 CRT, with limited human resources, formed partnerships with a number of different environmental and tourism groups.

Environmental Organisations

The following Environmental organisations responded to and participated in CRT 2019 by mounting information stalls, providing marine debris for artists, and volunteers:

- Tangaroa Blue Foundation – Australian Marine Debris Initiative

- Douglas Shire Sustainability Group who were very attentive and helpful during CRT 2019
- Rainforest Rescue
-

Prior to CRT 2019 organisations and individuals participated in the Environmental Art workshop in October 2018 by providing education about local environmental issues and their organisation's role. They included:

- Great Barrier Reef Legacy
- Low Isles Preservation society
- Tangaroa Blue Foundation
- Bill Willke Author; *The Daintree Blockade*
- Douglas Shire Sustainability Group

With the potential of more Human Resources, the CRT Team plans to make contact with the following groups:

- Mangrove Watch
- CAFNET The Cairns and Far North Environment Group.

There may be other environmental groups who would be interested in participating. This will be followed up by the Coordinator and/or the Curator.

The environmental organisation partners will be invited to participate in CRT 2021 through educational and information displays, speakers, and by promoting CRT through their existing marketing networks.

Tourism Organisations

Tara Bennet from TPDD (Tourism Port Douglas and Daintree) utilised her organisation's mailing list and connections to send out invitations and information about CRT 2019.

While brochures and flyers were placed by CRT volunteers in many tourist venues, it is hoped that more recognition will be given to CRT 2021 by local tourism businesses. CRT will utilise the Douglas Shire Partner Development and fundraising role, Media and Social Marketing Specialist, the Coordinator and Curator to create further partners within this sector.

Local Businesses

While a few local businesses and individuals assisted CRT 2019, by donating for some infrastructure costs, it is hoped that the Douglas Shire Partner Development and Fund Raiser will create a significant difference in engaging with the local community and acquiring funds for the CRT 2021.¹⁰

¹⁰ See Partner Development & Fund Raiser Role under Section Six of this document

Arts Partnerships

These partnerships are also described in the Section Nine Funding chapter. CRT 2019 partners included the Regional Arts Services Network (RASN) and Northside Contemporary Arts (NCA; formerly Kick Arts). These and other potential arts partners such as Cairns Art Gallery (CAG) will be explored by the Curator leading up to CRT 2021.

Additionally, partnerships will be broached with Jabalbina Yalanji Aboriginal Corporation and Yirrganydji Aboriginal organisations who represent the interests of the Indigenous communities of the Douglas shire.

While funding and in-kind assistance may be sought through partners, other aspects of partnerships include access to potential artists, equipment lending, exhibition space and marketing CRT through their networks. An advantage for them is supporting a more diverse, rich Art experience and networks across Far North QLD.

Significant partnerships can be formed with the Regional Arts Officers in the other 11 councils across the FNQ and Cape York and Torres Strait Islander Regional Arts Services Networks.

Educational partnerships could be formed with the above councils and other organisations through the mentoring process. FNQ local, regional emerging and established artists, new to environmental and multimedia practices could be supported through workshops (including on-line workshops) and through individual artists support.

Douglas Shire Council

DSC, as described in many sections of this plan, has been particularly supportive of CRT. Along with financial and in-kind contributions, the current council has demonstrated a particular emphasis in regard to caring for the Shire's natural environments. Support for CRT 2019 was provided by the DSC Mayor, Deputy Mayor and a number of councillors, who as well as supporting the environmental emphasis of the festival, also sit on the local RADF Committee. DSC also advertised CRT widely through their networks.

Tim Ellis, the DSC Arts and Culture Officer played a significant role for CRT 2019. He was a participating artist and played an advisory role for many of the local artists who participated in CRT by assisting them with their funding applications. He also helped with the installation of works in Port Douglas Community Hall and Mossman Shire Hall. Tim managed the CRT 2019 night projections. Alongside promoting CRT Tim has also played a significant role in engaging with RASN and Arts Queensland. Tim will continue to play a significant role towards CRT in 2021.

Helen Coulthard, Grants Officer for People & Community Services, was another council officer of particular assistance. She provided support to the CRT Curator and Coordinator in relation to grant writing and availability. CRT looks forward to continuing to work with Helen for CRT 2021.

Additional Council support was received from Paul Smyth, Events Officer, and the DSC Media Team for Media Releases.

Port Douglas Artists Inc

Port Douglas Artists Inc (PDA) is a small, incorporated collective of local Douglas Shire Artists which currently works as an umbrella organisation to support activities and initiatives of members. All CRT team members are also members of PDA. They were also participating Artists in CRT 2019. Many in-kind hours were provided by this team in relation to curating, co-ordination, infrastructure support, marketing, publicity and the adjacent "Colour My Song" activities for the 2019 event.

PDA provided financial support for Public Liability and Insurance fees for CRT 2019. As an incorporated organisation, CRT funding applications and funds management have been administered through PDA. Anna Curtis, as the PDA Treasurer has been a major support.

CRT will continue its ongoing positive working relationship with PDA.

Nominated CRT Roles for Developing Partnerships

The role of developing CRT partnerships will be jointly managed by the Curator, DSC Arts and Culture Officer, CRT Co-ordinator and Partner Development role (co-joined with the Fund-Raising Role).¹¹

Section 8 – Patronage

The CRT team have identified the need for a patron. A patron is an important representative for CRT 2021 and beyond and would support the project in the following ways:

- The Patron will lend their name to CRT and be an identified public figure with a commitment to, and interest in, the Arts and preservation of the natural environment.

¹¹ See under 'Roles and Responsibilities' Section Six.

- The patron will have the ability, through their name, to generate support in a number of ways: in particular through media coverage and potentially with financial support through business and other partners.
- They will provide credibility and support to CRT.
- The Patron could have if desired, their name attached to printed and electronic materials and social media to help raise support and awareness of CRT.
- The patron will be invited to important events, particularly fundraising, workshops and focused events leading up to the festival.

Choosing a Patron

Selection of a patron will be based on the following

- shares the values of CRT and understands their role
- knows precisely what they will be asked to do

The CRT Team have agreed that the role of the patron is more about visibility than funding. Therefore, more neutral in terms of political or financial bias. They need to be a highly visible, well known public figure with high credibility and someone who is well connected.

Additionally endorsements for the CRT Festival could come from such public and government officials such as Cynthia Lui, State Member for Cook, Warren Entsch, Federal Member for Leichhardt who opened CRT in 2019 and is very supportive of the environment and the arts and Leeanne Enoch, Minister for Environment and the Great Barrier Reef, Minister for Science, and Minister for the Arts.

It will be the Curator and Co-ordinator's role to ensure the selected patron is well informed about CRT. They will be expected to attend key events (such as the Festival Opening) and will be seen to be positively and publicly supportive of the work of CRT.

The CRT team needs to identify a patron that could best fit with CRT's goals and mission.

Approach

Once the CRT team has identified a person who has the right profile, influence and networks for CRT, they will be approached through an invitation letter, which describes CRT and the expectations of them as a patron. The letter will also establish that they have been identified as a patron because of their alignment with CRT's values.

The CRT Coordinator and Curator will then meet with the Patron if they accept the invitation. The meeting, which would air expectations, will include how CRT could best use the Patron's profile, knowledge, influence and contacts to help promote CRT 2021.

Agreement

Following the initial meeting, CRT would clarify expectations in a Letter of Agreement which includes;

- Date of appointment
- Expected term of office or if open ended
- What is expected of them (such as use of their photo, opening events etc.)
- What they can expect of CRT (such as an induction, appropriate education, communication etc.)
- Who the main CRT contact person is?
- Who the Patron's contact person is.

CRT would expect the patron to perform specific functions, as described above and this would be made clear, and agreed to, in writing. It is essential for CRT to be reasonable about the level of contribution in terms of time. The written agreement will clearly identify the required time the patron needs to contribute to CRT each year. This will ensure they are included in the events and campaigns that really count.

In the case of speaking at lead-up events, the patron will be given a detailed briefing outlining the parameters of their support and the key CRT messages as well as who is in the audience.

Relationship

Once a patron is engaged, communication will be ongoing and the relationship well managed, so they stay connected to the organisation through the CRT Curator and Coordinator.

Timeframes for selection

Task	Start	Complete	Outcome
Identification of potential Patrons	<u>1 Jul. 2020</u>	<u>31 Jul. 2020</u>	Patron identified
Letter of Invitation developed and sent	<u>7 Aug. 2020</u>	followed up <u>24 Aug. 2020</u>	Patron accepts; if declined identify further possibly patron/s
Formal meeting with CRT Coordinator and Curator to.		Letter of <u>agreement</u> by <u>4. Sept. 2020</u>	Role clarified including specific tasks and involvement

			CRT Coordinator identified as the contact person for the Patron, to ensure clear communication
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Section 9 – Funding

Government and Non-Government Funding

Funding is integral to the continuing viability and growth of CRT. Funding applications and development of partnerships requires considerable allocation of time and resources and it is imperative that these are considered. Obtaining funding is highly competitive and it is vital that requests are clear, have relevance to the funding bodies and that the associated benefits to community are clearly articulated. This chapter provides an outline of funding opportunities, including timelines and a review of CRT 2019 funding.

During early 2019 the CRT coordinator and Curator developed and submitted eight funding submissions. This enabled the development of a sharper focus on all CRT elements and relationships with funding bodies. Only three of these submissions were successful. Feedback on the submissions was positive but the funding bodies felt the risk was too high because CRT had very limited guaranteed funds at the time of submission writing. Furthermore, as an inaugural event, it did not have a proven track record. There was, however, a positive response to the CRT project and encouragement for it to proceed, and for reapplication to occur in following years. The table below details CRT 2019 funding submissions.

Organisation	Items	Amount requested \$	Outcome \$
Festivals Australia	<i>Lens on the Reef</i> component – 8 invited and local artists and running costs	78,677.00	Nil
Regional Arts Fund (RAF)	5 invited artists and \$10,000 part curator fee	30,000.00	Nil
Arts Impact	2 Indigenous Artists, Photography, part Curator, part Coordinator, Evaluation, Website, Part running costs:	47,214.00	Nil

	Security, plinths, lights, T shirts, printed materials		
RFF Small and Vital Grants	Part Curator and Volunteer Coordination	10,000.00	Nil
Arts QLD quick response grant	Infrastructure costs	5,000.00	Nil
Queensland Arts Regional Arts Support Fund (RASN)	Part payment for artists (Marked in red until we find out whether it's appropriate).	40,000.00	15,000.00
Queensland Community Benefit Gambling Fund	Equipment	16,599.00	16,599.00
Douglas Shire Council Major Event Grant	Curator and administrator fees	10,000.00	10,000
TOTAL		237,490.00	41,599.00

The actual funded CRT 2019 budget is described below:

Funding Source	Items	Amount\$
Queensland Community Benefit Gambling Fund	Equipment – camera, outdoor data projector and anti-humidity storage box	16,599.00
Queensland Arts Regional Arts Support Fund (RASN)	Part payment for artists	15,000.00
Douglas Shire Council Major Event Grant	Curator and administrator fees	10,000.00
Anonymous local donors x 2	Infrastructure, printing, volunteer T-shirts, insurance shortfall	3215.67
Port Douglas Artists Inc	Public Liability Insurance	2000.00
Local businesses x 3	Infrastructure and printing	500.00
TOTAL		47,314.67

It is important to note that local individual artists received personal funding for the development of their artworks through Douglas Shire administered Regional Arts Development Funds (RADF) to a total of \$28,280. The applications were specific to the Inaugural CRT event in 2019. While RADF funding was not administered by CRT, the CRT Team provided curatorial and practical support to all artists for the 2019 event in-kind.

It is reasonable and expected that a community event will utilise in-kind funding. CRT 2019 had an enormous in-kind component (\$268,135.00) which was made up from the work of the CRT team, Douglas Shire venue and equipment hire, additional hours spent by the artists creating their work, volunteers,

environmental and tourism organisations providing marketing, education and support from environmental groups.

The shortfall in funding that was applied for required a significant increase in in-kind contribution. It also meant that the scope and breadth of CRT 2019 was under constant review. The financial situation experienced for the inaugural event is unsustainable.

Due to the current global situation we may find, sources for income, both monetary and in-kind will modify and that the CRT Team will need to get creative as to how assistance is sourced. Local businesses may not be in a position to offer the kind of support we are currently asking for.

Potential Future Funding Sources

Private and Corporate Funding Sources

For CRT2019 a very brief and last minute request for local funding to assist with CRT 2019 infrastructure costs was met with a positive response which, at the time, demonstrated the potential within this group for the funding of future events.

However, we acknowledge that the current local and global climate is unstable and that approaching local businesses for funding would be highly inappropriate at this time. The Douglas shire has a high percentage of businesses that rely on Tourism and Hospitality, so it is an area that will be hard hit by the global pandemic.

While the Operational Plan for CRT 2021, has identified a Partnership and Fundraising role to further assist with development of this funding stream, we are flexible as to whether such a role is appropriate for CRT2021.

As an example of fundraising locally, 'Port Shorts' is a very successful, growing, short film festival held annually in Port Douglas. The organisers have devised a funding scale (e.g. bronze, silver and gold with associated amounts) which relate to the item/s funders are assisting with. Strategies, such as this need to be examined by the CRT team. For example, funders could be invited to fund or share-fund an indoor or outdoor artwork (up to an agreed value) which would include lighting and signage for that work. They would be clearly acknowledged on the signage as well as in all CRT publications. This would provide them with ready identification with a specific work (which may also be aligned with their business). The CRT curator and/or coordinator would maintain communication about the progress and development of the artwork to the funder. Similar strategies could be used to fund other components of CRT 2021.

While it may not be appropriate in the short term to pursue local funders, the advantages of working with local funders are that it strengthens CRT as a community event, one that is actively owned and supported by the region.

The disadvantage is that the prevailing economic climate may disable local funding for the next festival.

Meanwhile Douglas Shire Council, Sponsorship Prospectus encourages local businesses and organisations to support events and activities in the region, including CRT.

Government Funding for CRT 2021: Local, Regional, State and Federal

Source	Criteria	Opening dates	Closing dates	Amount available \$
Festivals Australia	Festivals Australia supports community participation in, and access to, the arts and aims to support partnerships and collaboration across the sector. Regional artists, arts workers, and organisations can apply for arts and cultural projects that encourage community participation and audience engagement from people living in regional and remote communities in a festival or community celebration. Festivals Australia funds high-quality arts projects that invite community participation and audience engagement. Projects can include but are not limited to a parade, performance, workshop, installation or exhibition. The aim is to give community members living in regional or remote Australia the chance to participate in or attend an arts experience at a festival, or a significant one-off community celebration. Please note: Festivals Australia will only fund a single project at a festival, not a range of unrelated activities across a festival program.	2 funding rounds each year generally open in February and September 24 Feb 2020	March 2020 For projects starting July 1	70,000
Queens- Land Arts Showcase Program (QASP) Arts Impact	Supporting vibrant and accessible arts and cultural experiences for Queensland by individuals, organisations or collectives: Supports initiatives that drive cultural tourism	May be submitted at any time	At least 16 weeks prior to the activity start date	Up to 60,000

	and/or activates existing community and cultural infrastructure. Applicants notified of the outcome in approx. 14 weeks. Applicants can apply to QASP multiple times but can only be awarded funding once per calendar year and can only have one application under consideration at any given time.			
Regional Arts Fund - RAF	<p>Australian Government initiative to benefit regional and remote arts practitioners, arts workers, audiences and communities through Community Project Grants and Quick Response Grants. Flying Arts Alliance Inc administers the Fund. <i>For projects commencing on or after 1 July 2020</i></p> <p>COMMUNITY PROJECT GRANTS provide major funding for projects involving regional artists that have a public outcome, and significantly engage the community in which they are based. They can also be used for skills development opportunities for regional artists, arts groups or community organisations.</p> <p>Applicants must: be based in an MMM2 – MMM7 location in Queensland. Groups and organisations must either be legally incorporated and have an ABN or have an auspice organisation manage their grant.</p>	<i>Opens:</i> 9:00 am Monday 6 January 2020	<i>Closes:</i> 5:00 pm Friday 28 February 2020	Up to \$30,000

CRT will continue to support local artists through the RADF process. This fund is administered through Douglas Shire. The advantage of this funding is that it is applied for and managed by individual artists rather than CRT. It provides individual artists with very clear and tangible funding that is supported by the local community. RADF funding has also been used to develop the skills and knowledge of local artists through educational workshops. These are planned for 2020.

One of the challenges with these funding streams is determining when the funding rounds open, when they need to be completed and how the rounds fit with CRT and the time artists need to develop their concepts and produce artworks as well as infrastructure planning. Furthermore, the delay in waiting for

funding notification means that there is no surety about components of CRT being funded and the challenge of developing contingency plans for vital elements. These funding bodies do not allow applicants to apply for the same items from separate funds. This is understandable but means if applications are unsuccessful, these items remain unfunded.

Non-Government Funding

There are many philanthropic and non-government funding organisations. The CRT team need to make further pragmatic decisions about applying through this avenue due to the time and resources required.

However, it may be worth the Coordinator and Curator looking at this during the second half of 2020 to identify potential funders that are very closely aligned to the intent and scope of CRT.

Arts Partnerships

Regional Arts Services Network – RASN

CRT has commenced a meaningful partnership with RASN, which resulted in part funding for artworks produced by twelve invited and local artists during CRT 2019. *“The Regional Arts Services Network (RASN) is a network of regional arts service providers who, supported by the State Coordination Office, work together to deliver on-the-ground arts services in communities across the state. Driving regional development across regions and working with the local arts sector, the community and key stakeholders, they help to determine key arts and cultural priorities for specific regions.*

The program for Far North Queensland, administered by Arts QLD, is being developed to meet the common priorities across the region, identified as;

- Indigenous Engagement
- Youth Engagement
- Increased connection and collaboration
- Cultural Tourism

As CRT sits within the FNQ RASN Region, consisting of the Shires of Cook, Douglas, Cairns and Mareeba etc (see the RASN Network Map in the appendix), it is imperative that plans for activities and initiatives take into account these priorities. Preliminary discussions and a submission are underway to provide environmental art workshops in these regions with the view to further developing and supporting the environmental art skills and knowledge of emerging and established artists so that they can be involved in CRT 2021. It is envisioned that RASN would provide financial support for the workshop and subsequent work of the artists. Discussions with RASN are ongoing and are primarily the role of the

Douglas Shire Arts and Culture Officer supported by the CRT Curator and Coordinator.

NorthSite Contemporary Arts (formerly Kickarts), Cairns

NorthSite Contemporary Arts (NCA) provided significant support for CRT 2019 through loans at no cost of twenty plinths, a data projector and four digital multimedia screens. They were undergoing renovation at that time and could not use this equipment. This support was much appreciated. Preliminary discussions are underway for NCA to host an exhibition of 2019 CRT artworks in the early part of 2021. This will further strengthen the relationship and provide opportunities for its expansion. The relationship and communication with NCA are primarily the responsibility of the CRT Curator supported by the Coordinator.

Cairns Art Gallery (CAG)

CAG did not provide formal support for CRT 2019 beyond being made aware of the event and a request that information about it was distributed through their networks. There are potential opportunities for collaboration and exhibition opportunities. These will be explored by the CRT Curator supported by the Coordinator.

Tanks Art Centre, Cairns

Tanks Art Centre is a business unit of Cairns Regional Council, in the Cultural Services Branch. Beyond the loan of a specialist plinth, Tanks Art Centre did not provide formal support for CRT 2019. It was made aware of the event and information was distributed through their networks. Again, there are potential opportunities for collaboration and exhibition opportunities. These will be explored by the CRT Curator supported by the Co-ordinator.

Section 10 – Marketing & Media Guidelines

The evaluation of CRT 2019 identified the need for a Marketing and Publicity Strategy for CRT 2021. The team also identified that funds needed to be allocated to a Marketing and Social Media Specialist role for a specific period of time prior to, and during, CRT 2021.

Chapter six of this Operational Plan details the role of the Media specialist including the hours required for the position for CRT 2021.

A website designer has been contracted and commenced development of the CRT website, which was launched in 2020 at the time of the completion of the Operational Plan. Jill Chism, the current CRT curator, worked with the web designer on its development. The website will act as a marketing and publicity platform to identify and describe CRT, communicate with potential artists and partners, offer an avenue for feedback, and offer a portal for artists and the public.

The development of the CRT Media strategy informs all aspects of publicity and marketing including the official Opening in 2021.

Media guidelines and releases

- All media activity will be undertaken with the recognition that the media play an important role in influencing social attitudes towards, and perceptions of, the Arts, culture and the environment.
- All CRT media releases will aim to inform and raise awareness of CRT and its importance within the Arts while raising awareness of environmental issues.
- Media contact will be proactive and consistent with the values and mission of CRT to educate, develop and raise public awareness of environmental issues.
- All media contact, enquires and releases which include, but are not limited to, phone, email, interviews, briefings, disclosure of information, comments, talkback radio, seminars, conferences, reports, events, launches and opening must be approved by the CRT Coordinator and Curator.
- A formal template, developed by the media specialist will be utilised for Media releases and kept on record. These will be truthful and accurate and not include personal opinions.
- All Artists, volunteers, consultants and others involved in CRT will be made fully aware and briefed on CRT's Media Release Guidelines and will be guided to direct any approaches by the Media or Public Figures to the CRT Coordinator or Curator.
- The CRT team is committed to reducing its usage of paper so, wherever possible, electronic communication will be used over the distribution of brochures and leaflets.

Social Media

Social Media is an important part of CRT communication. Social Media refers to the website and applications such as Facebook and Instagram to communicate information to the public, partners, volunteers and the community quickly, efficiently and in real time. Instagram is valuable as an on-line gallery and a visual platform for artists to showcase their developing work in between events.

CRT is committed to upholding ethical standards around the use of social media, which includes professionalism, accountability and privacy. Any images used for these platforms will follow Social Media standards and will demonstrate an understanding of social media culture and etiquette. These are:

- Authenticity
- Transparency
- Communication
- Acknowledgement for any art works posted
- Consent

Media Strategy for CRT 2021

The CRT project team embraces multiple approaches to marketing and media communications. Engagement strategies will be a key role for the CRT Coordinator working alongside the Media Specialist. Some of the identified marketing includes the following

- CRT Logo review
- Social Media platforms as discussed
- Information is communicated to Douglas Shire and Cairns Council so it can be disseminated through appropriate Council Networks
- Tourism organisations, Environmental groups, Arts networks, Local businesses and the DSC Chamber of Commerce receive communication on the development of CRT 2021.
- Local Media, radio and TV are contacted and kept updated.

Official Opening and CRT 2021

The official opening of CRT 2021 requires specific media and marketing such as official invitations, briefings and media releases. Decisions about the Official Opening will be discussed and decided by the CRT Team and communicated three months prior to the opening to stakeholders and participants.

During CRT 2021 there are a number of marketing and publicity tasks that require attention. These include, but are not limited to:

- Brochures or digital interface containing maps of sculpture and multimedia locations for the event
- Various signage as required at sites and in high visibility locations prior to where the events are held.
- Artist's statements
- Media releases

Timelines for Media and Marketing

Once appointed, the Media specialist will work with the CRT Coordinator and key team members to develop a timeline (with dates and deadlines) for Marketing and Media implementation. The previously developed 2019 CRT Marketing Plan will be a key tool to inform this process.

Patron

The nominated Patron will be inducted into the CRT Marketing Plan and be invited to take on a specific role in the promotion of CRT 2021.

Section 11 – Volunteer Recruitment and Support

Having strong, committed groups of volunteers is central to the success of CRT. It ensures community ownership and pride in the festival and enables additional avenues for community participation in the event. Many people in the Douglas Shire and broader region care passionately about the environment, arts, cultural events and community participation and are pleased to be involved.

Volunteering adds to a sense of community involvement, participation and well-being. It also enables people to extend their knowledge and social networks. It was evident, from CRT 2019, that the volunteers were very much appreciated by visitors to the region, the artists and the CRT team. The volunteers also indicated that they enjoyed the experience.

In order for the volunteering experience to be successful and fulfilling, volunteers need to feel clear about their role and well supported especially if they are taking on tasks, they are not familiar with or talking with the visiting public about concepts and art that they may not feel confident about.

There are many activities where volunteers can make a significant contribution to CRT. These include, but are not limited to; distribution of maps and flyers, helping to spread the word within the community, directing visitors around the sites, talking about the artworks, talking about the Douglas region and environmental issues, collecting evaluation data, assisting with setup and demount at both indoor and outdoor sites, social marketing input and other appropriate activities as CRT develops.

Therefore, the position of a volunteer Coordinator has been identified as a key position in the CRT 2021 team. The Coordinator is responsible for volunteer recruitment, training, engagement and support strategies before, during and after the festival. They will also develop a volunteer timetable and ensure, with other CRT members, that sites are adequately covered, and volunteers are supported at all times. The Volunteer Coordinator position has been described in the Roles and Responsibilities Section.

Implementation timelines and outcomes

Please Note; The timeline may need to be reviewed once it becomes clear as to the nature and timing of the 2021 festival.

Task	Commence 2021	Complete 2021
Recruit Volunteer Coordinator – brief and include in CRT team communications	February	November
Identify volunteer roles and responsibilities and potential volunteer recruitment strategies	March	ongoing
Commence volunteer recruitment	March	ongoing
Maintain active communication with volunteers to keep them informed of CRT development and any changes/opportunities to volunteer roles	March	ongoing
Commence specific meetings/communication with volunteers in delineated roles including timetables/dates/times, OH&S etc	July	ongoing
During CRT – maintain daily communication and support – implement changes to roster etc as required to ensure all sites/roles are covered	September	October
Conduct a debrief with volunteers and oversee implementation of volunteer evaluation	October	November
Produce a volunteer outcome report	November	November

All volunteers will be provided with a CRT T Shirt so that they are clearly identifiable and have a sense of belonging. They will be fully covered under Public Liability insurance.

As we approach the time of the festival, we may also be able to recruitment for volunteers from local Employment Agencies and backpacker resorts in Port Douglas.

Section 12 – Evaluation

Please Note: The timeline (and content) may need to be reviewed once it becomes clear as to the nature and timing of the 2021 festival.

Evaluation is a critical element of CRT. It provides an opportunity for stakeholders, participants and visitors to provide feedback that enables reflection and review. Importantly, collated evaluation tools and an overall report provide

transparent documentation back to all involved and will guide the ongoing development of CRT.

Because evaluation is a key element of CRT, a specific Evaluation Position, which sits within the Coordinator role, has been developed and costed into the budget. This will ensure all activities are conducted professionally and resourced appropriately.

The evaluator will work with the CRT team to develop innovative, creative tools and multiple strategies to evaluate the festival against its identified goals and objectives. This includes economic benefits for the local and regional hospitality, tourism and service delivery sector as well as the artistic/creative community.

The evaluator will ensure that all tools are professionally presented, clearly understood by those using them and distributed and collected within appropriate timeframes. They will collate evaluation materials and write a comprehensive report detailing key outcomes and future directions that will be integral to the development and growth of CRT.

CRT 2021 may employ, but not be limited to, the following evaluation strategies;

- Observation: During the festival volunteers will be asked to quantify visitation to indoor and outdoor venues and record incidental comments and feedback from visitors
- Simple digital feedback linked to digital map/external art information that has been developed to guide visitors through artworks displayed outdoors.
- Formal evaluation forms/tools; These comprehensive electronic format or online tools (e.g. Survey Monkey) will be developed specifically for artists, volunteers and key stakeholders. Questions and comments will be specifically tailored to various groups. See attachments for examples.
- These tools may be followed up with interviews using a structured format
- Visitor comment books for indoor venues
- Electronic feedback on CRT website
- Social media: monitor comments and numbers following/likes
- Monitor comments/content on local media.

CRT 2019 used many of the strategies listed above to enable a comprehensive evaluation. It is envisaged that these would be further developed and extended for CRT 2021.

Evaluation development and delivery timeframes

Task	Commencement 2021	Completion 2021	Hours	Cost @ \$50 per hour
Consult with CRT team to identify evaluation breadth and scope	April	April	6	300
Communication with CRT team pre, during and post festival	April	End October	20	1,000
Tool development ensuring this articulates with other communication strategies & activities and is developed in appropriate formats	May	August	30	1,500
Distribution and collection of tools – support for volunteers and CRT team	September	October	20	1,000
Data collation	October	November	20	1,000
Report write up	October	November	20	1,000
Presentation back to CRT team		November	4	200
Total			120	\$6,000

Note: These tasks and their associated costs will sit within the designated budget and roles of the CRT Coordinator. They are not an additional cost.

Section 13 – Budget and Economic Impact

Budget

This chapter provides details of the actual and in-kind budgets for CRT 2019.

It also details the proposed budget estimate for CRT 2021. This is based on the CRT 2019 costs and the additional costs for identified human resource positions, anticipated increase in the number of participating artists and an increase in infrastructure costs as described throughout this Strategic Operational Plan.

CRT 2019 BUDGET SUMMARY

INCOME SOURCE	AMOUNT RECEIVED INCOME \$	ITEM/S	SUPPLIER	ITEM/S - DETAIL	AMOUNT - ITEMS \$	AMOUNT TOTAL
CURATING AND COORDINATION						
Douglas Shire Event Grant	10,000	Curating	Jill Chism	Contracted curating fee	5,000	5,000
		Administration & Coordination	Rosey Cummings	Contracted administrative fee	5,000	5,000
TOTAL CURATING AND COORDINATION COST	10,000					10,000

EQUIPMENT PURCHASED						
Community Benefit Gambling Fund	16,599	Equipment Camera	Digital Camera Warehouse	Equipment Camera & associated items Freight GST	5,870.91 9.95 588.09	6468.95
		Data Projector Data Projector Lens	GM Multimedia PTY LTD	Data Projector Data Projector Lens Delivery GST	4999.09 3544.55 26.36 857.00	9427.00
		Anti-humidity storage box		Anti-humidity storage box		
TOTAL EQUIPMENT COSTS	16,599.00					
INVITED ARTIST PAYMENT						
RASN	15000	Development and delivery of CRT artwork	12 artists	Artwork	@ 1250 x12	15,000
ARTIST PAYMENT TOTAL COST	15,000.00					15,000.00
PL INSURANCE COSTS						
PDA INC	2,000.00	Public Liability Insurance	Joe Vella Insurance Brokers	PL insurance UW levy GST Stamp Duty Broker Fee	1,250.00 75.00 137.50 123.75 50.00	1636.25
		Voluntary Workers Insurance	Joe Vella Insurance Brokers	Insurance UW levy GST Stamp Duty Broker Fee	500.00 75.00 62.40 49.50 50.00	737.00
Donor	373.21	Insurance shortfall				373.21
TOTAL PL INSURANCE COST	2373.21					2373.21
EQUIPMENT INSURANCE						
PDA INC	761.31	Equipment insurance – Camera, projector, storage box	Joe Vella Insurance Brokers	Insurance UW levy GST Stamp Duty Broker Fee	501.93 125.00 64.69 49.69 20.00	761.31
TOTAL EQUIPMENT	761.31					761.31

INSURANCE INCOME/COST						
PRINTING; SIGNAGE & PUBLICITY						
donor	115.00	Corflute Artist statements	Lotsa PTY LTD	13 GST	104.53 10.45	115.00
donor	434.00	Corflute advertising posters	Lotsa PTY LTD	30 GST	394.55 39.46	434.00
donor	98.00	A3 posters	Lotsa PTY LTD	100 GST	89.09 8.91	98.00
donor	554.60	Catalogue	Lotsa PTY LTD	1000 GST	504.18 50.42	554.60
donor	260.00	Catalogue event insert	Lotsa PTY LTD	1000 GST	236.39 23.64	260.00
donor	229.15	DL Flyers	Lotsa	1000 GST	208.33 20.83	229.15
donor	60.00	Additional event inserts - photocopy	Coastline printing	100	60.00	60.00
TOTAL PRINTING COSTS	1750.75					1750.75
INCIDENTAL ITEMS						
Nathan Verri Design	200.00					
Sotheby's International	150.00					
Port Douglas Saltwater Luxury Apartments Port Douglas	150.00					
		Clipboards	Office works	3 @ 4.55	13.65	13.65
		Solar Light	Bunnings	1 @ 30.00	30.00	30.00
		Spiral notebook - visitors	Prices Plus	1 @ 5.99	5.99	5.99
		Foam-core	Office Works		39.54	39.54
		Artist signage, plinth preparation	Bunnings	Star Pickets Paint – black and white for plinths Screws Long and short wooden stakes		459.25
		Ply – cut to size – artist signage	Markham's Timber	Ply		77.94

		Security for storage cage & USB sticks	Coles	Security for storage cage & USB sticks Tacks and pins	51.30 4.50	45.80
		Plastic lamination	Coastline	Artist signage		7.60
		Exhibition materials	Coles, Oxlade's, Mossman Hardware	Bluetak Brown Tape Tape cloth gaffer Washers	5.20 26.10 22.45 7.70	62.22
		Postage	Australia Post	Artist return post		20.95
donor	16.95	Postage	Australia Post	Express postage for equipment purchase Stamps for artist payment x 10	6.95 10.00	16.95
donor	272.94					
TOTAL INCIDENTAL FUNDING/ COST	779.89					779.89
T SHIRTS – BRANDING & VOLUNTEER						
donor	270.00	T shirts	Shirts North	27 @ \$10 each various sizes	10.00	270.00
donor	70.00	T shirts	Target	8 T shirts 2 T shirts	8.00 3.00	70.00
donor	462.00	Printing T shirts	TS PRINT & EMBROIDERER	Pint per Tee Set-up fee GST	10.00 25.00 42.00	462.00
TOTAL T SHIRT COST	802.00					802.00
OVERALL COST CRT	48,066.16					48,066.16
Additional Artist fees through RADF grants	28,280.00					28,280.00
TOTAL OVERALL CRT 2019 COST						76,346.16

*Note: Overall anonymous donation \$3215.67

CRT 2019 RUNNING COSTS (IN KIND)

ITEM	SUPPLIER	COST \$	FUNDING SOURCE
Administrator, Curator		103,445	Administrator, Curator and Photographer
12 Invited Artists In-kind Hours		45,000	Invited Artists
Local Artists		35,000	Local Artists
Venue Hire Community Hall Kitchen and Bar area and storage Mossman Shire Hall and Rex Smeal Park 16 th - Oct 1st	Douglas Shire	9,560	Douglas Shire Council
Advertising	Douglas Shire Council Port Douglas, Daintree Tourism/ PDDT Local Business shop fronts. Environmental Organisations	15,000	Tara Bennett DSC and Local Businesses
Found Objects artists supplies 10 bags @ \$25 each	Tangaroa Blue	250	Tangaroa Blue
Volunteer Social Media Setup 480hours@\$20 hr	Individuals Rosey Cummings Instagram Stephanie Milne Facebook	9,600	
Design for: Exhibition Brochures, Poster and DL Flyers and signage	Jill Chism and Tim Ellis	3,400	Jill Chism
Volunteers over 10 days of exhibition 20 @ \$33 hr for sitting exhibition = 160hrs 20 works supervised 10 days @ 8hrs day for 10 volunteers 800hrs Helping artists with setup and demount over 5 days @ 8hr days for 10 volunteers 400 hrs TOTAL HRS 1360	Port Douglas Artists and Douglas Shire locals.	44,880	Douglas Shire Residents
Equipment Hire E.g. ladders drills as required	Provided by Artists	2,000	
	TOTAL INKIND \$	268,135	

CRT 2021 PROPOSED BUDGET

These costs are based on the actual and in-kind costs of CRT 2019, allowing for a modest increase associated with cost of living increases, the increase in the size and scope of CRT as it evolves and a real increase in areas that were seriously underfunded in 2019. For example, infrastructure, printing and HR time and commitment.

INCOME SOURCE	AMOUNT \$	ITEM/S	SUPPLIER	ITEM/S DETAIL	AMOUNT ITEMS \$	AMOUNT TOTAL \$
		Human Resource roles				
		Curator	Jill Chism		35,040	
		Coordinator: Administration & Coordination – includes evaluation and infrastructure responsibilities OH & S, Risk reduction			22,000	
		Volunteer Coordinator			19,200	
		Marketing and Social Media Coordinator: which includes Media Liaison			18,960	
TOTAL HR COSTS					95,200	95,200
EQUIPMENT						
<i>No additional equipment identified for CRT 2021</i>						-
TOTAL EQUIPMENT COSTS						-
INVITED ARTIST PAYMENT						
RASN, Corporate and private donation, funding grants		Development and delivery of CRT artwork – may include artist travel and accommodation for installation and demount	30 invited local regional and national artists		30 @ \$5,000 each	150,000
Local artists payment supported through RADF grants		Development and delivery of CRT artwork	10 local artists		10 @ \$3,000 each	30,000
ARTIST PAYMENT TOTAL COST						180,000
PL INSURANCE COSTS						

		Public Liability Insurance	Joe Vella Insurance Brokers	PL insurance ; UW levy, GST, Stamp Duty, Broker Fee		2,000.00
		Voluntary Workers Insurance	Joe Vella Insurance Brokers	Insurance , UW levy, GST, Stamp Duty, Broker Fee		1,000.00
		TOTAL PL INSURANCE COST				3,000.00
		EQUIPMENT INSURANCE				
		? PDA INC – annual fee	Joe Vella Insurance Brokers	Insurance ; UW levy, GST, Stamp Duty, Broker Fee		800.00
		TOTAL EQUIPMENT INSURANCE INCOME/COST				800.00
		PRINTING; SIGNAGE & PUBLICITY				
		Corflute Artist statements	Lotsa PTY LTD			200.00
		Corflute advertising posters	Lotsa PTY LTD	30 + GST		450.00
		A3 posters	Lotsa PTY LTD	100 + GST		100.00
		Catalogue	Lotsa PTY LTD	1000 + GST		700.00
		Catalogue event insert	Lotsa PTY LTD	1000 +GST		300.00
		DL Flyers	Lotsa PTY LTD	1000 + GST		300.00
		Banners				1000.00
		Multimedia smartphone applications				1000.00
		TOTAL PRINTING /SIGNAGE				4,500.00

/PUBLICITY COSTS						
INFRASTRUCTURE						
		20 Plinths – Purchase or hire		3,500		3,500.00
		6 Digital screens - hire		3,500		3,500.00
		Clipboards	Office works	5 @ 5.00		25.00
		Solar Lights	Bunnings	20 @ 35.00		700.00
		Spiral notebook - visitors	Prices Plus	2 @ 7.00		14.00
		Foamcore	Office Works			70.00
		Artist signage – for additional signs due to increased number of artworks	Bunnings	Star Pickets, Paint, screws, long and short wooden stakes		500.00
		Ply; artist signage	Markham's Timber	Ply		100.00
		Exhibition materials & USB sticks	Coles, Oxlades	Security for storage cage & USB sticks, Bluetak, Tape, tacks, pins etc		150.00
		Postage	Australia Post	Artist return post		100.00
TOTAL INCIDENTALS FUNDING/COST						8,659.00
T SHIRTS – BRANDING & VOLUNTEERS						
		T shirts	Target or similar	70 T shirts @ \$10 each	700.00	700.00
		Printing T shirts	TS PRINT & EMBROIDERER	Print per Tee; Set up fee +GST		850.00
TOTAL T SHIRT COST						1,550.00

TOTAL OVERALL CRT 2019 COST						293,709
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CRT 2021 ANTICIPATED RUNNING COSTS (IN KIND)

ITEM	SUPPLIER	COST \$
Administrator, Curator	Administrator, Curator	100,000
Patron	Patron	20,000
Funding and partner development	Funding and partner development role	20,000
Media and publicity role	Media and publicity role	15,000
Infrastructure, exhibition development and support, multimedia support, light installation and projection setup and delivery, Mossman site coordination	Port Douglas Artists; CRT team members	40,000
Invited Artists In-kind Hours	Invited Artists	50,000
Local Artists	Local Artists	35,000
Venue Hire Community Hall Kitchen and Bar area and storage Mossman Shire Hall and Rex Smeal Park 16 th - Oct 1st	Douglas Shire Council	12,000
Advertising	Douglas Shire Council Port Douglas, Daintree Tourism/ PDDT Local Business shop fronts. Environmental Organisations	20,000
Found Objects artists supplies	Tangaroa Blue	500
Volunteer Coordination Social Media	Individuals	9,600
Design for: Exhibition Brochures, Poster and DL Flyers and signage	Jill Chism and Tim Ellis	4,000
Volunteers - 100	Port Douglas Artists, invited artists and Douglas Shire locals	60,000
Equipment Hire; E.g. ladders drills as required	Provided by Artists	2,000
	TOTAL INKIND \$	388,100

Economic Impact to the Douglas Shire and FQN Region

There is a growing understanding globally that Arts and Culture make a significant economic contribution to a community. UNESCO's recently developed (Cultural Times –The First Global Map of culture and creative industries) is a set of guidelines on how to measure and compile statistics about the economic contributions of cultural industries. Its findings highlight the multi layered economic value of creative industries worldwide.

https://en.unesco.org/creativity/sites/creativity/files/cultural_times_the_first_gl

[obal map of cultural and creative industries.pdf](#) Australia is highlighted on page (38-39) of this report.

In summary, the key areas that related to CRT include:

Employment

CRT 2019 employed 32 artists from Douglas Shire and regional QLD to create and install environmental artwork at specific nominated sites. It is envisaged that CRT 2021 will employ at least 40 artists.

The 32 artists were comprised of 12 invited artists who have an established environmental art practice, along with another 20 emerging and established local, regional and Australian artists who were keen to develop a practice in this area. The curatorial approach included peer support, which further developed the skills of participating artists. This developmental approach will continue in CRT 2021.

Provision of materials, ancillary services including security will provide further local and regional employment. As it grows and develops, it is envisaged that CRT will attract more visitors to the Douglas Shire region, which will have a flow through effect on tourism and hospitality services.

The CRT 2019 evaluation did not include economic benefits. This will be integral to the CRT 2021 evaluation as business partners will want to have the value of their contribution clearly articulated.

Volunteers

It is anticipated that CRT 2021 will require approximately 100 volunteers who will be involved in assisting with setting up and de mounting artworks, talking about the artworks with viewers and assisting the public to experience the depth and breadth of CRT. These opportunities for community participation, connectedness, learning about environmental art and issues are all well demonstrated to be integral to community cohesiveness and sense of belonging and pride.

Education

CRT 2021 will also provide access for local environmental groups and other festival partners to connect with the wider audience so they can educate viewers to about their organisations and the issues and activities they undertake.

CRT 2021 also plans to engage with local primary and secondary schools as an education and information event. Teachers and parents will be encouraged to attend and use the opportunity to extend and stimulate children's experience and understanding of both the environment and artistic practice over the three weeks of the festival.

Intrinsic values –

CRT plans to always entertain, delight, inspire, educate by raising awareness and stimulating both artists and the community to participate.

Social Capital-well being

There is considerable evidence that participation in the arts both as a viewer or as an artist engaging in an art activity increases wellbeing. Art commands the direction of the right-hand side of the brain, which is scientifically understood to influence our creative capacities.

<https://bmcpublichealth.biomedcentral.com/articles/10.1186/s12889-015-2672-7>

<https://www.theguardian.com/healthcare-network/2017/oct/11/contribution-arts-make-health-wellbeing>

Digital Economy

CRT will be using multiple social media platforms that have the capacity to reach thousands of people globally. These platforms can provide opportunities to increase the festival's visibility and stimulate funding and other non-financial support. Statistics will be helpful here, for instance with the recording of Hits and visits to the CRT website: calloftherunningtide.com.au

Cultural Tourism

Tourism has changed significantly over the past decade with strong evidence that many tourists are becoming more sophisticated. 'Destination tourism' is becoming increasingly important where there is a cultural and or environmental element to the destination. Environmental issues are on the Global agenda and more people are seeking a connection with the natural world. The combination of the unique beauty of North Queensland and Creative Cultural input is powerful. It provides an opportunity to provide a creative forum that highlights issues such as climate change, coral bleaching, ocean acidification, preservation of the rainforest, waste and disappearing land and marine animals and insect populations. CRT aims to encourage people to engage with natural environments and particularly the significant natural ecosystems within the Douglas Shire.

In 2018, the Douglas Shire was recognised as the only Australian entry in the 'Global Top 100 Sustainable Destinations' of the world. sustainabletop100.org. It should be noted that tourists expand the population of the Douglas Shire by 3 times to visit the many protected ecosystems, including Mossman Gorge, Daintree Rainforest and the Great Barrier Reef.

Arts related tourism is also growing and research about its value for regional communities especially, is emerging: *"The Australia Council and Tourism Research Australia found that Australians are taking more arts-focused day trips and overnight stays. In 2018 a total of 25.7 million arts trips were taken domestically, according to the report. It also found art-related day trips increased by 60 per cent between 2009 and 2018, while overnight arts trips grew by 71 per cent during the same period. Australia Council chief executive Adrian Collette said more domestic tourists attended arts than organised sports, amusement parks or wineries. "When they go into the regions, about 43 per cent of them go to galleries, go to concerts, go to museums – that compares to around 13 per cent who are visiting wineries or organised sports events." He said arts travellers were also "high value" tourists who spend more money and stay longer. "The estimated spend is around \$16 billion a year so it's very significant and nearly half of those 26 million trips are going into the regions. "If we see the dramatic dip in international tourism that we are expecting then that's going to have a significant effect on visitors and economies." In 2018, the average amount spent on an overnight arts trip was \$1,068 – nearly \$400 more than the overall average overnight spend."* ABC News website February 2020

In Summary

CRT is strongly aligned with the intentions of the Douglas Shire in both its recently created Arts Strategy and in terms of the Douglas Shire Councils wider policies of Environmental care, preservation and restoration. In the DSC 'Arts Strategy' (2017 – 2021), it has also been identified that there is a 'lack of a cultural presence and Public Art in the Douglas Shire.

Approximately 5000 people viewed CRT 2019 over a 10-day period and evaluation responses highlighted the positive benefits for the shire in terms of a quality art event combined with highly relevant topical and engaging environmental messages. There were many requests that CRT be repeated, and it was evident from viewer's responses that the event provided a valued depth to cultural events in the shire. There was overwhelming support and positive feedback from the local community and tourists.

Section 14 – Timelines

Milestones in preparation for 2021 (from July 2020)

- Grant applications
- Appointments

Grant applications (from July) for 2021: Government Funding

The following chart details possible grant submissions for CRT2021

Source	Brief Criteria <i>See more details in Projected budget in Section 13a)</i>	Opening dates	Closing dates	Amount available \$
Festivals Australia	Regional artists, arts workers, and organisations can apply for arts and cultural projects that encourage community participation and audience engagement from people living in regional and remote communities in a festival or community celebration.	September 2020 24 Feb 2021	October 2020 March 2021 For projects starting July 1	70,000
Queens- Land Arts Showcase Program (QASP) Arts Impact	Supporting vibrant and accessible arts and cultural experiences for Queensland by individuals, organisations or collectives: Supports initiatives that drive cultural tourism and/or activates existing community and cultural infrastructure.	May be submitted at any time	At least 16 weeks prior to the activity start date	Up to \$60,000
Regional Arts Fund - RAF	Australian Government initiative to benefit regional and remote arts practitioners, arts workers, audiences and communities through Community Project Grants and Quick Response Grants. Flying Arts Alliance Inc administers the Fund. For projects commencing on or after 1 July 2021 COMMUNITY PROJECT GRANTS provide major funding for projects involving regional artists that have a public outcome, and significantly engage the community in which they are based.	Opens: January 2021	Closes: End February 2021	Up to \$30,000
RADF	CRT Team members and Participating local artists encouraged to apply through the local RADF program, jointly auspiced by Arts Queensland and Douglas Shire Council	Opens: Feb 2021	Closes: Mar 2021	Up to \$5,000 for each applicant

Appointments

Timeframes for appointment and duties of a Curator

Task	Start	Complete
Appoint Curator	July 2020	ongoing
General Duties	July 2020	March 2021
Retrospective CRT 2019 exhibition at NCA	March 2021	April 2021
CRT 2021 Curating	April 2021	September 2021
2020 2-day workshops x 2 plus prep	June 2020	August 2020
TOTAL		

Timeframes for appointment of a Co-ordinator

Task	Commence	Complete
Appoint Coordinator	July 2020	ongoing
Duties as described in Position description in section 6.	July 2020	November 2021
TOTAL		

Timeframes for appointment of a Volunteer Coordinator

Task	Start	Complete
Appoint Volunteer Coordinator	April 2021	October 2021
Duties as described in Position description	April 2021	August 2021
Duties as described in Position description in section 6.	August 2021	October 2021
TOTAL		

Timeframes for appointment of a Marketing and Social

Media Specialist

Task	Commence	Complete
Appoint Marketing and social media specialist	October 2020	November 2020
Create media guidelines; logo consistency; marketing plan	October 2020	February 2021
Duties as described in Position description in section 6.	February 2021	October 2021
TOTAL		

As it become clear in regard to the structure and timeframe of the CRT 2021 festival, a time frame will need to be devised for the practicalities of artists statements and submission of work (Curator), Volunteer selection (for a physical

festival by the Volunteers Co-ordinator), exhibition and site-specific practicalities and construction (Co-ordinator) and installation of artists work (Curator), signage and briefings (Marketing Coordinator). The festival media package includes posters, brochures, a catalogue with maps and schedules for events and activities in Port Douglas and Mossman (Co-ordinator and Marketing Co-ordinator).

Timelines need to be flexible and updated on a constant basis. (Examples are with recovery grants and activities following a crisis – The role of the arts in recovery).

Section 15 – Infrastructure

CRT 2019 has provided the team with knowledge about what is required in terms of the necessary structural and infrastructure components for CRT. It is important to note that CRT has the strong support of DSC, who have made generous in-kind contributions through infrastructure and staff support.

The following infrastructure components have been identified:

- Venues
- Gallery Furniture and equipment
- Catalogues Signage; exhibition navigation
- Event signage
- Lighting
- Security
- Public Liability
- Risk Assessment
- Occupational Health and Safety

Venues include The Port Douglas Community Hall and grounds, Mossman Shire Hall, Rex Smeal Park, the Flagstaff Hill Walk and nominated projection sites in Port Douglas. These venues were offered in-kind for CRT 2019 by Douglas Shire Council. The waived commercial cost the hire of these sites was \$9,560 for CRT 2019. Further sites may be sought for CRT 2021 to bridge the gap between the Port Douglas Community Hall and Rex Smeal Park and extend the outdoor exhibition space. Additional costs will be incurred if the Sugar Wharf and Dixies Shed are included as possible venues.

Douglas Shire Council has its own Public Liability Insurance for the venues, but CRT requires Public Liability and insurances for its artists and performers and the visiting public.

CRT 2021 Infrastructure requirements

Gallery furniture/equipment:

- CRT 2019 was provided with in-kind lending of 20 plinths and four multimedia digital screens from NorthSite Contemporary Arts (formerly KickArts), Cairns.
- CRT 2021 will be required to purchase or hire approximately 20 plinths at an approximate cost of \$5,000.
- CRT 2021 will require digital screens for video display (These will need to be purchased or hired).

As previously described, Port Douglas Artists already has a high calibre outdoor data projector and DSLR Camera from CRT 2019, which will be utilized during CRT 2021. The curator is responsible for determining the gallery and exhibition requirements.

Catalogues

CRT 2019 created and produced an A3 4-page printed catalogue. This was well received and provided additional information for visitors about CRT, its partners and sponsors, curatorial intent and direction, the artists and a map of the event.

As this is a component of curating, marketing and publicity, decisions about whether this is paper based or digital and how it needs to articulate with the CRT website need to be considered. Decisions regarding catalogues will be the responsibility of the team.

Signage

Artwork signage is a critical component of infrastructure for both the indoor and outdoor exhibition areas. Artwork descriptions and artist statements are integral to the visitor experience and the development of a deeper understanding of the intent of the artist and the messages they are conveying. During CRT 2019 foam-core printed signage was used for art exhibited indoors. Outdoor signage was constructed from painted wood, corflute and pickets. In the interest of environmental impact and sustainability, these signs could be reused for CRT 2021 but will need maintenance and possible additional signs for the expanded number of outdoor works.

CRT has an environmental commitment to reducing its use of paper and printing. The CRT 2021 team plan to investigate digital modalities for artwork signage as well as visitor navigation around and between the sites. A paper brochure and map were used in 2019, which had some limitations in terms of distribution and visitors to the region working out where things were. The accelerating use of

technology and high user uptake of mobile devices would see this as a viable alternative.

Any use of digital platforms would need to ensure that issues such as use-ability, accessibility and language were addressed. Cost to CRT may also be a significant factor. An advantage of digital technology is that there could be an inbuilt evaluation component where visitors could be invited to provide a brief rating/comment as they view artwork. Digital technology could also play a role in informing the public about programming and when and where artworks and/or activities occur. It will be more responsive to last minute changes than printed materials. Investigation and costing of this strategy would be the responsibility of the Coordinator and Media and Marketing roles as well as other team members.

Event Signage

This is another crucial component of the event and, due to lack of funds, was somewhat lacking during CRT 2019. Douglas Shire Council is in the process of installing specialist banner signage along main Port Douglas and Mossman roads. This will be utilised to publicize CRT 2021. Other event signage requires careful consideration and budgeting to ensure the community and visitors are well informed. This is the responsibility of the Marketing and Media roles as well as the Coordinator and Curator.

Outdoor Sculpture Lighting

Because these sculptures are accessible at all hours, the visitor and viewing experience will alter at different times. It is important that that outdoor sculptures are appropriately lit. CRT 2019 purchased five very effective solar spotlights for this purpose. CRT 2021 would need 20 more of these lights at a cost of \$35 each; total \$700.

Security

CRT 2019 included after hours security in some of the grant applications written earlier last year. As none of these were successful there was no security budget. We were very pleased that none of the artworks were damaged in any way and that the community provided such respect. Security will be considered for CRT 2021 but, as it is a such a significant cost, the team may decide to direct resources elsewhere. Security will be included in the risk assessment.

Public Liability

Public Liability for the ten-day event in 2019 was funded by Port Douglas Arts and two anonymous local donors. These costs of \$2373.25 will likely increase as the event grows. In the artists contracts they were asked to sign a disclaimer

and accept responsibility for their work and their involvement in the hanging of it.¹²

CRT 2021 will require Public Liability for a longer time frame, which will increase the Public Liability cost (of \$1,636 in 2019).

Douglas Shire Council has offered further support for this project, by financing the writing of this document in evidence of their ongoing commitment to CRT 2021 and beyond. The CRT Team, artists and workshop conveners would be expected to be covered by their own insurances including Public Liability.

Risk Assessment

Risk assessment and reduction is an important element of CRT. It ensures the safety and viability of the event and provides protection for CRT personnel and the general public. The CRT team was required to develop a risk assessment tool for DSC in 2019 as a condition of receiving an Event Funding grant. This example (below) or similar would be used to examine and develop responses to any risk during CRT 2021. The Coordinator will be responsible for its completion.

Determine Risk Score ¹³

Occupational Health and Safety

OH&S is of primary importance when artists are involved in art making, and exhibition installation and demount processes. This is also vital for volunteers and people in any performance events. All personnel involved in CRT 2021 will be required to attend an OH& S briefing by the Arts and Cultural Officer of the Douglas Shire Council or appropriate team member before undertaking any CRT related activity. The CRT team will also undertake consideration of OH&S issues when developing all aspects of CRT 2021. Artists are expected to have their own personal insurances and CRT 2021 will have public liability insurance as discussed. CRT is working with DSC Workplace Health and Safety Team for the event.

In addition, artists need to follow OHS guidelines whilst in the creative development process, and finished works need to be adequately structured so are safe when displayed in public areas.

Section 16 – Acknowledgements

This Operational and Strategic Plan and the creation of a website, www.calloftherunningtide.com.au were made possible through funding by

¹² See Artist Disclaimer (Proforma) in Appendix

¹³ See Risk Assessment Templates in Appendix

Douglas Shire Council through its 'Council Grants Program – Major Grant Fund' awarded in January 2020.

The document gratefully acknowledges the writers; Jill Chism, Curator; Rosey Cummings, Co-ordinator; and Barbara Malarski, Writer and Consultant. The website was created by Alice Royster.

It is acknowledged that these individuals gave numerous in-kind hours in addition to the payment received through the Major Grant from Douglas Shire Council mentioned above.

In the writing of CRT OSP, the writers would like to acknowledge the valuable contribution and support of Douglas Shire Council staff members: Tim Ellis, Arts & Culture Officer, and Helen Coulthard, Grants Officer.

Section 17 – Summary & Recommendations

The CRT OSP is meant as a working document and guide for the CRT Operational team for the CRT 2020-2021 Festival and beyond.

Written primarily before the outbreak of the global pandemic in 2020, the document and CRT Team have taken into account that changes may occur as the full ramifications of this significant global change is realized.

Recommendations for CRT Strategic and Operational Plan:

Following the acquittal of the current DSC Major Grant and the induction of the new local Council, in April 2020, CRT will then seek continual support from DSC for in-going financial and in-kind commitments. To strengthen the partnership between CRT and DSC, CRT will present the festival O&SP to the new Mayor and Councilors.

Formal endorsement of the CRT Festival will be sought in the form of a 3-year Resource and Performance Agreement (RPA) with DSC.

Formal endorsement of the event and its ongoing support via a Resource and Performance Agreement (RPA) will be applied for in 2020.

The RPA will be applied for in July 2020, for:

- Venue support
- Human Resource involvement
- Publicity & Marketing assistance
- An annual allocation of funding.

APPENDIX**CRT 2021 - Artists Expression of Interest Form****Artists Expression on Interest Form for CRT Festival****September 2021**

Please note that the CRT Team organising the next festival are open to a new structure and approach for CRT2021, given the significant and current local and global changes and its development.

We are open to Expressions of Interest from Emerging and Experienced Artists.

Experience with Environmental Art Processes and/or Media Based Art Practices are desirable but not essential.

If you have had no or very minimal experience in the above approaches to art, we welcome you to attend our Environmental Art Workshops prior to the event.

The Following needs to be included in your submission:

Name

Home Address, Email and Phone Number

A one page CV and a paragraph (250 words) stating your history as an artist and any experience you may have with Environmental Art Processes and/or Media and Light Based Art Practices.

A paragraph (250 words) stating what attracts you to being part of the festival and a possible theme, if you already have an idea.

10 images of completed work, (which could include digital drawings) or samples of videos or light works if you are a media based or light artist.

Please Submit your EOI to the curator, Jill Chism by email at jillchism8@gmail.com. EOI's will close on April 2021

Artist Disclaimer (Proforma)

Please sign this form and return by email to Jill Chism: Curator, *Call of the Running Tide*

I fully accept that *Call of the Running Tide* environmental sculpture and multimedia event has no responsibility for any damage to my art works during the transit, installation, exhibition and demount periods.

I understand that *Call of the Running Tide* organisers and volunteers will do all they can to ensure that my art works are kept safe and free from harm during the transit, installation, exhibition and demount periods but that, at times, those that are exhibited outside the Port Douglas Community Centre will be left unattended.

Name _____

Signature _____

Volunteer Expression of Interest Form

**Please note that this is not necessarily the final form as the nature of the festival may change due to the outcomes from the global pandemic.*



Welcome to the CRT 2021 Festival Volunteer Registration Page.

In September 2021 The Douglas Shire (in Mossman and Port Douglas) will be hosting the Call of the Running Tide Environmental Sculpture and Multimedia Festival for 2021.

If you would like to join the volunteer team for 2021 please complete the form below. We will review your application and we will be in touch by September 2020.

Volunteer First and Last Name:

Primary Phone number:

Email:

Volunteer Address:

City/Town, State and Post Code:

Emergency Contact Number:

T Shirt Size: XS, S, M, XL XXL, XXXL

Why are you interested in volunteering at CRT 2021? (max 100 words)

How did you hear about us?

Will you be available for at least (2) shifts of 3 to 4 hours duration?

(Terms and conditions will be sent out once your participation is confirmed).

Please note that while the CRT Team organising the next festival are hopeful of having a festival in specific sites in the Douglas Shire, there may be a need to rethink the structure and approach for CRT2021, given current global changes and developments. We will inform participants in the festival well beforehand should that be the case.

CRT 2019 – Feedback and Evaluation Report

Attendance at CRT Festival 2019:

Call of the Running Tide – Rex Smeal Park numerical running sheet – Number of people viewing sculptures between 9am to 5pm

Time	Saturda y 21	Sunda y 22	Monda y 23	Tuesda y 24	Wednesda y 25	Thursda y 26	Frída y 27	Saturda y 28	Sunda y 29	TOTAL
										L

9am-1pm	96	325	328	97	207	103	106	150	604	2016
1pm-5pm	50	150	96	125	40	105	73	106	165	910
TOTAL	146	475	424	222	247	208	179	256	769	2926

- 1.
2. **Call of the Running Tide – Port Douglas Community Hall numerical running sheet – Number of people viewing artworks between 10am to 5pm**

Time	Friday 20	Saturday 21	Sunday 22	Monday 23	Tuesday 24	Wednesday 25	Thursday 26	Friday 27	Saturday 28	Sunday 29	TOTAL
10am-1.30pm		40	62	34	30	50	21	37	81	100	455
1.30pm-5pm	Opening 6-8pm 250	40	47	30	30	44	30	32	25	51	329
TOTAL	250	80	109	64	60	94	21	69	106	151	1004

Total viewing artworks between while volunteers observing 9am-5pm – 3,930 people. This does not include people viewing the outdoor sculptures outside these times or the people viewing the sculpture at the northern end of Four Mile Beach or near Little cove at the beginning/end of the Flagstaff Hill walk.

Artists Evaluation form from CRT 2019



Call of the Running Tide Environmental Sculpture and Multimedia Event: Collated Artist Evaluations; 15 respondents out of 26 participating artists – 57%.

Artists were emailed an evaluation survey to complete and email it back. They were asked to post it if they wished to remain anonymous. No postal versions were received. Thirteen artists elected to put their name on the survey, two did not include their name.

The artists were asked to circle their response to each of the following statements with 5 being the most and 1 being the least favourable. They were also invited to make additional comments.

1. I was pleased to be able to participate in Call of the Running Tide.

15 respondents rated this question as a 5 – 100%

- It was a complete buzz to involved in this amazing community event – to make new contacts and importantly be able to make a creative comment on environmental issues

- I was honoured to be part of the event
- Great opportunity
- Good opportunity to raise the issues
- I enjoyed being part of this event. And exploring Port Douglas, which I have only visited a few times. Looking at all the different environments within a short walk
- I was honoured to be invited to participate.
- It has been an awesome learning experience – a chance to test myself in a completely different artistic environment and to explore new ways of working and thinking
- This event gave me an opportunity to extend my environmental art practice and closely research issues relevant to the environmental impact on ecosystems in this region. I am concerned about the issues of coral bleaching including how the reef is affected by climate change and also by issues created by consumption and thereby the volumes of marine waste and problems created by landfill

2. I felt well informed about the processes and structure of the project.

11 respondents rated this question as a 5 – 73%

4 respondents rated this question as a 4 – 26%

- The CRT team – Jill, Rosey and Tim maintained ongoing support, checked in regularly with artists regarding progress, provided regular updates and information. They were accessible, encouraging and put in a huge effort collectively and individually to ensure the success of the event.
- Yes, either emails or meetings throughout the process
- The expectations of me were clear and well communicated
- As I started after/after than most of the artists I felt a little overwhelmed but gained my feet quickly with Jill and Rosey's support
- Knowing Rosie and Jill's work and already working with beach rubbish I understood what was wanted for this exhibition
- I appreciated the effort put in to apply for grant support
- Yes, but the final exhibition layout and the extent of the works was still a surprise
- The project was validated through a community evaluation process through a number of workshops where local artists such as me were given an opportunity to understand current environmental art practices within the mediums of sculpture, site- specific installation and multimedia works and projections. The event was mooted to artists and the public 1.5 years before the actual Call of the Running Tide Event was to take place. I was given ample time to learn new processes and research issues so that my work was fully developed at exhibition stage. I felt the curatorial process was an important aspect of the event as I was given guidance from the time of the workshops to the opening event as required and this made a huge difference to the outcome of my work.

3. I felt supported during the creation of my artwork.

11 respondents rated this question as a 5 – 73%

1 respondent rated this question as a 3 - 6%

1 respondent rated this question as 1 – 6%

- Thank you, Jill, for your input and photographic skills
- Very much so. Jill was available and supportive of me during the process of creating my work/s
- Jill gave me constructive feedback on the progress and my work
- Yes, I felt very supported – emails and text messages were answered promptly – guidance was given freely

- Didn't really need support as was already working in a way that was required by the event.
- The efforts by the organisers to make artists payments was commendable
- I felt very much a part of this project and speaking to other artists and sharing ideas and techniques was a very rewarding experience
- Very well supported – I don't think I have felt so supported in any other artistic endeavour I have undertaken. And not only by Jill, Rosey and Tim but by many other artists and engaged people also
- As above the organisation for CRT involved assistance throughout from a curator. She was extremely helpful at crucial points in the art-making process and importantly I knew that my work would be displayed in a sensitive and informed arrangement for ultimate effect of the art processes and issues I was exploring. The communications through emails, phone-calls and one on one meetings was also vital to the final effect of the event.

4. Please list the elements of your participation you enjoyed most:

- Creating art that I would not normally have created
- Meeting other artists x4
- Conceptual development
- Focused making of the artwork
- Discussions with other artists
- Pride at the gallery opening x2
- Being one of many great artists
- Being able to display my work
- Being able to convey an environmental message
- Being part of a great event
- Being able to challenge myself
- Various people who supplied materials that I used
- Learning from other's expertise
- Being part of a worthwhile dynamic event
- Working with supportive creatives – sharing a theme
- The installation and the opening
- Seeing all the work made by the different artists
- A night in a lovely motel in Port Douglas.
- Meeting new artists and engaging with the public
- Initial workshops
- Research on micro plastic pollution of food
- Working with members of my community to collect beach rubbish and listening to their ideas on my project.
- The task of creating a sculpture from found rubbish was most enjoyable.
- The way my work changed and grew as I found more and more interesting beach rubbish also was very nice.
- I enjoyed the whole event as experienced on the opening weekend: Rex Smeal Park foreshore sculptures, Douglas Shire Hall on opening night.
- My visit was short, but I also checked out the Bamboo installations in Mossman Shire Hall on the Saturday – and took the opportunity to walk through Baral Marrjanga and have breakfast in the Gorge cultural centre. That was a memorable aside.
- The Facebook social media coverage was engaging.
- Meeting the public and other artists
- Listening to different people and organisations talk about environmental issues and art practices at the beginning of the project – this was what really engaged me

- Group work shopping ideas
- Building new relationships with artists and other like-minded people
- Creation of completely new artworks
- Being involved in something that felt connected and worthwhile – it gave me a solid purpose for which to create
- Researching environmental issues and finding out what really motivates me to want to make a difference
- The celebration of culture in a region which has recognised (through the Douglas Shire Arts Strategy) the lack of a cultural presence.
- Being involved in art-making as an effective conveyer for social change.
- Being with other artists of like mind who feel current environmental issues should be shared through art.
- The creative process itself, which takes one in unexpected directions.
- Exploring new processes and materials that I wasn't entirely familiar with.
- Having my work displayed in a sensitive and caring way to best effect.
- The level of professionalism of the whole event and therefore the kudos my work received.
- The fact that the event was held in September during school holidays which meant children could view the artworks with parents and also participate (as with the Bamboo Connect Event in Mossman Shire Hall as another venue for the event.)
- Loved the fact that the event was held over a number of venues and locations.
- Challenging myself with different mediums but working in different ways
- Expressing my concern for the environment
- Working with artists and being part of a whole

5. Please list the elements of your participation you enjoyed least:

- None x 3
- Writing the artists statement due to the changing nature of my work
- The interval (months of uncertainty) about what to create.
- Disappointed that the large scale projections couldn't be achieved, - perhaps larger indoor projection could have been an alternative option
- Small scale monitors allocation was not equal
- This misunderstanding of where to place our work. It all worked out ok in the end but a little more communication about any changes about where to install work. I felt guilty about not wanting to move work when requested as it was almost up but would have happily moved if advised before starting to install. But it all worked out ok.
- Lack of volunteers – too much heavy lifting being done by seniors!!
- Some days I hated working with the plastic, it is broken down easily into small particles that could easily get into one's eyes and lungs
- Trying to find enough plastic shards became a worry to complete my sculpture by the due date.
- It was very disappointing that there was no real opportunity for me to meet and interact with other artists. Those I did meet – were totally by accident and because I made the effort to engage.
- I showed up for the advertised video projection at the Port Douglas Sugar Wharf on Saturday 21 Sept but there was a wedding reception taking place.
- I did not see my artwork contributed for this event in the Facebook coverage, despite the fact that I provided a media image.
- I guess it is a bit of a double-edged sword – I loved exploring new mediums and methods of producing art but at the same time the stress involved with problem solving untried methods and materials was a little extreme. Next time I will endeavour to at least use materials I have worked with before! It was all a fairly steep learning curve.

- Insufficient time allowed for the whole event. I felt the event should have lasted for at least 3 weekends or one month during September.

6. Being involved with *Call of the Running Tide* has enabled me to extend my environmental art practice.

11 respondents rated this question as a 5 – 73%

1 respondent rated this question as a 4 – 6%

1 respondent rated this question as a 3 – 6%

2 respondents rated this question as 3 – 12%

- Would like to continue on this path
- My art frequently has an environmental theme but this experience helped me to further develop that and think more about the materials I use
- I have gained confidence in my abilities and feel energised to keep tackling these themes
- Any chance to exhibit in outside exhibitions or any exhibition extends my practice. Meeting other artists from different regions – even though we are close, always reinforces there are more people in the area that think the same.
- Environmental art is an area that I have had very few opportunities to produce work for, however I am very interested in this concept and by creating a sculpture for this event I feel that I have established the groundwork to further advance my studies and art practice.
- I have learnt much about the materials I worked with
- I also learnt that it is OK to let your piece evolve – it does not necessarily end up as first envisaged
- When you rely on yourself things are easier to complete – e.g. my photo piece – I had to rely on the expertise of others – printer/IT person/ support with hanging
- I learnt that you need to consider the engineering side of your art – particularly with assembly – not only the artistic side
- Learnt that it is great to work alongside other artists – Rosey, Jill and Anna
- It started my environmental art practice – which I hope to continue
- As an experienced Environmental artist, I have already created work across a number of significant Environmental events along the Queensland seaboard. But every new work or installation involves new research and new creative solutions. I consider this a vital aspect of my continuing practice as an artist.
- Potentially yes but not sure how – it has made me think a lot about my art practice.

7. I plan to continue to develop the issues raised by my involvement with *Call of the Running Tide* into my art practice.

11 respondents rated this question as a 5 – 73%

1 respondent rated this question as a 4 – 6%

1 respondent rated this question as a 3 – 6%

2 respondents rated this question as 3 – 12%

- I am deeply concerned about the impact of climate change and plastics on our environment and completely bewildered (enraged) that our current government is refusing to acknowledge the urgent need to address these issues. Artists can play a huge role in drawing attention to this need through their arts practice.

- Not sure how at present but would like to continue on this path and be involved in another environmental art project
- Yes, I will continue to do this
- I am very excited by other projects I know have started
- I have always worked with the issues that Call of the Running tide was emphasising and will continue to do so.
- There are many ideas that others explored that have great appeal to me as an artist. I would like to expand on these ideas adapting and incorporating them into my own works.
- I will definitely continue to explore the issues raised by my involvement with CRT. One of the most enjoyable parts of the process was the research and I feel the more I explore what is happening around me environmentally, the more I want to share this information. I think CRT will be a critical platform for this.
- I find that creating new work always leads to further ideas and sub-sequential artworks. So, this event has been pivotal in manifesting a whole new series of work from the 2 major works I created around marine debris and coral bleaching.
- Yes, I can definitely see this happening into the future

8. I support *Call of the Running Tide* becoming a biennial event for the Douglas Shire.

15 respondents rated this question as a 5 – 100%

- Absolutely x2
- To draw attention to the environmental issues and to spark discussion/change and draw awareness
- It is the most exciting contemporary exhibition/event I have seen in Port Douglas which has needed infusion of a leading edge for the last 10 years – which is as long as I have lived here!
- Good drawcard for tourists
- If it has biennial status it will draw artists from across Australia
- It would be great to see more events in the far north
- I think it was a great event for Port Douglas to be involved in. As I said previously the area where we can exhibit are very diverse. Mangrove, beach, fringing beach vegetation, rocks, vine thicket, grassy park with sea background and then of course inside the community hall
- I feel that the event was of a very high standard and one that should continue to grow and become a major art event in Douglas Shire, perhaps attracting artists from throughout Australia and perhaps overseas.
- Definitely biennial - annually would be too much, but as a regular event I can see it growing to become a really important event on the Douglas Shire calendar – one that will attract interstate and international artists and tourists who come specifically for the event – like sculpture by the sea on other states.
- It is an essential event for this region because of the above mentioned ‘lack of a cultural presence’ as outlined in the DSC Arts Strategy. It is also essential because there is significant evidence to show that cultural events are highly effective in creating awareness of social (and environmental) issues. Art is a conveyor for change. I have had feedback from viewers who have mentioned personal; and work related strategies they are putting in place as a result of going to the CRT event.
- I think this is a very worthwhile event for Douglas Shire

9. I would be happy to be involved in future *Call of the Running Tide* events.

15 respondents rated this question as a 5 – 100%

- Yes – very happy to be involved in the future x3
- I would be interested in being part of it again in 2021 but also to hear what workshops you are running in 2020 and maybe get involved or run one down here in Townsville with the potential of involving more artists a little further afield.
- I would like to participate as an artist in future Call of the Running Tide events and would also happily take on board some duties in the successful production of any future event.
- The scale and variety of environmental art was impressive.
- It is a significant event in terms of the high quality of the presented art.
- I noted also the overwhelmingly positive feedback as to the significant impact the event has on the Douglas Shire Region.

Are there any further comments you would like to make?

- I felt that this environmental sculpture event was a big positive for Port Douglas
- Lovely to see so many locals being involved and artists around at the various locations
- The event will only grow and become a major drawcard for Port Douglas
- I feel we need permanent sculptures in Port Douglas and I would love to be involved
- It was good to have the opportunity to participate and to develop my ideas to fruition and to have financial support in doing so
- Great event and was happy to be included which meant I got to go to Port Douglas and see what other artists put up.
- For this I worked with Lynnette Griffiths and we have worked together for a few years and so we were both happy to continue to work together for this event.
- I greatly enjoyed being part of this event, it has been rewarding to me both as an artist and as a citizen of the world making a stand against the pollution of our oceans.
- I learnt we need to put more thought into advertising the next CRT – Looking forward to brainstorming that!
- I would like to acknowledge the mammoth effort that Jill, Rosey and Tim put into making CRT not only a reality but a huge success. On top of that you managed to produce their own artwork for inclusion! Thank you to you, all the artists involved, and the many others who contributed their time, effort, money and creativity to this project. I feel privileged to have been part of it and am looking forward to the next one.
- My enthusiasm and support for CRT is obvious from my perfect scorecard
- The only thing I would add is that while Jill, Rosey and Tim did a great job I felt the demands on them were huge and no doubt extremely stressful. So, for the next time I would suggest a larger organisational team, - or perhaps sharing some of the curatorial/organisational aspects. Also, the exhibition “sitting” needs to be done by everyone who is involved.
- Congratulations to Jill and Rosey for getting this big event off the ground. Big picture vision and great thinking
- It is a wonderful way for artists to share their concerns about the environment and hopefully make a difference.

Partner Evaluation Forms



Call of the Running Tide Environmental Sculpture and Multimedia Event: Collated Partner-Supporter Evaluation – 2 responses received from 2 potential respondents - 40%

This survey was emailed to Call of the Running Tide partners/supporters. They were asked to complete it and return it by email. They were also asked to circle their response to each of the following statements with 5 being the most and 1 being the least favourable and invited to make additional comments.

1. I was pleased to be able to support *Call of the Running Tide*.

2 respondents rated this response as a 5 – 100%

- The Douglas Shire Council CEO and Mayor have expressed their admiration for the inaugural event and hope to continue supporting the event in future years as an ongoing arts activity.

2. I felt well informed about the development of the event.

2 respondents rated this response as a 5 – 100%

3. I felt well informed and clear about the expectations of me/my organisation.

2 respondents rated this response as a 5 – 100%

- It was felt that there was some expectation for Council to provide equipment and infrastructure services beyond the in-kind agreement

4. Please list the elements of your involvement you enjoyed most:

- Enjoyed seeing everyone come together on a single and global issue, and through art we can express our concerns and responses
- Feedback from visitors – the important message being received loud and clear!

5. Please list the elements of your involvement you enjoyed least:

- Lack of volunteer support
- NA

6. Being involved with *Call of the Running Tide* has enabled me to learn more about environmental art practice.

1 respondent rated this response as a 5 – 50%

1 respondent rated this response as a 5 – 50%

7. I plan to continue to think about the issues raised by my involvement with *Call of the Running Tide*.

1 respondent rated this response as a 5 – 50%

1 respondent rated this response as a 5 – 50%

8. I support *Call of the Running Tide* becoming a biennial event for the Douglas Shire.

2 respondents rated this response as a 5 – 100%

9. I would be happy to be involved in future *Call of the Running Tide* events.

2 respondents rated this response as a 5 – 100%

Are there any further comments you would like to make?

- The partnering with Colour My Song and Bamboo Connect expanded the events capacity
- Thanks so much for having Tangaroa Blue there for the running of the tide launch event, it was particularly fantastic and quite interesting for me to see what's created out of some of the items we collect from remote coastlines - the displays were beautiful, the exhibit was fantastic and the launch event ran smoothly - I had a great time and personally it was so good to be involved in something different and supporting the amazing artwork that reusing materials affecting our environment.
- Was lovely meeting you and Jill and looking forward to many more future encounters!

Volunteer Evaluation Forms



Call of the Running Tide Environmental Sculpture and Multimedia Event: Collated Volunteer Evaluation; 14 respondents out of 19 volunteers – 73% response rate

Volunteers were emailed this questionnaire and invited to complete it and email it back or post it if they wished to remain anonymous. No postal versions were received. Eleven volunteers elected to put their name on the survey, three did not include their name.

The volunteers were asked to circle their response to each of the following statements with 5 being the most and 1 being the least favourable. They were also invited to make additional comments.

1. I was pleased to be able to participate as a volunteer in *Call of the Running Tide*.

14 respondents provided a rating of 5 – 100%

Comments

- It was good as one of the participating artists to spend time really having a look at other people's work and getting the chance to talk to people about it
- It is always good as an artist to get feedback on your work.
- It was a pleasure to see how the positive and reverential responses from viewers while both volunteering in Rex Smeal Park and in the Community Hall.
- It was obvious that people were both impressed by an event that espoused more care for the environment AND had a very high quality of art including the display of significant large works in terms of size or multiples) in both sites I attended.
- It was very good to meet other volunteers and talk with the public about CRT and the artworks

2. I felt well informed about the procedures.

11 – respondents provided a rating of 5 – 78%

3 respondents provided a rating of - 21%

Comments

- The previous volunteer did explain what was required. I wasn't sure about the displays in foyer. Were they just self-help? As an outsider artist, I didn't know much about those companies.
- Rosey Cummings, Coordinator of CRT had a very clear plan for my role of engaging the public through the presentation of the brochure and offering other information as well as documenting numbers of viewers and comments they might make.
- The use of a comment book was very helpful in the community hall.

3. I understood what the expectations were of me.

10 respondents provided a rating of 5 – 71%

4 respondents provided a rating of 4 – 28%

- It is hard to deal with uncontrolled children. As I was just starting my shift, a kid ran through the chalk pictures and onto the carpet. Diedre found a dustpan and brush. Parents don't apologise.
- My role was very clear and because of the enthusiasm of both locals and visitors to the region for the timeliness and quality of the event
- It was an enjoyable experience for me.

4. I felt supported during the event.

13 respondents provided a rating of 5 – 92%

1 respondent provided a rating of 4 – 7%

- I very much appreciated the managing team's help during the volunteer day.
- It would have been good to have more volunteers and have two of us at the venues

5. In regard to your participation please list the elements you enjoyed most:

- Talking to people about the exhibition/artwork x7
- Receiving such positive feedback/response to the art and CRT from visitors and locals x7

- Hearing people's response to the issues (plastic pollution) being raised by the event and discussing what they thought the solutions might be, or what actions they thought people should be taking x5
- Meeting the public/diverse people x3
- People recognised and enjoyed the quality of work. X3
- I enjoyed the opportunity to quietly look at the artworks – especially after such a busy opening night
- I was given a T Shirt and clearly instructed on what my role was during the times of my volunteer roles. I felt the approach was professional and felt totally supported by the event and at the end of my 'shift' when Rosey came to collect data and ask for feed-back.
- I think the t-shirts were a great idea and definitely helped with approaching people
- The positive response of the viewers to the event, which suggested to me that it was timely to create events around issues effecting the environment.
- The professional curation and presentation of the event overall: from placement of artworks through to details such as brochures, signage, Labelling, including feedback processes.
- The variety of mediums used based around sculpture, installation and multimedia presentations as well as the high quality of each of these.
- The site specific nature of many of the works: (where they were outdoors and responded to specific features as well as the generic nature of the site)
- Great opportunity to meet some of the movers and shakers in the community and to chat with the general public and learn some new things about Port Douglas and its history
- There were a lot of people that were really happy to engage about the artworks, and grateful for being given information
- Gave me a greater awareness of the need to change some of my practices and learn to replace plastic with other more environmentally friendly items
- Meeting the team, new artists and viewing the diversity of works
- Supporting the event
- Being in the Environment

6. In regard to your participation please list the elements you enjoyed least:

- Nil x7
- Having to approach people in the park with information – whilst it was good to be able to move between the art pieces and respond specifically to individual works, people's responses to someone walking up to them was not always welcoming
- Maybe there could be a couple of designated stands that people could man with the information rather than approaching people
- I would be interested in hearing the opinions of other volunteers
- It was difficult to keep check on all the people in the hall. With two doors open, I found it difficult to greet them and give them a program, ask them to make a comment etc. If they came in the back door. From the foyer, a volunteer can't see the other room and exit. I did keep circulating the rooms.
- When in Rex Smeal Park just after mid-day and it was hot and fewer visitors. (But in saying that on most days there was a breeze as Rex Smeal Park is at the mouth of Dickens Inlet.
- When there were less people around the time went slowly

7. Being involved with *Call of the Running Tide* has enabled me to learn more about environmental art practice.

11 respondents provided a rating of 5 – 78%

1 respondent provided a rating of 4 – 7%

1 respondent provided a rating of 3 – 7%

1 respondent provided a rating of 1 – 7%

- I am also an artist so while I knew about the context for and approaches used in current environmental art practice, I was not aware of the information that many artists researched in regard to their specific works. (which insects were in decline for example).
- Yes – that it is often as individual as the artists themselves and they were so creative in their various responses. Also, the notion of site specific is so important
- Already aware

8. Being a volunteer has helped raise my awareness of current environmental issues affecting this region.

11 respondents provided a rating of 5 – 78%

1 respondent provided a rating of 4 – 7%

1 respondent provided a rating of 3 – 7%

1 respondent provided a rating of 1 – 7%

- I was aware but CRT keeps the message alive and provides an opportunity for discussion
- Yes, as above, I feel this was a vital aspect of the event overall. I felt informed and the event has given me options about what I can do as a citizen to make a difference
- Already quite aware but helped me to focus my thoughts and knowledge
- Already aware

9. I support Call of the Running Tide becoming a biennial event for the Douglas Shire.

14 respondents provided a rating of 5 – 100%

- This was/is an exceptional event that supports on so many levels: both because the event revolves around environmental issues which are critical in this current time and because it is a drawcard for people to come to this region (as a tourist destination). It also offers valuable insights into the sensitivity of the world heritage ecosystems that are predominant in this region.
- It is an opportunity to spotlight the Port Douglas Community
- Absolutely
- I suggest making the outdoor event available for a longer period.

10. I would be happy to be involved in future Call of the Running Tide events.

14 respondents provided a rating of 5 – 100%

- A very positive experience x 2

Are there any further comments you would like to make?

- The programs could be distributed to many businesses, resorts and tourist information centres in Port Douglas, Mossman and Cairns
- Perhaps Colour my Song and Bamboo Connect should not be named as such but be part of CRT

- There could be an online program for the public to view or download even through Douglas Shire or Facebook
- The volunteers could also include asking the visitors where they heard about CRT. This could be included on a checklist
- So many people were so impressed with the standard of the work x3
- Many really wanted this event to be annual or biennial x2
- People were from all walks of life
- In retrospect two volunteers at the hall would be good. There was a lot of artwork to keep an eye on.
- Many visitors were very enthusiastic about marketing and advertising the event to the various resorts and tourist places around Port Douglas. They wanted to help spread the word. Perhaps smaller flyers (DL size) might be printed and made available to capture this tourist sector.
- A banner across Port Douglas road would encourage better participation through greater awareness. There were so many wonderful things happening and not so many people attending.
- It has been an absolute pleasure to be able to assist in such a small way – compared to the work put in by the organisers and artists) - thank you for this amazing exhibition
- I loved the T shirts
- Signage could have been better and publicity could make more people aware. I hated to think some people were missing out on seeing this wonderful PD event
- I would like to have seen the projections at night
- It may be good to focus on the outdoor site and run the event for a longer time.
- As mentioned previously, it would be good to invite a reviewer to gain additional publicity. It was a great event. Well done.
- Thank you for the incredible work that you all you contributed to make this such a high calibre professional event. My suggestion is that Call of the Running Tide becomes a separate legal entity for 2021. Given it was an inaugural event there is an opportunity for learnings and insight for future events. I suggest that a Call of the Running Tide Operational and Strategic Plan be developed and that this will serve as a guide for the 2021 event and as document to submit to Funding bodies and apply for private sponsorship .It would also identify all aspects of the Call of the Running Tide operation and the event itself including identified timeframes 2 years before the event .
- Bravo it was brilliant, thank you for bringing this to Port Douglas.

CRT 2019 - Poster



CRT 2019 - Catalogue

Please note that the curatorial statement is included in the text of the OSP and that the short artists statements are included in the website.

MAP SHOWING LOCATION OF ARTWORKS

LOCATIONS 1-6

PORT DOUGLAS

1. DOUGLAS SHIRE HALL
2. REX SMEAL PARK
3. SUGAR WHARF
- 4-5 FLAGSTAFF HILL WALK

MOSSMAN

6. MOSSMAN SHIRE HALL

1. DOUGLAS SHIRE HALL AND SURROUNDS

REX SMEAL PARK & SUGAR WHARF

7 ARTWORKS

PROJECTION ON THE SUGAR WHARF AND IN REX SMEAL PARK AT DESIGNATED TIMES

MOSSMAN SHIRE HALL (a 19minute drive)

DOUGLAS SHIRE COUNCIL

PORT DOUGLAS ARTISTS

regional arts SERVICES NETWORK

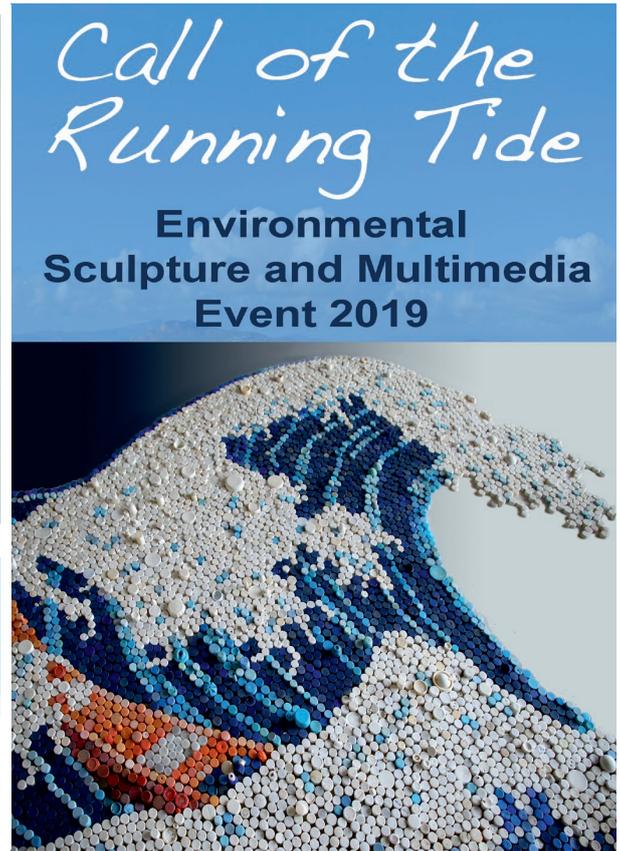
AUSTRALIAN MARINE DEBRIS INITIATIVE

dssg Douglas Shire sustainability group

KICKARTS CONTEMPORARY ARTS

GREAT BARRIER REEF LEGACY

PANGAROO ISLAND



CRT 2019 – T-Shirt

Call of the Running Tide

...is a wild call and a clear call that cannot be denied

Risk Assessment Templates

CRITEREA	1 Insignificant	2 Minor	CONSEQUENCE (C)		4. Major	5 Critical
			3 Moderate			
Medical <i>(Will someone get hurt)</i>	Treatment – immediate with full recovery	Health Professional – immediate with full recovery	Short term hospital or convalescence – with full recovery		Long term hospital or convalescence with less than full recovery	
Damage to Plant/ Equipment/ Artworks <i>(Will something get broken)</i>	Minor repair	Equipment out of service for 1 day	Equipment out of service for 1 week		Equipment out of service for weeks	Not repairable
Environmental Impact <i>(Will the event damage the environment)</i>	Limited loss of individual plants/ animals.	Self-repair of ecosystem or landscape in 6 months	Self-repair of ecosystem or landscape in 12 months.		Recovery of ecosystem or landscape with support	Ecosystem or landscape will not recover.
Newsworthy <i>(Might it make the media)</i>	Organisation	City	Region		State	Nation
A	Almost Certain to Occur					
B	Likely to occur frequently					
C	Possible and likely to occur at some time					
D	Unlikely to occur but could happen					
E	May occur in rare and unusual circumstances					

Determine Risk Treatment Guide

Risk Score	To Reduce risk, you must	
VH - Very High	Act immediately to reduce the risk by Elimination, Substitution or Engineering – and support these by administrative controls.	Reliance on Procedural and/or Personal Protective Equipment is not acceptable.
H - High	Act soon to reduce the risk by Elimination, Substitution or Engineering and supported by administrative controls.	Procedural or Personal Protective Equipment must not be the permanent control.
	Take reasonable steps to reduce the risk until	Procedural or Personal Protective Equipment must not be the permanent control.

M - Medium	Elimination, Substitution or Engineering controls can be implemented. Procedural or Protective Equipment (PPE) can be put in place.	
L - Low	Take reasonable steps to reduce or monitor the risk at the source. Permanent controls include Elimination, Substitution, Engineering, Procedural or Personal Protective Equipment.	Procedural or Personal Protective Equipment may be the permanent control.

Event Management Plan

Running Sheet Process/Task/Activity What activities are you doing?	Risk Yes or No	Risk Description 1. What might happen? 2. How it might happen? 3. Why it might happen?	Risk Score (a risk score captures the likelihood of a consequence) See below for guidelines			Risk Control/Treatment (Use the Determine Risk Treatment, page three)
			C	1	Given Existing Controls	
Exhibiting environmental art works	Y	1.art works may be damaged 2. member of the public may damage it 3 artworks may be vandalised.	L	1		1 Paid security in place 2 volunteers to monitor areas where art works are exhibited 3 signage in place.
CRT artists will create and install the art works	Y	1.CRT_artist may have an accident_or incident 2. In the installing or dismantling stage of the project 3. artist may be fall ill or have an incident.	L	1		1)Emergency services will be notified through 000 and they will coordinate a response 2 The main coordinators of the project will be contacted. 3. Any incidents will be covered by Public Liability Insurance (see page 3 of the event plan for details)
Volunteers will monitor the artwork by staffing internal spaces where	Y	1.Volunteer may not show up 2 Volunteer may have personal reason for being	L	1		1 Project Team will be contacted and will manage situation

work is showcased and in the external landscape.		unavailable to attend their shift 3 Personal or unknown reason				2 Replacement volunteer persons to be contacted 3 Additional volunteer staff to assist.
Exhibiting art works in various sites e.g. Northern end of Port Douglas Beach, Rex Smeal park, The Port Douglas Hilltop Walk.	<u>Y</u>	Work will be exhibited in a variety of ways on the ground pegged to the ground, in trees, member of the Public may vandalise it or damage done to the environment while installing While installation is occurring or when work is unsupervised Unknown reasons for vandalism and engagement with the environment may result in some damage.	<u>L</u>	<u>1</u>		As art materials are light and ephemeral there is low risk and low impact Project Team Managers will be contacted and have action response plan in place
Installing Art works in the environment		There may be inclement weather Unexpected weather changes not usual for this time of year Unknown, unpredictable weather conditions	<u>L</u>	<u>1</u>		<u>1)</u> All work exhibited outside <u>has been</u> designed to be ephemeral and therefore low risk to extreme weather change

Awards & Recognition

2019 Dianne Cilento *Excellence in Art* Award through Tourism Port Douglas Daintree (TPDD) as part of the 2019 Douglas Business and Tourism Awards.



Figure 1 - Jill Chism, with fellow artists Jeannie Heynatz (L) and Anna Curtis (R) at the 2019 Business and Tourism Awards

Australia Day, Art and Culture Award 2020 presented to Jill Chism by the mayor Cr. Julia Leu. A large component of this award was for the recognition of the major contribution made by the inaugural CRT festival.



Figure 2 - Jill Chism receiving Citizens Award for Arts and Culture from Douglas Shire Council Mayor Julia Leu

Regional Arts Services Network (RASN) - Map

Regional Arts Services Network (RASN)



Events are very important contributors to local and regional economies. A successful well run event can provide significant value to an area by adding jobs and money to the local economy and providing additional cultural and social benefits. Alternatively, the wrong event may have considerable negative impacts such as a loss of money or reputation.

The event impact calculator has been developed to enable Douglas Shire Council to calculate the potential economic impact of a proposed event. This can be used in conjunction with other methods to help Douglas Shire Council select the most appropriate events to support. This calculator alone cannot predict which events will be successful, however it can indicate the potential economic impact a successful event may have across a range of economic measures such as output, employment, wages and salaries and local jobs.

This tool uses input/output estimates to calculate the impact of an event based on the average spend per day by visitors to the event. Simply enter the type of event, the significance of the event, the duration of the event and the average spend per day to calculate the potential economic impact.

As events can also contribute to an area in other ways, such as socially, culturally and environmentally, it is important that other tools or methods are also used to evaluate the potential or benefit of an event.

Event Impact Summary

Douglas Shire Council - Call of the Running Tide - Modelling the effect of \$58,500 from a Arts and Heritage event with Local significance

	Output (\$)	Value-added (\$)	Employment (annual FTE)	Resident Jobs (annual FTE)
Direct impact	50,310	27,298	0.7	--
Industrial impact	9,378	4,843	0.1	--
Consumption impact	4,622	2,501	0.0	--
Total impact on Douglas Shire Council economy	64,310	34,642	0.8	--

Source: [National Institute of Economic and Industry Research \(NIEIR\)](#) ©2019. Compiled and presented in economy.id by [.id](#), the population experts.

Note: All \$ values are expressed in 2016/17 base year dollar terms.

The proposed Call of the Running Tide event is planned to start on the 20/09/2019 and run for 9 days. It is an event of Local significance. It is estimated to attract 325 visitors per day over the 9 days, with an average spend per person per day of \$20. This equals a total visitor spend of \$58,500 attributed to this event. Assuming the event will be held in Douglas Shire Council, it is calculated to have the following potential impact:

Impact on Output

The total visitor spend of \$58,500 attributed to staging the Call of the Running Tide would lead to a direct impact on output of \$50,310. This additional direct output from the economy would also lead to an increase in indirect demand for intermediate goods and services across related industry sectors. These indirect industrial impacts (Type 1) are estimated to be an additional \$9,378 in Output.

There would be an additional contribution to Douglas Shire Council economy through consumption effects as correspondingly more wages and salaries are spent in the local economy. It is estimated that this would result in a further increase in Output of \$4,622.

The combination of all direct, industrial and consumption effects would result in total estimated rise in Output of \$64,310 in Douglas Shire Council economy.

Impact on value added and GRP

The impact of an additional of \$58,500 spend to the local economy as a result of running Call of the Running Tide in Douglas Shire would lead to a corresponding direct increase in value added of \$27,298. A further \$4,843 in value added would be generated from related intermediate industries.

There would be an additional contribution to Douglas Shire economy through consumption effects as correspondingly more wages and salaries are spent in the local economy. It is estimated that this would result in a further increase in value added of \$2,501.

The combination of all direct, industrial and consumption effects would result in an estimated addition in value added of \$34,642 in Douglas Shire economy.

Value added by industry represents the industry component of Gross Regional Product (GRP). The impact on Douglas Shire's GRP as a result of staging this event is directly equivalent to the change in value added outlined above.

In summary, GRP in Douglas Shire is estimated to increase by \$34,642.

Impact on Employment (jobs, 12mth FTE)

The employment impact of an event is expressed in Full Time Equivalent (FTE) jobs. For example, an event that generates 4 weeks of full time work for 13 people (52 weeks of full time work in total), would have an employment impact equivalent to 1.0 annual FTE job.

The direct addition of \$58,500 spend to the local economy as a result of staging the Call of the Running Tide event in Douglas Shire is estimated to lead to a corresponding direct increase of employment equivalent to 0.7 annual FTE jobs across a range of industries. From this direct expansion in the economy it is anticipated that there would be flow on effects into other related intermediate industries, creating an additional employment equivalent to 0.1 annual FTE jobs.

This addition of employment in the local economy would lead to a corresponding increase in wages and salaries, a proportion of which would be spent on local goods and services, creating a further increase equivalent to 0.0 annual FTE jobs through consumption impacts.

The combination of all direct, industrial and consumption effects would result in a total estimated increase of employment equivalent to 0.8 annual FTE jobs located in Douglas Shire.