The Social Impact of NSW Arts, Screen and Culture Programs

Final Report - April 2019

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Executive Summary

Objectives of the research project

The purpose of the report is to provide an analysis demonstrating the social benefits of arts and culture to the NSW community.

This report was commissioned to assist Create NSW gain insights into the social impacts of arts, screen and culture programs and the role that arts and cultural policy can play in supporting programs that have positive social outcomes. It also considers the valuable work currently being done by Create NSW with respect to social impact.

This study represents the first attempt to take a broad view of this important issue in the NSW arts, screen and culture sector and thus should be seen as a pilot study or starting point for understanding how the arts are mobilised to engage with social issues across this state.

Scope of the research project

Researchers from the Institute for Culture and Society undertook to deliver a report with the following agreed outputs:

1. A summary and high-level overview of the social impact of selected programs delivered through Create NSW and the NSW cultural institutions that have relevant evaluation reports and other data. The selected programs were:

- Beyond Empathy and the film project, *Rites of Passage* directed by Phillip Crawford, which involved young people from the Illawarra suburbs of Berkeley and Warrawong, two of the most disadvantaged areas in New South Wales (Vinson and Rawsthorne 2015).

- Twelve arts and disability projects funded under the *NSW Arts and Disability Partnership* between Create NSW and the NSW Department of Family and Community Services, designed to promote a culture of inclusion in the arts and cultural sector for people with a disability.

- The Art Gallery of NSW's Arts and Dementia initiative which involved a suite of access tours and educational programs for people with dementia and their carers at the Gallery.

- Projects delivered under Create NSW's $3.8 million

NSW Aboriginal Arts and Cultural Strategy which was designed to deliver 129 initiatives to foster greater opportunities to "participate in, share and strengthen their culture through arts practice; and develop careers and businesses in the arts and cultural sector" (Lois Randall Creative Consulting 2016: 10).

2. An assessment of other notable arts, screen and culture social impact initiatives in NSW and other jurisdictions.

Researchers undertook a comprehensive literature review, summarised ways of understanding and measuring social impact, gathered information on arts, screen and culture initiatives with high levels of social impact, and identified policy and funding models designed to support and promote these activities (as at Appendix E).

3. Interviews with relevant arts organisations and artists involved in identified social impact programs

The research involved in-depth semi-structured interviews with representatives from:

- nine arts organisations based in NSW and funded through Create NSW that are delivering programs with social impact (interview questions are at Appendix C).

For additional insights into the social impact of arts, screen and cultural programs, these

Organisation	Case study project	Domain type
Art Gallery of NSW	Arts and Dementia	Arts Health and Well-being
Arts OutWest	Lachlan Health Service Culture and Arts Program; Aboriginal arts; *Villages of the Heart*.	Arts and Community Resilience; Arts Health and Well-being
Bangarra Dance Theatre	*Rekindling*	Arts and Cultural Identities
Beyond Empathy	*Maven;* *CCC Moree;* *Sea of Bellies;* *Rites of Passage*.	Arts and Social Inclusion Health and Well-being
Blacktown Arts Centre	*Blacktown Native Institution;* *Stitching the sea;* *Danaher* exhibition.	Arts and Community Resilience
CuriousWorks	*CuriousWorks* outreach; *Curious Creators;* *CuriousWorks Social Enterprise.*	Arts and Cultural Identities
Milk Crate Theatre	*Headway;* *Pathways*.	Arts and Social Inclusion
Studio A	Studio A artists; Studio A partnerships; Studio A brand.	Arts Health and Well-being
Urban Theatre Projects	*Blak Box* *Right Here Right Now*	Arts and Community Resilience

Table 1. Case study organisations, projects and domain types

interviews were supplemented by background discussions with key people from:

- Regional Arts NSW, Information and Cultural Exchange, and the Australia Council for the Arts.

4. Nine case studies on the programs of the organisations interviewed in 3 above. The cases studies were selected across four primary social impact domains (which are key ways of

understanding the ways in which a social impact agenda can effectively be organised):

- Arts and Social Inclusion
- Arts, Health and Wellbeing
- Arts and Community Resilience
- Arts and Cultural Identities

The qualitative research also identified and analysed the variety of evaluation methods used by arts organisations. The types of

evaluative models include:

- program outcomes
- expected return and cost effectiveness
- systematic reviews (such as literature reviews)
- participatory and relationship-based methods
- integrative approaches

The evaluative models used in this report are summarised in Table

3. The summary of the findings using these methods with the case studied arts organisations are at Section 2.3 and Table 4 of this report.

Arts Organisations Case Studies and Sector Interviews

Taking an exploratory case study approach, this report provides both a snapshot of a cross-section of exciting initiatives, as well as suggesting a productive framework for thinking about social impact through the lenses of Social Inclusion, Health and Wellbeing, Community Resilience, and Cultural Identities. These four domains are condensed from models developed by theorists, including Matarasso (see table 5 and discussion pp 30; 89-93) and are terms that have become familiar within the lexicon of the arts, cultural policy makers and, to an extent, the general public. A familiar vocabulary increases the potential for traction and recognition of the value of the arts and culture to society.

The case studies were selected in consultation with Create NSW following a review of organisations and programs that receive funding from Create NSW and which are working positively with local communities in a range of ways and contexts.

The case studies were not intended to be exhaustive and nor should they be regarded as the only examples of 'best practice' in this field. The organisations considered are indicative of the exciting and socially valuable work being undertaken in NSW. They provide insights into programs at different scales of operation and in different parts of the state – rural, urban, regional, inner city, and broader metropolitan. Some of the organisations and programs have strong public profiles, while others have emerged from the priorities and concerns of particular communities. Central

to the case study research were in-depth interviews with key personnel from each of the selected organisations, which augmented the detailed desk and documentary research that was also undertaken. The case study organisations, projects and domain types are represented in Table 1.

Overview of the research findings

The research found that there is a continuum along which arts organisations engage with social concerns and differences in the ways in which they track any outcomes. There are organisations dedicated to effecting social change through art programs and which consolidate data gathering as part of their program, exemplified by the organisation, *Beyond Empathy* (see pp. 48-50 below). An independent evaluation undertaken on behalf of *Beyond Empathy* found that a strong return on investment resulted from the film project, *Rites of Passage*. Using a proxy figure of *Rites of Passage's* social value calculated from measurements of the impacts, it was revealed that $1.94 million was generated from an investment of $632,823.

The majority, however, are 'one-off projects' that sit within an organisation's overall program and tend to estimate outcomes at the completion of a program. *Building evaluation as part of the project development will increase the validity of these evaluations.*

The background discussions with Regional Arts NSW, ICE and the Australia Council provided both overview and invaluable insights into emerging policy environments that are relevant to supporting arts and cultural programs calibrated to have positive social impact. The discussions also explored the place of a social agenda within the broader framework of arts

and cultural policy in Australia, and the challenges that must be addressed when operating in different contexts and with different communities.

Create NSW

With respect to Create NSW processes, the research found that there is:

- a lack of consistent data on social impact across all Create NSW arts programs;
- no definition in Create NSW grant guidelines of what is expected of clients to address 'public or community and/or social outcomes'.

There have been evaluations of Create NSW-supported projects to measure social impact, however, these have been *ad hoc* and Create NSW is yet to adopt a consistent or strategic approach to describing and assessing social impact. To date the evaluations have used a mix of methodologies and vary in their robustness and quality, and depend upon the context of the program and the data that is available. Some organisations or specific programs aspire to deliver social impact, which is expressed in their mission statement or program scope. This documentation may produce useful output data, but it limits strong outcomes or impact data. It is important that Create NSW reconsiders the manner in which these programs are being evaluated if it wishes more effectively to showcase the social impact of projects.

Create NSW does not yet have an established approach or mechanism for collecting data relating to social impact and does not require organisations to identify specific social impact measures as part of their funding agreements. Social impact evaluation can be costly and

resource intensive, depending on its scale and complexity so Create NSW may need to consider that it will be necessary for organisations to procure specialists in this area.

The Report Content

This report provides:

- An explanation of the ways in which social impact has been understood both in Australia and internationally, and an examination of the strengths and weaknesses of different approaches.

- An assessment of key challenges which include the need to: develop sophisticated and nuanced methodologies and evaluative tools; collect longitudinal data that provides evidence of outcomes over time; and ensure the starting point for any study or evaluation is recognition of the intrinsic value of the arts.

- Confirmation that evidence-gathering and analysis must be part of a broader suite of resources, forms of explanation, and sources of data, including those that are qualitative.

- A comprehensive assessment of the key domains of social impact and relationships between them. Important here is health and wellbeing, which is perhaps the most fully developed use of the arts to achieve social benefits. What is clear, is that the evidence and approaches to arts impacts in the health space can be understood as something of a continuum. Initiatives range from using the arts in healthcare settings to those that are focused on health promotion and protection.

- Insights into the ways in which the arts are used to help build community resilience in the face of considerable environmental, social and urban challenges, including natural disasters and major urban redevelopment and displacement.

- An understanding of social inclusion as a central concept in, and goal of, socially focused arts programs, with programs around the world being calibrated to support marginalised groups become active citizens. It is in this context that the arts, as empowering tools through which to express and explore identity, have proved valuable in supporting people from a range of cultural backgrounds.

- A snapshot of the variety of programs Create NSW has initiated and supported that are having demonstrable benefits for communities, including people with disabilities, health challenges and those who are socially marginalised.

- An important start in developing a systematic approach to understanding the social impact of the arts in NSW.

- Recommendations (pages 12-14) regarding how Create NSW could improve evaluation systems, addressed under the following headings:

  - Build capacity in social research across the art and cultural sector

  - Produce and promote useable resources

  - Utilise existing data more effectively

  - Stimulate professional development opportunities.

From inspiring stories of resilience to improvements in quality of life, the arts and cultural activities are supporting and enriching the lives of people across the state. For the arts sector, the range of approaches detailed in this report provide a useful framework for better capturing evidence of their positive social outcomes in a tangible way. It does, however, require investment in evaluation as part of the roll out of a program, and not at its conclusion.

It is clear that more work is needed to better capture and communicate the social benefits and impacts of arts programs. The report reinforces the need for policy to be underpinned by a comprehensive understanding of cultural value and the complexity of the role the arts and cultural practice play as mechanisms for holding societies and communities together.

Findings and Recommendations

The important contribution art and culture can make to diverse aspects of social wellbeing are recognised internationally, including by bodies such as UNESCO. Australia led international interest in, and debate over, the social impact agenda in the mid 1990s and early 2000s. The support provided through the programs and funding of Create NSW generates a considerable amount of activity in the four social impact domains across the state.

Over the last decade, however, there has been relatively limited adoption of new impact assessment approaches and many social impact studies assert claims of impact in the absence of clear and consistent methodologies.

Understanding and assessing the social impacts of the arts is a complex endeavour, and no one methodology is sufficient. Social benefits resulting from the arts are the result of intricate interconnections, incorporating a diverse range of art forms and experiences, which make it difficult to isolate the effects of specific initiatives.

Observations from the Literature

From an examination of the social impact of the arts and culture both in Australia and internationally, and drawing on the research team's extensive knowledge of the literature, it is possible to make the following observations regarding key issues and best practice:

- Any consideration of the value of the arts and culture must start with recognition of their intrinsic qualities and personal and highly subjective nature. Much of what is known regarding the social impact of the arts is anecdotal and easily dismissed as not sufficiently 'hard' data. However, first-hand, individual experiences of arts and culture must be at the heart of any examination of cultural value and the social impact of the arts.

- Culture is complex and unpredictable, and it is critical that these qualities are not undermined by 'one size fits all' evaluation processes. There is no one method capable of capturing the complexity of the social impacts of the arts and any attempt to create one is likely to be counterproductive.

- There are a number of challenges that must to be overcome in developing the tools that will generate data that is simultaneously fine-grained and robust.

- If the arts are to flourish, the aim of demonstrating their 'measurable' beneficial social impact must be tempered by an understanding of the limitations of restricted measurement tools and an acceptance of the importance of qualitative insights.

- The challenges associated with producing robust evidence of impact are not unique to the arts but are common to many interventions designed to produce beneficial change in complex community settings, including in health and criminal justice.

- New models of evaluation have been developed to address the unique nature of arts and culture, including notions of 'cultural value'. These models include theory-based evaluations or 'logic models' that take context and 'what works' as analytically valid.

- The concepts of 'social value' and 'social return on investment' are also now used

in the context of social impact analyses of the arts as a way of generating monetary values which serve as proxies for a range of social impacts.

- Recent progress in evaluation methods has led to a better understanding and documentation of different forms of value, or benefit, generated by arts and culture. These developments entail a shift away from the language of 'impact', which can be hard to evidence and often detracts from culture's more unique qualities.

The following recommendations reflect areas for future investment by Create NSW:

1. Build capacity in social research across the art and cultural sector

- Undertake a more comprehensive assessment of social benefits of the arts and adopt a systematic approach to supporting the arts in ways that achieve a range of social, as well as creative, objectives. These aspects of the arts should be reviewed at intervals that align with Create NSW's strategic planning.

- NSW arts organisations appear to be poorly resourced to undertake social impact evaluations. We suggest Create NSW partners with social and cultural policy researchers to independently capture the conditions and outcomes of a project or intervention. This 'expert research' model is exemplified in recent evaluations of *Beyond Empathy* and the *Arts and Disability Partnership Projects*.

- Support targeted partnerships between cultural agencies, policy makers and universities to provide a context for longer-term research into key areas of social benefit.

- Adopt a whole-of-organisation approach that foregrounds social impact across the full range of initiatives including the intrinsic positive social outcomes that come from the production of excellent art.

- Build partnerships focused on socially beneficial arts and cultural practice with other agencies of government including Health, Justice, Education, and Family and Community Services.

2. Produce and promote useable resources

- Establish and promote a nuanced framework for understanding social benefit and describing social impact. Such a framework could place organisations within a 'primary' social impact domain that reflects their main emphasis.

  - Arts and Social Inclusion

  - Arts, Health and Wellbeing

  - Arts and Community Resilience

  - Arts and Cultural Identities

- Effective research parameters of such a framework would:

  - be grounded in a detailed understanding of the context of actions in which change is attempted.

  - enable an understanding of the relationship between a program's intentions, processes and outcomes.

- An alternative qualitative matrix could be developed that addresses the four primary social domains detailed in this report and includes experiential aspects

identified by Matarasso (see table 5) such as personal development; community empowerment and self-determination; local image and identity; and imagination and vision. This matrix could assist in developing project specific questions under the domains involved in a project. Targeted questions would form the basis of an adaptive evaluation model that tracks 'before', 'during' and 'after' scenarios, with artists, participants and audiences. It is recommended that such a matrix first be 'road-tested' with a range of Create NSW client organisations to gauge its usefulness.

- Develop and publish a set of guidelines for social impact evaluation to inform arts organisations and policy makers about various models of evaluation design and implementation. The guidelines should aim to use evaluation as a development tool and not be an onerous task. They should be tailored to the different stages of an arts project and focus on the participant's experience.

- Facilitate evidence-gathering through a research program designed to reflect different stages of project development, the forms of participation and value it generates, and longer-term outcomes. This approach to evaluation is resource intensive but critical to producing robust evidence of value and benefit. Partnering with social and cultural researchers will enable this approach.

- Several organisations (including the "Culture Counts" platform developed by the Western Australian Department for the Arts (DCA); the University of Technology Sydney (UTS); and *Beyond Empathy*) have produced evaluation techniques for
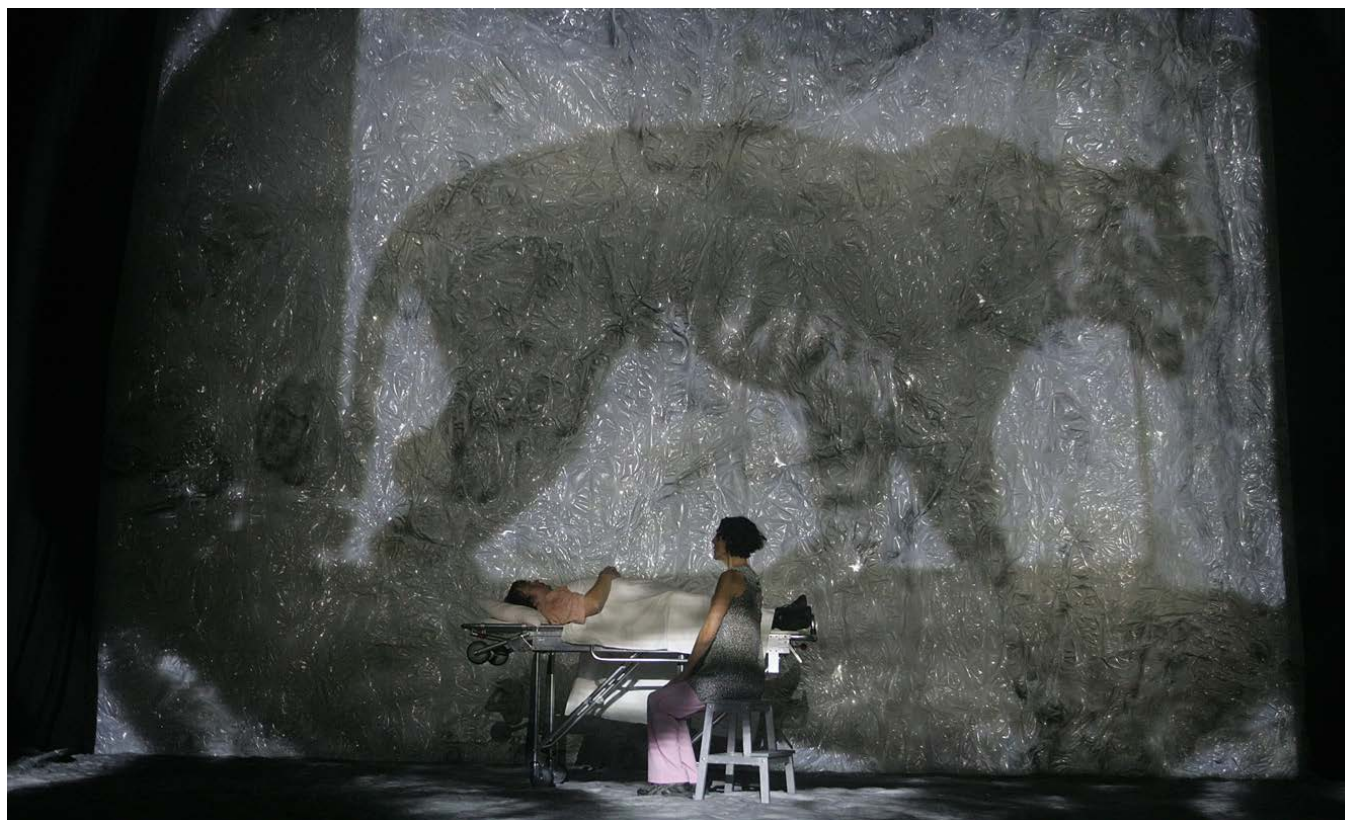
Image 1. Merrigong Theatre Company *The Man Who Dreamt the Stars* (2014). Courtesy of Merrigong Theatre Company.

the arts. *Beyond Empathy* has published online their methods for utilising art practices to achieve social benefit along with their approach to evaluating those projects. Any of these models could be promoted and adapted by other arts organisations to assess the relevance and results of their art projects and practices. The issue though is to utilise both quantitative and qualitative results that are appropriate to the project, organisation and agreement with Create NSW as to reporting consistency.

3. Utilise existing data more effectively

Create NSW does not have complete data on the number of projects that have been evaluated for their social impact in part because it is not uncommon for groups to carry out their own evaluations for their own records and to assist in the development of programming priorities.

Also, there is considerable information on social impacts in project acquittals that is not readily accessible. This lack of data is an information gap and consideration should be given to addressing it, at least for future funded projects, particularly if social impact is to assume a higher priority.

- Identify or develop a common platform to share evaluation processes and measurements and enable comparison and articulation of different impacts resulting from differing approaches within a sector. Such a platform would also:

  - enable comparisons between similar programs or projects (and acknowledge different contexts and processes).

  - enable insights into the legacies of projects or programs, in terms of flows (or lack thereof) of new knowledge, strategies, ongoing processes,

personnel (artists, participants, audiences), partnerships, networks, employment, seeding new programs, and infrastructure.

4. Stimulate professional development opportunities

- Value and encourage the expertise of artists who work across the social domains.

- Improve artistic professional development pathways across the social domains.

- Link support to demonstrable social benefit that extends beyond areas such as health and education to encompass the value of the arts and culture to society more generally.

- Understand that for arts and health projects, the creative processes best occur in a safe environment that is 'scaffolded' with support from non-arts experts such as mental health professionals.

These processes develop skills including working collaboratively, decision-making, imaginative thinking, and risk-taking within a safe environment.

- Expand existing arts and educational opportunities by developing links with TAFE and universities. (For instance, Durham University in the UK has championed and worked in the local context to improve capacity.)

1. Key domains of social impact

1.1 Introduction

In this chapter we review how the value of arts and culture have been captured and documented in key social contexts (see Appendix D for further elaboration).

Early attempts to understand the social impacts of the arts set out six core domains of impact (Matarasso 1997; Landry et al 1993). These include:

- personal development;
- social cohesion;
- community empowerment and self-determination,
- local image and identity;
- imagination and vision; and
- health and wellbeing.

While each of these domains is no doubt important, major areas of impact evaluation for arts and culture have been focused in the following four domains:

- *Health and wellbeing;* incorporating mental health, wellbeing (incorporating personal wellbeing or development);
- *Community resilience and regeneration*; incorporating both economic and social indicators including community resilience, place-making;
- *Arts and social inclusion*; incorporating notions of social cohesion and addressing issues of social exclusion and isolation; and,
- *Arts and cultural identity;* recognising the importance of cultural identity and self-determination to broader outcomes such as personal development, and health and wellbeing.

In the following section we review the key approaches and frameworks used to understand social impacts across these domains.

1.2 Health and wellbeing

Health and wellbeing have become an increasingly important domain with the adoption of holistic policy approaches that recognise the significant role of creativity and the arts to health outcomes and personal wellbeing. On a policy level, the value of the arts and creative activity to health has been recognised by the National Arts and Health Framework and its state-level implementation including the NSW Health and Arts Framework, as well as by research and programs recognising the importance of arts and cultural maintenance for the wellbeing of First Nations peoples. The evidence base linking the arts to health and wellbeing is supported by a range of evaluation methodologies and practices. While this is a burgeoning and vibrant field of practice, there are challenges associated with synthesising the breadth of practices and disciplines associated with the field (Putland 2012: 2). These challenges reflect very diverse forms of arts practice and participation, but also different focus areas for health and wellbeing, including the promotion and prevention of ill-health, and the use of arts practices as an intervention in the management of chronic and acute symptoms. As put by one leading arts and health advocate: "The ubiquity of references to

wellbeing and the diffusion of meanings they bear means any attempt to summarise the field must inspire some trepidation" (All-Party Parliamentary Group on Arts Health and Wellbeing (APPGAHW) 2017).

In recent years there has also been interest by practitioners in building a stronger evidence base for arts and health impacts. This interest has resulted in a series of reports examining the existing evidence demonstrating the role of the arts in health. Key reports include one by the UK All-Party Parliamentary Group on Arts Health and Wellbeing (APPGAHW) called *Creative Health: The Arts for Health and Wellbeing* (2017), which was based on a 2-year study involving evidence gathering, research and interviews with diverse policy makers and practitioners. This report is broadly positioned as "part of a growing movement advancing the 'transformation of the health and care system from a hospital-centred and illness-based system to a person-centred and health-based system".

This *Creative Health* report took a broad approach to health and wellbeing, stating that the ability to fulfil one's individual and social potential as a defining feature of wellbeing, is 'axiomatic'. It quotes the 2008 Foresight Mental Capital and Wellbeing Project, which defined mental wellbeing as a "dynamic state, in which the individual is able to develop their potential, work productively and creatively, build strong and positive relationships with others, and contribute to their community. It is enhanced when an individual is able to fulfil their personal and social goals and achieve a sense of purpose in society".

As with broader research on the social impacts of the arts, gathering evidence of arts and health impacts has proved challenging. In summarising their review of arts in healthcare settings, the 2017 *Creative Health*

report found that evidence of art and health impacts is unevenly distributed across the field, is of variable quality and is sometimes inaccessible. This in part reflects the wide number of relatively small-scale studies and evaluations undertaken using varying methodologies with limited comparability. The *Creative Health* report argues that greater investment is needed in 'good-quality' evaluation that allows for comparative analysis, as well as appropriate longitudinal research into the relationship between arts engagement, health and wellbeing.

The Arts and Health Foundation Australia also produced a guide to the evidence of arts and health in 2012 (Putland 2012). The report reviewed the evidence of arts and health across a continuum of health care environments, spanning healthy populations, preventative health, and social determinants of good health, through to at risk populations, and those with chronic or established diseases and/or end of life care. This continuum provides a useful way to frame the various health intervention and arts practice domains constituting the broad and burgeoning field of arts and health practice (see Table 1, below).

Other reviews have been commissioned by the UK Arts for Health organisation, exploring longitudinal evidence over a 15-year period (Gordon-Nesbitt 2015), and an Australian study reviewing arts health practices over a forty year period (Wreford 2010).

As Putland (2012: 2-3) noted in her review, there are two main types of research linking the arts to health and wellbeing:

- *Applied research:* studies examining the effects of arts-based strategies or practical interventions and comparisons

- *Small-scale studies and evaluations of practice:*

examining the extent to which particular arts initiatives have achieved goals and expectations and met needs.

Definitions of arts and culture

Research into arts and health also addresses a range of arts practices, spanning receptive or passive experiences of the arts (for example, attendance of an arts event as an audience member) to more participatory and community-based arts activities.

As stated in the *Creative Health* report, "the act of creation, and our appreciation of it, provides an individual experience that can have positive effects on our physical and mental health and wellbeing" (2017: 10). In line

Image 2. NORPA and Urban Theatre Projects, *My Radio Heart* (2014). Courtesy of UTP and NORPA.

with progressive approaches to understanding wellbeing, this report understands 'the arts' very broadly to refer to "everyday human creativity", rather than referring to "a lofty activity which requires some sort of superior cultural intelligence to access" (2017: 18). Interestingly, this research deliberately excludes definitions of creative industries from its understanding of the arts and argues: "While there are overlaps between the creative industries and territory covered in this report, our consideration of individual and social value, in terms of health and wellbeing, has little to do with the commercial exploitation of intellectual property" (2017: 18).

The *Creative Health* Report also advocates the benefits of a

wellbeing approach because of its ability to "value nonmarket goods, and goods which we value for reasons that have little to do with the market." It argues that arts should be thought of as an integral part of person- and community centred care aimed at the management of long-term physical and mental conditions.

Definitions of arts and health

In Australia, the National Arts and Health Framework was set up in 2013 to support the arts and health sector and to "promote greater integration of arts and health practice and approaches into health promotion, services, settings and facilities" (MCM 2013). The National Arts and Health Framework defined 'arts

and health' broadly as:

the practice of applying creative, participatory or receptive arts interventions to health problems and health promoting settings to create health and wellbeing across the spectrum of health practice from primary prevention through to tertiary treatment. (MCM 2013)

The Framework defined the field as inclusive of 1) arts-based activities and events to directly promote or improve health; or 2) the introduction of art into a setting to enhance the health environment (e.g. paintings, sculptures, architecture).

Vogelpoel and Gattenhof have also proposed a framework of "arts-health intersections" defined as "arts activities that develop

artistry and health and wellbeing concurrently for a participant" (Vogelpoel 2013).

Framing the evidence

Putnam's (2012) framework is useful for summarising key approaches and evidence of arts and health impacts.

i. Health and wellbeing promotion

Health is an exquisitely sensitive indicator of our societal structures, economic conditions and political priorities. Health is also an elegant gauge of the physical and social fabric of our communities and of our individual journeys through life – from the nurturing received and opportunities available during the early years of life, through to the experiences and challenges encountered in adulthood and in later life. The health of the nation is a definitive and unifying societal measure, reflecting these individual, collective and cumulative influences, experiences, challenges and journeys. (Chris Harkins, Glasgow Centre for Population Health, 2014, in *Creative Health* 2017: 16)

There are now increasingly well-known social and economic determinants of health and wellbeing. For example, the World Health Organization (WHO) defines the social determinants of health as the "conditions in which people are born, grow, work, live, and age, and the wider set of forces and systems shaping the conditions of daily life". A recent WHO Commission on Social Determinants of Health prescribed a reduction in health inequalities across the life course (early childhood, adulthood, end of life etc) which has provided a framework for thinking about the role of arts in reducing health inequalities.

Likewise, growing attention to quantifying and measuring indicators of wellbeing has helped to generate new evidence of

the role of arts and culture as a determinant of wellbeing. In turn, the role of arts in promoting 'upstream' social determinants of health and wellbeing is becoming increasingly central to broad-based arts and health promotion frameworks.

ii. Subjective wellbeing (SWB)

The UK Culture and Sport Evidence (CASE) Programme now recognises subjective wellbeing (SWB) as central to the value of culture. SWB broadly refers to an individual self-assessment of overall wellbeing, and has in recent times become the focus of an expanding range of evaluation research across the social sciences (Wheatley and Bickerton 2017). The growth of SWB as a measure has been driven by a widespread recognition that a reliance on economic indicators to measure progress and welfare across society is limited, particularly in failing to capture broader non-monetary measures of value (Weijers and Jarden 2013)

In Australia, subjective wellbeing is assessed through the Personal Wellbeing Index (PWI) (Cummins et al. 2003). This index includes ratings across seven domains: standard of living, health, achievements in life, community connection, personal relationships, safety, and future security.

Measures of SWB are now being used to advocate the instrumental impacts of the arts on health outcomes. For example, the UK All-Party Parliamentary Group (APPG) on Wellbeing Economics published a report in 2014 identifying the arts and culture as one of four key policy areas for wellbeing. This Report championed the intrinsic, non-economic human benefits of the arts and acknowledged their impact upon health as a central driver of wellbeing.

The 'Warwick-Edinburgh Mental Well-being Scale [WEMWBS] is an initiative funded by the

Scottish Government's National Programme for Improving Mental Health and Wellbeing. Commissioned by NHS Health Scotland, this was developed by the University of Warwick and the University of Edinburgh and promotes use of SWB as a measure of a particular program's effectiveness. This WEMWBS framework is being used in countries like Australia to better correlate levels of arts engagement with wellbeing.

As an example, a Western Australian survey included interviews with more than 700 people and was conducted using the WEMWBS method. It was found that respondents with high levels of arts engagement enjoyed significantly better mental wellbeing than their low-attending counterparts. The study was able to locate a threshold of 100 hours per year (two or more hours a week), and led to Western Australia's health-promotion organisation, Healthway, to commit sizeable sponsorship to cultural venues (reported in Creative Health 2017: 36).

It is worth noting that WEMWBS has been criticised for its failure to capture other factors impacting upon wellbeing, including socio-economic inequalities, the vagaries of daily life and the imminent end of enjoyable arts activities (2017: 36).

iii. Correlations between arts engagement and positive health indicators across the general population

Many nations have used large-scale national surveys to identify links between arts participation and health outcomes. These surveys are used to explore the correlation between those who participate in cultural activities, including attending arts events as members of an audience, and those with good health. As the *Creative Health* report put it: "The arts have a significant role in preventing illness and infirmity

from developing in the first place and worsening in the longer term" (2017: 11).

Findings of large-scale studies include:

- UK researchers, using the *Understanding Society* national survey, found those engaged in the arts as an audience member were 5.4% more likely to report good health compared with 14% of those participating in sports activities. These figures were used to capture cost savings to the National Health Service (NHS) associated with fewer visits to the GP – resulting in identified financial impacts of approximately forty pounds per person per annum (Fujiwara et al. 2014: 20).

- Studies across Scandinavia, USA, UK and Australia have shown a link between receptive and active participation in arts and cultural activities and indicators of health and wellbeing outcomes (Putland 2012: 4).

- In the UK, a review of 15 longitudinal studies found there to be a "significant association between engaging with the arts and longer lives better lived" (Gordon-Nesbitt 2015: 11).

- A 2013 Canadian report by Hill Strategies examined data derived from Statistics Canada's 2010 General Social Survey Time Stress and Well-being Cycle that show a strong connection between 18 cultural activities and eight social indicators of health and wellbeing, such as health, mental health, volunteering, feeling stressed and overall satisfaction with life (Smith et al. 2016).

As the Canadian review of evidence has noted, it is difficult to provide evidence of a 'cause and effect' relationship between

variables in a statistical model in the absence of an experiment to measure directly the impacts of culture on personal wellbeing (Smith et al. 2016: 18). Nevertheless, these large-scale surveys demonstrate that engagement in arts and culture is related to wider measures of wellbeing across the population.

iv. Arts in healthcare settings

Historically, the majority of arts and health practice has been situated within dedicated healthcare environments. The UK National Alliance for Arts, Health and Wellbeing (NAAHW) has identified five main sites at which the arts and health typically intersect (APPGAHW 2017):

Arts in health and care environments (for example, hospitals, aged care facilities);

- Participatory arts programs – individual and group arts activities aimed at attaining and maintaining health and wellbeing, in health and social care settings and community locations;

- Arts on prescription – the referral of people to take part in creative activities, often but not exclusively in response to mental health problems;

- Art therapies – drama, music and visual arts activities targeted at individuals, usually in clinical settings; and

- Medical training and medical humanities – inclusion of the arts in the formation and professional development of health and social care professionals.

In 2015, the NSW government established a taskforce on Health and the Arts to provide advice and to encourage the integration of arts into NSW Health. Out of this process, the *NSW Health and the Arts Framework* emerged. While closely aligned with the aims of the national framework, the NSW

framework is calibrated to work in tandem with the state health body, NSW Health. The framework document emphasises guidance for NSW Health at a local level, through Local Health Districts and Networks, to use arts to enhance patient experience, to help create a sense of place in health services including the design of new spaces, and to leverage arts as a means of engaging communities and supporting health messages (NSW Health and the Arts Framework: 4)

The Framework recommends that the 15 NSW Health Local Health Districts establish a Health and the Arts Committee. The key functions of this Committee include:

- *"engaging Health Service leadership and innovative thinkers across sectors in development and oversight of health and the Arts programs;*

- *responding to areas of focus as nominated by the Minister for Health and NSW Health policy about health priorities;*

- *Inform local strategic approaches to health and the Arts programs, based on consultation regarding local health and health needs priorities."*

The framework's governance features guidance through this Committee centred on NSW Health, at the same time as devolving the formulation of local plans and initiatives to NSW Health's Local Health Districts and Networks.

Evaluations of arts impacts in healthcare settings

In line with broader approaches to social impact and the arts evaluations, the APPGAHW *Creative Health* report examines the impact of arts-based interventions in health care settings in terms of "How, where

FOCUS	Well population Primary care & prevention Social and economic determinants	'At risk' population Secondary care & prevention
HEALTH INTERVENTION DOMAINS	Public health Health promotion (Other sectors)	Public Health Primary Health Care Preventative health
ARTS PRACTICE DOMAINS	(Public participation in art/culture) Community-based arts	Community-based arts (Art therapy)
KNOWN EFFECTS OF ARTS & HEALTH	Receptive & participatory arts are associated with improved morbidity and mortality in Europe, USA, UK, Australia. Personal development (confidence, knowledge, identity, empowerment, quality of life measures). Sense of control (efficacy, mastery) linked to immune system. Skills (learning, team-work, flexibility, communication) lead to employability. Physicality (dance, singing, musical instruments etc.) maintains cardiac function & fitness, brain health. Social engagement (supports, networks, empathy, belonging) assists in coping. Community building (engagement, motivation, cooperation, healthy environments). Social cohesion (group identity & pride, tolerance & understanding of difference).	(see effects for well population – also apply to the most vulnerable, at risk groups) Mental health needs (improved self-worth, self-efficacy, mutual aid and positive outlook, mastery, autonomy). Raise awareness of issues and promotes public understanding. Healthy lifestyles (support systems, planning and organising skills). Health literacy (knowledge and understanding, addressing sensitive issues, expressing needs).
SYSTEM IMPACTS WITH POLICY IMPLICATIONS	Structural & social factors influencing resilience Community safety & cohesion linked to reduced crime and race-based discrimination Human capital (education & skills) linked to productivity Social capital (networks, trust & resources) linked to social cohesion Cultural capital (creative skills, values & institutions) linked to social innovation Contribution to addressing key public health issues upstream PROMOTES GOOD HEALTH - PREVENTS DEVELOPMENT OF 'RISK' FACTORS	Empowerment: Increased capacity for vulnerable people to make changes in their lives Harm reduction, problem prevention Reduced burden of disease (mental health, heart disease, obesity, diabetes, cancers) Reduced health care costs (fewer doctor visits, reduced medication) Effective vehicle to support behaviour change & address emerging risk factors PREVENTS ESTABLISHMENT OF DISEASE & PROGRESSION OF ACUTE OR CHRONIC CONDITIONS

Table 2: A summary of the benefits of art and health on a continuum of determinants of health and wellbeing.

FOCUS	Established disease Tertiary care & treatment Clinical management	Chronic (controlled) Management
HEALTH INTERVENTION DOMAINS	Acute hospital care Specialist care Therapy	Community care Primary Health Care
ARTS PRACTICE DOMAINS	Art in health care environment Art programs in health care Art therapy (Art & humanities in Health Prof Ed)	Community-based arts Art therapy
KNOWN EFFECTS OF ARTS & HEALTH	Reduce stress & anxiety for: • Patients pre-operative • Intensive care • Cardiac care • Infants & children • Visitors & families • Outpatient • Cancer patients Reduced pain and increased comfort for patients: • post-operative • serious illness • nausea & vomiting in bone marrow transplant • sleep & rest Reduced demand for pain medication, anaesthesia & sedatives: • during procedures • post-operative • chronic conditions	(see effects for well population and 'at risk' effects) Management of conditions like dementia: • cognitive, psychosocial, physical • caregiver support and respite.
SYSTEM IMPACTS WITH POLICY IMPLICATIONS	Reduced need for analgesics, pain relief Shortened length of stay Environmental design reduces stress for patients – increases efficiency Improved perceptions of care quality Improved staff-patient communication & patient 'management' Improved staff morale & retention Culturally appropriate health care Contribution to improved service delivery, supporting staff to deliver patient-centred health care ENSURES BEST-PRACTICE, PREVENTS INEFFICIENCIES & UNNECESSARY WASTE	Maintaining brain vitality and function Quality of life for those living with disease or disability Reduces health care costs (fewer doctor visits, reduced medication) Supporting people to live independently Promotes dignity - prevents readmissions, complications

Image 3. Beyond Empathy *Maven Project* (2016-2017). Photographer Raphaela Rosella.

and why this works". This focus broadly aligns with theory-based impact evaluations (discussed above) using a 'theory of change' or logic model rather than more 'secessionist' notions of cause and effects (see Galloway 2009).

A summary of evidence and approaches to arts impacts in a continuum of health care settings is provided in Table 2 (source: Putland 2012: 4-5).

Some evidence relating to specific arts practices and health care settings

i. Arts in clinical care

Research undertaken by the Chelsea and Westminster Hospital reported on whether visual and performing arts could have an effect on psychological, physiological and biological outcomes of clinical significance. Its summary findings are detailed below (Staricoff 2003).

- Medical Day Unit
  - Live music was more effective in diminishing the levels of anxiety of patients receiving day chemotherapy treatment than visual art;
  - Visual art was more effective in diminishing the levels of depression in the same group of patients.
- Antenatal Clinic
  - Music, breathing and relaxation, as part of antenatal care, significantly reduced anxiety and depression in pregnant women.
- Postnatal Ward
  - Levels of anxiety and depression of women who have given birth were significantly lowered after a program of live music.

- Day Surgery Unit
  - Patients exposed to visual arts and live music during the preoperative process showed significantly lower levels of anxiety and depression than patients who were prepared for surgery in the absence of the arts.

A 2004 Review of arts in healthcare environments considered over 300 references within medical literature and identified a range of crucial outcomes, including:

- inducing positive physiological and psychological changes in clinical outcomes;
- reducing drug consumption;
- shortening length of stay in hospital;
- increasing job satisfaction;
- promoting better doctor-

patient relationships;

- improving mental healthcare;
- developing health practitioners' empathy across gender and cultural diversity. (Staricoff 2004)

ii. Creative Arts and Music therapy

Art and music therapy treatments demand qualified therapists who can work in hospital, community and health centre contexts, or in private clinical practice. These therapies involve the professional use of creative experiences and the relationships that develop through them with the aim to promote health. Arts and music therapies have been found to be effective in treatment of a range of psychological and emotional conditions, including agitation in dementia care, but studies have been methodologically insufficient.

A 2013 study found six weeks of music therapy reduced agitation disruptiveness and prevents medication increases in people with dementia. People with dementia have impairments that influence perception, attention, memory and social engagement, and interactions that involve music could be ways of compensating for, or bypassing, those impairments and thus lead to decreases in agitation. Music increases engagement and engagement duration, specifically in 'one-on-one socializing' (Ridder et al. 2013).

A study by Clift and Hancox (2010) and reported by the Arts Council of England in 2014 set out to investigate the causal mechanisms linking singing with wellbeing (Arts Council England 2014: 5). The study included a large cross-national survey of choral singers drawn from choirs in Australia, England and Germany. Findings suggested six 'generative mechanisms' by which singing may impact on wellbeing and health: positive affect; focused attention; deep breathing; social support;

cognitive stimulation; and regular commitment. Women were more likely to report the value of singing for health and wellbeing than men (Clift and Hancox 2010)

A controlled evaluation was undertaken by the Sidney de Haan Research Centre for Arts and Health to examine the health benefits of a participative community singing program for older people (Clift et al. n.d.). The study involved 265 participants in a randomised control trial in which selected participants were able to join a singing group. After 12 weeks of participation in a quality of life (QoL) questionnaire, the study found measures of health were consistently higher among those in singing groups than those not allocated to a singing group. In addition, it found:

- Three months after the singing groups stopped the singing participants continued to be higher on measures of health;
- Participants in the singing groups reported social, emotional and physical health benefits from taking part;
- The study concluded singing groups for older people are likely to be cost-effective as a health promotion strategy.

iii. Arts and mental health

In Australia, the National Mental Health Commission has estimated the cost of mental ill-health in Australia each year at around four per cent of GDP, or about $4000 for every tax payer, costing the nation more than $60 billion (NMHC 2016). Mental health services are increasingly turning to prevention and early interventions to reduce the need for more complex and costly intervention. Within the UK, mental ill health accounts for more than 20 percent of the total disease burden (APPGAHW 2017: 51).

The role of the arts in promoting

mental health is growing in prominence. In Australia, the Australian Centre for Arts and Health (ACAH) focused on the role of arts in promoting mental health in its 2018 annual symposium. The 'Big Anxiety' Festival delivered through UNSW Art and Design has promoted better understandings of mental health and anxiety through arts-based communications methods working at the intersection of arts and science.

The role of the arts in mental health has also been evaluated as part of pilot strategies to improve the measurement of arts and social impact more generally. In 2007 an investigation into the relationship between arts, mental health and social inclusion was commissioned by the UK Department of Health and undertaken by researchers from Anglia Ruskin/UCLan (Secker et al. 2007). Targeting allied health professionals, the investigation incorporated some 22 arts projects across the UK and 88 participants.

This study used a 'theory of change' approach for case studies of the arts projects, using a systematic and cumulative study of the links between their activities, outcomes and contexts" (Anglia Ruskin/UCLan 2007b, p. 3). Ultimately the study identified eight clear, but interrelated processes triggered by arts and mental health projects, from which individuals associated immediate benefits from taking part. The importance of these processes was observed to vary across projects "depending on the project's context, the participants they aimed to reach and their particular approach".

The processes important to participants in all projects were: getting motivated; focusing; and connecting with others. Processes identified as very important in some projects were: self-expression; connecting with abilities and having time out; and two processes, rebuilding

identities and expanding horizons, were found to be important for some participants in all projects (Anglia Ruskin/UCLan 2007b, p. 62).

iv. Arts and disability

Social inclusion has become a key concern of the arts and disability field, a trend that is particularly well developed in disability arts in the UK, where the rights of the disabled are protected under the Equalities Act 2010. *Unlimited* is a multi-year initiative originally set up as part of the London Cultural Olympiad to create high-quality, durable works, but which now functions as an arts commissioning program that "supports ambitious, creative projects by outstanding disabled artists and companies". Equally significant is the aim to "embed the work of disabled artists in the mainstream cultural sector and improve access for artists and audiences" (*Unlimited* website). *Unlimited*'s "social model of disability", locates disability as a social construct, and seeks to address disability as an issue of social equality rather than an individual issue, focusing on equal access, human rights and the responsibilities of organisations and businesses to "identify and implement constructive changes to remove barriers and increase access."

In Australia, the focus has often been on organisational and access practices within arts organisations and the arts field as a means of generating a 'ripple effect' in wider communities. As the evaluator of NSW's Arts and Disability Partnership Projects put it:

> It starts with an organisation that is welcoming, and it starts with people in that organisation or in the project, those people feeling that they belong, a sense of belonging that this is mine, this is ours. We have it together.

The evaluation of the funded projects (see chapter 2) focused largely on indicators of inclusion within the program and organisations. Of ten key factors contributing to the evaluation's social impacts indicators, eight were related to aspects of the program (how welcoming it is and how participants are able to belong within it, the values of the organisation and individuals, the artistic quality of the program and the networks that are opened up). Social impacts are largely focused on individuals and were causally linked to the relations generated by inclusive organisations. Just two of the eight factors related to 'wider impacts': relations with community and broader societal recognition of people with disability that might flow result from engagements.

There is a difference between this approach and that of *Unlimited,* which begins with the aim of achieving inclusion on a societal level through the production of quality work for mainstream cultural venues. The differences are probably linked to the larger scale of the UK project compared with the smaller Australian programs and that *Unlimited* is a commissioning program.

1.3 Community resilience and liveability

The Australian environment is highly vulnerable to natural disasters, including floods, drought, and bushfires and so finding ways of using the arts to support communities deal with such events is critical. There are many exciting examples, however, including the work of the Creative Recovery Network (https://creativerecovery.org.au/about/) which is focused on arts-led disaster recovery. This body aims to work with communities that have been affected by disaster by developing projects that are locally relevant and capable of driving social change and building local capacity and resilience. The Network seeks to achieve its goals through collaborations between "professional artists, cultural workers, community members, arts and non-arts organisations, community-based workers, humanitarian workers and those interested in the power of the arts to positively change communities."

Community resilience is a relatively recent concept that is now having a considerable influence in policy areas, including arts funding. Resilience is popular with policy makers for its emphasis on self-reliance and a collective willingness (or 'grit') to tackle problems and challenges. In Australia, there has been a focus on resilience in the case of (mainly) regional communities facing up to disasters or economic downturn. Current policy initiatives include the Strong and Resilient Communities grants program funded by the Commonwealth's Department of Social Services, and Regional Arts NSW Strong and Resilient Communities – Community Resilience Grants. Culture-led regeneration is now central to the practices of urban renewal and placemaking, with arts and culture

frequently championed for their contribution to the branding and identity of a city, and its capacity to attract both tourist spending and skilled workforces (Business of Cities 2018; Landry et al. 1996; Florida 2002).

Arts-led urban regeneration has helped evidence the economic impacts of the arts for some time. Nevertheless, the value of arts in urban contexts has always exceeded a purely economic value analysis. Richard Florida's *The Rise of the Creative Class* (Florida 2002), for example, was influential within urban policy domains in highlighting how the presence of creative people and creative industries supported the revitalisation and ultimate gentrification of a city. Charles Landry's *Creative City* (2004), building on earlier research into the role of the arts in urban regeneration (Landry et al. 1996) also positioned creativity as central to cities' innovative and entrepreneurial potential.

The rise of this 'creativity agenda' within city policy took place at a time when urban regeneration strategies looked to more participatory planning methods, which saw local people as an asset through which renewal could be achieved.

The role of arts and culture in promoting and cultivating a sense of place is complex and multifaceted but is often understood as being supported through the presence of iconic or notable cultural institutions and heritage environments, through the use of participatory arts projects in planning initiatives, or through public art installations that interpret or respond to histories and narratives of place (Stevenson 2017). Participatory arts can play an important role in cultivating a sense of place and belonging. Participation may take a number of forms, including public involvement in the design and production of artworks, or the role of artists in facilitating more dialogical engagement and communication between local governments and communities (Hall and Robertson 2001: 12).

Creative placemaking

'Placemaking' and 'creative placemaking' are both strategies for urban renewal and development that directly incorporate participatory arts practices and techniques. The term 'creative placemaking' is generally understood as the use of arts and culture by diverse partners to shape both the physical and social character of a place in order to spur economic development, promote enduring social change and improve the physical environment (Markusen and Gadwa 2010). A National Endowment of the Arts White Paper on the impacts of creative placemaking identified the following benefits:

- Improve governance and stewardship: Diverse partners who invest time, talent and/ or financial support will strengthen the project and take greater ownership in its maintenance and stewardship long term;

- The combination of arts, culture, and diverse partners can convert an under-utilized place and make it something useful, safe, beautiful and vibrant;

- Whether the project is big or small, low budget or very expensive, successful creative placemaking projects attract people. People want to be near other people. Places that attract people also attract new business, housing, schools and other amenities. This becomes the catalyst for other improvements. (Markusen and Gadwa 2010)

The aim of public art in this context is to articulate and strengthen the bonds between people and place and, in so doing, to strengthen the bonds between people (Hall and Robertson 2001: 13).

Liveability and resilience

Measures of liveability, routinely focused on qualities of place, are increasingly used to capture the combined and various social, cultural, economic and environmental attributes, and today perform as important indicators of societal and economic wellbeing. As Gilles-Corti et al. have argued:

> *Healthy and liveable communities provide the basis for social equity, harmony, economic resilience and environmental and social sustainability.* (Gilles-Corti et al. n.d.)

Greater recognition of the role of city design and planning on broader societal outcomes and measures has subsequently led to a greater focus on liveability within urban renewal efforts – broadening away from measures focused around more traditional economic outputs such as jobs, growth and tourism spending.

Australian-based initiatives such as the NHMRC Centre of Research Excellence in Healthy, Liveable Communities are central to efforts to improve the evidence base demonstrating links between city design and planning and broader health, social inclusion and wellbeing outcomes. In this context, Creative Victoria advocates the arts as one of the essential ingredients of a liveable city, supporting and enhancing a unique sense of place (Arts Victoria 2008).

1.4 Social inclusion

Social inclusion is a broad policy conception that is focused on the needs of populations or communities facing social exclusion and are grappling with the multidimensional factors that reduce their life-chances across social areas, including employment, housing, health education and citizenship. A spectrum of policy and programmatic approaches designed to foster social inclusion ranges from macro approaches to address the linked causes of social exclusion (such as in urban regeneration programs), to smaller scale programs that seek to enhance access, extend social connections, and develop social capacities for individuals and groups. Smaller-scale social inclusion creative strategies are more common in Australia. As discussed above, social inclusion has become an important theme in framing arts and cultural policy (Stevenson 2017).

Social inclusion as a policy approach and ideal relies on a prior analysis of the exclusion of particular groups. Measures of social inclusion in the UK include: improved educational performance and participation; increased employment rates; reduced levels of crime; better (and more equal) standards of health enhanced personal development; improved social cohesion and reduced social isolation; and active citizenship. Such measures of social goods principally aimed at addressing aspects of disadvantage, albeit repackaged in a new language.

In Australia, social inclusion has not developed the major governmental policy profile it gained in the UK. The concept developed some momentum following the election of the Federal Labor government in 2007, which set up a Social Inclusion Board, although the concept has declined in recent years. Nevertheless, social inclusion remains relevant in social policy contexts, and in community service and other non-government organisations (Gooding et al 2017). Social inclusion as a rhetoric has taken on a wide range of meanings including arts practice contexts, particularly in Australia where they were often used in smaller-scale community contexts. In NSW, the social and economic inclusion of people with disability is a major objective of the 2014 NSW Disability Inclusion Act.

For instance, the Australia Council's *Connecting Australians* report says that the Community Arts and Cultural Development (CACD) sector "is a leader in the use of the arts to support social inclusion and cohesion, enabling diverse voices to be heard and stories to be shared through creating art". This conception of inclusion emphasises human connection and expression linking people. At the same time, such strategies omit a focus on 'structural' elements of exclusion. Community arts and cultural development programs have embedded notions of social inclusion such as actively engaging community members in decision-making and the co-creation of art with professional artists.

1.5 Cultural identity

Cultural identity has been a persistent theme in thinking about the social impacts of art and cultural programs, but it often seems more elusive than the other domains because they are fundamentally 'cultural' in themselves. That is, identities are reflexive, ongoing products of human self-understanding. Identities are at the same time social and relational, that is, formed in relation to others. Yet identity formation is a key area of social impact precisely because identity underpin many kinds of social relations, hierarchies and structures.

In Australia, multicultural relations have been a strong focus of arts policy seeking to enhance social impacts. This emphasis on supporting a plurality of cultural identities has rarely been translated into effective analysis of its social impacts, and hence into evidence-based policy knowledge. Perhaps the most useful accounts of social impacts of art in the identity sphere, and of ways of measuring and evaluating them come from activist arts and cultural organisations and NGOs with a commitment to working collaboratively in dynamic cultural environments where plural cultural identities intertwine on a daily level. Identity here is seen as an active process — 'identity work' — in ongoing and often fluid negotiations with others.

This fluidity is illustrated in an extensive study of three major projects of the interventionist arts company Big hART (*Ngapartji*, *Lucky* and *Gold*) considers the range of ways participatory arts programs, including impacts on participants in the identity domain, can enable change. Big hART's programs encourage people to imagine and play out other identities, emphasising that identities are not fixed roles, but are performed, emergent and can

allow a remapping or reimagining of relationships to self, community or place. Well-crafted arts engagements can provide the conditions for individual and collective impacts in the domain of identity through imaginative co-creation, creative problem-solving, recognition by others in new roles, and the engagement of strong affects can generate shifts, for instance between generations (Wright 2016).

The influential studies of Landry (1993) and Matarasso (1996) use a notion of local image and identity to tie identity processes to locality and a relatively homogenous idea of community. Matarasso's chapter entitled "local image and identity" valorises the need for 'being stable and integrated' particularly in relation to local communities. Participatory art will often celebrate "local cultures and traditions" strengthening a sense of place and belonging.

This focus on locality and small scale "community identity" is also found in Deirdre Williams' pioneering report on the social impacts of community arts. She uses the notion of 'community identity' in her case study of Yipirinya school in Alice Springs, a bi-cultural school with many of the difficult issues of Indigenous poverty and alienation. Participatory art processes in the school build confidence and self-esteem in the children. Williams describes the final performance of the program as a celebratory event engendering "deep feelings of pride and a sense of identity in the school" (Williams 1997: 10-11).

In the Australian arts and cultural field, an emphasis on identity has often been linked to cultural difference generated by immigrant communities, and more recently by First Nations belonging. Creative Victoria's report, *The Arts Ripple Effect* sees the recognition of cultural plurality as a source of social strength acknowledging that "Communities that are able to embrace diversity, creative expression and cultural activity are richer, stronger and more able to deal with social challenges". In contemporary multicultural Australia, a spectrum of modes of identifying can be found including transnational migrant belonging, cosmopolitan belonging, ethnic or religious community, cultural ambivalence, aspirational national belonging, or self-reflexive multicultural belonging. These modalities of belonging will be different for Aboriginal people negotiating Australia's history of colonialism, assimilationism, socially disruptive policies (stolen generation), and the more recent recognition of land rights.

In Australia, since 1987 the Victorian Health Promotion Foundation (VicHealth) has been using arts to enhance the health and emotional wellbeing of the state's Aboriginal population. The organisation uses a mix of traditional and contemporary participatory creative activities, which are integral to Aboriginal heritage, as health promotional tools to build mentally and physically healthier and happier communities. The organisation supports arts projects which promote self-esteem, pride, reduce drug and alcohol consumption, and promote economic engagement at the individual level.

2. Evaluations of Create NSW initiatives

This report does not seek to examine the totality of Create NSW's arts programs concerned with achieving social impact. Indeed, all funded arts projects and programs will have some degree of concern with the social. But because there has been no general requirement for funded artists and organisations to develop programs that include social impact criteria, there is no consistent data on social impact across all programs, although program funding procedures do require artists and organisations to supply some information about any of the six priority population groups they are likely to be working with. The priority populations groups are:

- people living and/or working in regional NSW;

- people living and/or working in Western Sydney;

- Aboriginal people;

- people from culturally and linguistically diverse backgrounds;

- people with disability;

- young people.

Create NSW's funding guidelines do not explicitly mention social impacts although applicants are asked to consider "public or community and/or social outcomes". What these outcomes are expected to be is not defined. Applicants are also required to demonstrate inclusivity – "the inclusion and engagement of people reflecting the diversity of NSW; this may include cultural, age, gender, sexuality diversity" – and "relevance to target audience/participants, geographic area or community" (Create NSW 2017).

2.1 Evaluated programs and types of evaluation

Program and project evaluations are crucial to assessing the achievements of arts, screen and other cultural programs and for understanding the different ways in which they generate outcomes that clearly link with identified policy goals, including those associated with the social. That said, Create NSW does not have complete data on the number of projects that have been evaluated for their social impacts in part because it is not uncommon for groups to carry out their own evaluations for their own records and to assist in the development of programming priorities.

There is also considerable information on social impacts in project acquittals that is not readily accessible. This is an information gap and consideration should be given to addressing it, at least for future funded projects, particularly if social impact is to assume a higher priority.

PROGRAM OUTCOME MODELS	
Logic Framework, Results Based principles; Outcome Model	Identifies and links key results that are expected from a project: inputs, activities, outputs, outcomes and impacts.
EXPECTED RETURN AND COST EFFECTIVENESS	
Social Return on Investment (SROI)	Measures Social Value of investments by quantifying benefits and costs.
SYSTEMATIC REVIEWS	
Literature review	Sums up the best available research on an issue or question through synthesising result of a range of studies
PARTICIPATORY AND RELATIONSHIP-BASED METHODS	
Participants feedback and perception reports; Most significant changes; Story-based Evaluation;	Solicits the perceptions of participants about impacts; identifies impacts and changes without the use of pre-set indicators; relying on field-level stories for change and the systematic selection of the most significant of these stories.
INTEGRATIVE APPROACHES	
Strategic learning, planning and evaluation; Collective impact, community change and complex systems.	Links performance measurement to strategy using methods such as formative and developmental evaluation, balance scorecards, strategy maps, toolkits. Brings together organisations across the sector to solve social problems by building a common agenda and shared measures of success; Complex and nonlinear.

Table 3: Main kinds of impact evaluation in the arts field

2.2 Evaluation types and methodologies

Some of the main types of impact evaluation in the arts and culture field are summarised in Table 3.

The diversity of approaches to social impact evaluations that have been adopted in NSW is not surprising given that no general benchmark analysis tool has been put forward by funding bodies for arts and cultural programs. In addition, the overall consensus coming out of the relevant academic and policy literatures is that it is undesirable to rely on a single measurement tool. At the same time, however, there is a perceived need to have robust quantitative data that can provide justifications for funding from government or other enterprises. How evaluative frameworks balance these obvious tensions between the need for data and the obvious problem of finding effective and nuanced methods of collection and assessment, affects the process and style of engagement with the program as well as the quality of analysis.

In this context, therefore, it is instructive to consider some of the evaluations that have been conducted in the NSW arts portfolio in an attempt to capture social impacts by tracing the social relations within the context and sometimes beyond particular programs.

The program evaluations discussed below are:

• Beyond Empathy – Rites of Passage;

• Programs evaluated as case

studies in the NSW Aboriginal Arts and cultural strategy – Evaluation Report 2011-2014. (Seven cases studies);

• Programs evaluated for The Social Impact of Creative Partnership in NSW. Arts and Disability Partnership Projects (ADPP). (12 programs).

• Evaluation of Arts Engagement for people with dementia program at the Art Gallery of NSW.

2.3 Key evaluations of NSW programs concerned with social impacts and their findings

Beyond Empathy: *Rites of Passage*

Beyond Empathy is an arts organisation that "uses the arts to influence change and enrich the lives of individuals and communities experiencing recurring hardship." Beyond Empathy's film project, Rites of Passage was directed by Phillip Crawford and involved young people from the Illawarra suburbs of Berkeley and Warrawong, two of the most disadvantaged areas in NSW (Vinson and Rawsthorne 2015). These young people took up various roles such as acting, filming, scripting and props, and were then subsequently supported in various ways such as seeking employment, mentoring, and referral to family services over a period of three years. This film was independently evaluated using a Social Returns on Investment (SROI) methodology (Ravi and Albert 2013).

SROI bases its evaluation on the experience and perspectives of participants or stakeholders. Its aim is "to measure the 'impact' of activities, rather than simply measuring the delivery of activities" and to enable organisations to gain better understanding of processes that link program activities and impacts (2013: 7). SROI is defined as "stakeholder-driven evaluation blended with cost-benefit analysis tailored to social purposes. It tells the story of how change is being created and places a monetary value on that change and compares it with the costs of inputs required to achieve it" (Social Ventures Australia 2012: 6). The evaluation covered the

entire period for which the *Rites of Passage* project was funded (2009-2013), focusing on 62 young people who were strongly involved with the project. Participants and other stakeholders (family, project workers, service providers and friends) were involved in developing a 'theory of change', or the program logic developed for each type of stakeholders. Outcomes included perceptions of a person's emotional wellbeing, self-esteem, prospects of gaining meaningful employment, outlook for the future, increased social inclusion and meaningful relationships. Based on interviews and surveys, these impacts can be related to actions within the program to produce a detailed description of changes at the level of individual participation, which can then be aggregated to develop measures of value created, it's 'social return' using proxy values.

Because SROI relies on primary data, the evaluation is able to develop a detailed picture of the degree to which each participant has experienced change (or not) in terms of the elements identified in the 'theory of change'. Participants were divided into categories that combined perceptions about their social prospects and the level of engagement in the *Rites of Passage* program; the categories being high risk/high engagement; high risk/medium engagement; medium-low risk/ high engagement, medium-low risk/medium engagement; and low engagement.

Findings:

The evaluation found that a strong return on investment resulted from the project. Using a proxy figure of *Rites of Passage's* social value calculated from measurements of the impacts, it was calculated that $1.94 million was generated from an investment of $632,823.

Based on self-report data on emotional wellbeing, self-esteem,

Image 4. CuriousWorks *Urban Stories* (2018). Courtesy of CuriousWorks

prospects of gaining meaningful employment, outlook for the future, increased social inclusion and meaningful relationships, scores were calculated for each of these dimensions and a report made on each participant's 'distance travelled' in these areas. Participants with high engagement received more than half of the total value for the group, even though they comprised only 5% of the participant numbers. The highest amount of benefit gained per participant was the high risk/high engagement group. Based on these values, the largest benefit to participants was in improved emotional wellbeing, followed by improved outlook for the future (39% and 20% increases respectively). The lowest increases in social value were in self-esteem and social inclusion (5% and 6% increases).

This evaluation method gives a detailed picture of impacts, particularly for individuals. There is also much more detail in the program evaluation of components contributing to short-, medium- and long-term impacts that feeds into the design of the program via its theory of change. A potential weakness of the evaluation is that it centred on just one category of stakeholder, the 'core participants' of the program, seen as its 'primary and intended beneficiary'. However, the partial nature of the evaluation limits understanding of the flow of value to families, community, and community support organisations.

NSW Aboriginal Arts and Culture Strategy 2011-14 (AACS)

The Aboriginal Arts and Culture Strategy was developed by Arts NSW to foster greater opportunities to "participate in, share and strengthen their culture through arts practice; and develop careers and businesses in the arts and cultural sector" (Lois Randall Creative Consulting 2016: 10). The NSW Aboriginal Arts and Culture Strategy allocated $3.8 million in funding to 129 initiatives in addition to $9.3 million that was allocated to Aboriginal arts and cultural projects through the Arts and Cultural Development program.

The program was independently evaluated using 12 measures (in largely quantitative form) to assess three key questions: 1) the number of Aboriginal people involved in the arts; 2) recognition of NSW Aboriginal arts and culture; and 3) Aboriginal cultural engagements. To augment the high-level measurement, seven case studies were carried out to "provide examples of the broader and longer-term impacts and legacy of the strategy." The seven case studies, which appear to have been selected as best cases, and were matched to the 4 key directions of the AACS program: artists, visibility, community and jobs. Case studies were:

- NAISDA's *Garabara Ngurra* NSW Aboriginal Dance Camps;

- Moogahlin Performing Arts;

- Karla Dickens: NSW Aboriginal Performing Arts Scholarship;

- Blacktown Arts Centre: Blacktown Native Institute program (later changed to

Blacktown Native Institution. See Blacktown Arts Centre case study, below);

• Information and Culture Exchange: *True Story Cuz*;

• Carriageworks: Artistic Associate Indigenous Leadership Program.

The Logic framework was used for the evaluation because it was seen as capable of bringing together both quantitative and qualitative data and opening up a "discussion of the relationships between resources and activities funded through analysis of resources/inputs, activities, outputs, outcomes and impact" (Arts NSW 2016: 14). The Logic model entails developing a mutually agreed idea of change (like the SROI's 'theory of change') that is then supposedly built into developing a new logic for a particular program (Social Ventures 2012: 11). In simple terms, the evaluative process involves assessing baseline conditions, what is invested to make a change (such as resources), activities that are generated (such as programs and services), outputs (measurable), and outcomes (changes in the program measured against what you wanted to change) (Boston Youth Arts 2012: 24).

Findings:

It is important to note that the AAP evaluation did not use the term 'social impacts' so these must be teased out of the discussion of 'impacts and legacy'. Impacts are largely restricted to the arts field.

The key findings of the evaluation were that:

• The increase in funding from a 2010 baseline had multiplier effects. A 125% increase in funding had led to large increases in numbers of projects (963% increase), new works (346%), numbers of

Aboriginal arts events (418%), and audiences for funded events (418%);

• However, these increases were not matched by the number of artists and art workers employed or participating in funded programs, which only increased by 25% from the 2010 baseline.

The evaluation used quantitative methods to measure the Aboriginal arts sector and also developed seven case studies in an attempt to understand possible 'ripple effects' of new funded programs in the sector. The report noted that "program acquittals and data collection need to be tailored to enable data about partnerships and measures for the result area of Community to be tracked and analysed in the next stage of the Strategy and compared to the 2010 baseline". As noted, there was no conception of social impacts employed in this evaluation. The evaluation's 'Impacts and Legacy' summary was largely focused on impacts within the Aboriginal arts field and arts field generally. A relatively small number of case studies were utilised to support the assertion of longer-term impacts ('ripple effects') extending beyond the duration of the funded project, arts organisations and core artists. However, the core part of the evaluation based on the Logic framework either was not able to demonstrate this, or how they demonstrated it was not clear from the report document.

Evaluation of the Social Impact of Arts and Disability Partnership Projects (ADPP)

The Arts and Disability Partnership was an initiative between Arts NSW and Ageing, Disability and Home Care (ADHC) designed to promote a culture of inclusion in the arts and cultural sector for people with a disability.

The program aimed to:

• increase opportunities for people with disability to participate in arts and cultural activities;

• support the development of excellence in arts and disability projects and programs;

• strengthen professional networks in the arts and disability sectors and collaborative partnerships;

• support creative practice for people with disability and identify employment opportunities for people with disability in the arts and cultural sector.

Between 2012 and 2014, a team from the Cosmopolitan Civil Societies Research Centre at UTS evaluated 12 projects for their social impacts on artists and other participants with a disability, and organisations within the funded programs and audiences attending public programs (Green et al. 2015: iii). In the evaluation, social impact is referred to as "the generation of increased (or decreased) social, cultural and human capital within the constituent communities in which an organisation operates. It is also used to encompass wider social effects, i.e. those beyond immediate program objectives, and the effects (intended or unintended) on the wider community" (2015: ii).

The Logic model of evaluation was taken as a starting point for this research but because the researchers wanted to produce an account of causality, the evaluation utilised an active citizenship model modified for arts and cultural field. This methodology was adapted from the Conceptual Model of Social Impact on Active Citizenship framework (Edwards et al. 2015) which allowed for a detailed examination of the ten key factors influencing impacts.

These were: program activity; welcoming; belonging; social values (program); social values (individual); networks (program); networks (individual); skills and creativity; wider social impact (program); and wider social impact (individual).

The UTS evaluation of the Arts and Disability Partnership projects developed a more relational method (compared to the Logic approach) of measuring social impacts "comparatively and collectively". A 'radar profile' was built up using scores derived from the ten factors on both individual and program levels. The analysis is designed to pick up on differing scale and intensities of impacts of cultural participation, the 'ripple effects' which might go in different directions for different programs. Measurement of the area covered by the radar is an indicator of the extensiveness of impacts. The analysis and the 'radar diagrams' that the evaluation produced, made comparison possible as well as highlighting differences between projects in terms of social impacts on a range of groups: core participants; their family and friends; disability services; arts professionals working with people of disability; the arts community more generally; the immediate viewing audience; extended audience e.g. those who hear or read about the program.

Findings:

The research broadly found that the projects in the ADPP generally (but also very differently) could demonstrate positive impacts in terms of ten factors (program activity recognising the artistic potential of people with disability, welcoming, belonging, social values – individual and program level, networks – individual and program, skills and creativity, wider social impact for both individuals and programs). 'Radar profile' diagrams were able to provide a visual sense of the strengths of impacts and

where these impacts occur. The extensiveness of ripple effects that radiate from the program into other areas such as family and friend networks, disability services, arts professionals, the broader arts community, immediate and extended audiences.

The richness of the evaluation is found when examining the analysis of detailed case studies of individual projects, which draws on the voices of participant from interviews, content from artworks and program processes, and map out relationships and networks formed with other bodies. These case studies allow the exploration of relations between a program's scope and activities and impacts for individuals and organisations, enabling the development of causal explanations for impacts and the directions in which they flow.

The evaluation concluded that the basis of success was in the establishment of trust, a sense of belonging and welcoming which could ensure the sustainability of a program and subsequent engagements. A great deal of time and attention was required to establish trust between all program members, including between each member of an ensemble about "the nature and severity of others' disability". It was also concluded that, for creative programs to be sustained, they need to be strongly embedded in organisations as part of the "core business".

The importance of partnerships across the ADPP was underlined; for the evaluators "networks and partnerships made the projects – not only possible, but – successful." This was because existing methods and communication channels of disability organisations were needed to bring people into the projects and to provide support.

Art Gallery of NSW — Engagement with People with Dementia

The evaluation of the gallery's Art and Dementia Access program used an ethnographic approach that involved close observations of behaviour, vocalisation, physical positioning, and interactions, as well as a survey of family members, care providers and gallery staff (Kenning 2016: 8). The evaluation was relatively small in scope, but it was intensive involving 25 attendees, professional care staff and volunteers, family members, and trained program facilitators from AGNSW. The methods utilised were selected because there is a need to develop understandings of 'in the moment pleasure' and reverberations. Close-up observations provided insights into the experiences of people with dementia, for whom standard self-reporting or survey methods etc might be problematic. The evaluation is not a social impacts assessment in that it does not attempt to measure wider impacts; rather its focus is tightly on enhancing the experience of people with dementia when engaged in a gallery visit.

Findings:

The findings of this study are very detailed and intended to improve the effectiveness of AGNSW programs for people with dementia. They are centred on three areas: the achievement of *normalcy*, by considering the varying abilities, neural diversity, and social and cultural backgrounds of participants; the *context* of visits, such as aspects of the gallery environment, including physical layout, noise, and crowding; and the *social scaffolding*, in particular the support structures provided by family and friends, institutions, and cooperation. A stated priority is to ensure that participants are able to express their opinions and the learning experience

associated with visual art requires close attention to the "subjective, objective, cognitive or emotional associations" made by audience members. It is recommended that 'special moments' in experiencing art could be enhanced by maintaining silence for what normally would be thought of as a long period of time. Such fine-grained findings are suited to helping attune those working directly with people with dementia and those engaged in the design of exhibitions and programs, as well as carers and people in dementia support organisations.

2.4 Summary of evaluated programs

This section summarises and synthesises the key evaluations relevant to social impacts in the arts and culture in NSW reviewed above.

Scope and intent of evaluations

There was considerable range in the scope of the evaluations and the impacts they were able to assess. The scope of evaluations is related to organisational intentions, as well as available resources for evaluation research. The two most ambitious evaluations were clearly the AACS and ADPP evaluations that attempted to measure the effects of an initiative across a state-wide arts sector program concerned with a priority group.

Smaller scale evaluations are nevertheless valuable for fine-grained understanding of the impact of programs on particular groups, as with the AGNSW dementia study. In fact, the value of ambitious impact studies may be counter-productive for many organisations. Ebrahim and Rangan argue that the close examination of shorter term and individual impacts may be more useful for smaller organisations, rather than attempting to assess long-term impacts or "lasting changes in the lives of people and their societies." Rather, funders and policy-makers and others attempting to understand the impacts of a sector should develop a capacity to be able to integrate multiple levels of analysis (programs, organisations, societal impacts) as well as turning their attention to their own impacts and social performance and its ongoing effects on its environment.

Strength of evaluations in terms of measuring social impacts

Social impact analyses as a general social science methodology attempt to measure the social changes that arise from a specific intervention in a social situation. Vanclay's definition of a social impact assessment sets out the evaluative task:

Social Impact Assessment includes the processes of analysing, monitoring and managing the intended and unintended social consequences, both positive and negative, of planned interventions (policies, programs, plans, projects) and any social change processes invoked by those interventions. Evaluations of this kind seek to assess and measure an event or process by attempting to isolate the differential between "two moments of a specific context, before and after an intervention."

However, this ambition is not often fully achieved, partly because data from arts programs by itself is unlikely to encompass all the dimensions in which social impacts are likely to take place. For many projects, it is difficult to establish any meaningful baseline data, except by extensive profiling prior to projects or events. Organisations such as Beyond Empathy undertake extensive community profiling as a prerequisite before commencing projects.

In some of the evaluations we have considered – Aboriginal Arts and Cultural Strategy, Beyond Empathy, *Rites of Passage* – baseline data was compared with post-program data to assess the impacts of funded arts and cultural projects. In the case of *Rites of Passage*, the evaluation was able to generate clear and detailed evidence about the impacts on young program participants, but not on impacts on other stakeholders in the project, resulting in a more limited analysis of wider impacts.

It is a difficult — if not impossible — task to capture every 'social change process' and to establish a causal link between the intervention such as an arts program or project, and each impact. The UTS Disability Partnership (ADPP) evaluation was considered the strongest when considering its scope, attention to detail, coverage of aspects of impact (ten factors), the examination of relationships and causal relations. The model developed for the evaluation, adapted from the Model of Social Impact for Active Citizenship, which aimed to measure impacts at individual and organisational level with close engagement with participant programs.

The AGNSW dementia program was an example of a study that did not attempt to measure the impacts of a program by comparing baseline data with post-program measurement. Instead, it attempted through ethnographic observation and other qualitative means, to closely understand the impacts of a visit to the gallery and the experience of arts education for the target group.

Comparability of evaluations

The diversity of approaches still leaves the policy problem of how to measure and compare impacts on a broader than program level, for instance in a region or across NSW. Synthesis of knowledge is made more difficult where there are quite different one-off evaluations of projects or programs. But there has been a groundswell of interest in shared measurement of impacts, as evidenced by the evaluations of ADPP and Beyond Empathy. One option for players in a sector, or for partners in multi-sectoral activities, is to share some common measurements on a single platform that would enable comparison and articulation of different impacts resulting from differing approaches within a sector.

Evaluated programs and projects took place at varying times; most are historical although some programs continue, sometimes in different forms. Legacy is an important concept raised by Create NSW in response to questions about the dilemma of mostly having evaluations of completed projects. Legacy is of course deeply tied to social impacts and their sustainability. Case studies and interviews will explore the question of the legacy of past programs in interviews: what was learned, how did learnings and other aspects of the project inform present projects, what resources, knowledge, ways of working and personnel were carried into the organisation and into the communities they work with.

3. Case studies for social impacts

3.1 Case study selection

The case studies have been grouped according to four social impact domains, which have been selected as a framework for differentiating the dimensions of social impact and to provide a nuanced mechanism for categorising the work Create NSW does to foster social benefit through its programs. We understand that the work and impact of the selected programs may extend beyond a single domain and that all the domains are interdependent; however, for analytical clarity and to ensure we provide nuanced insights into the nature of social impact achieved through the arts, we have sought to place organisations within a 'primary' domain that reflects their main emphasis.

The four social impact domains are:

- Arts and Social Inclusion
- Arts, Health and Wellbeing
- Arts and Community Resilience
- Arts and Cultural Identities.

We selected 2-3 arts/cultural organisations per domain, giving a total of nine case studies. These organisations were selected on the basis of: their potential to provide rich insights into the ways in which a range of social benefits can be achieved through creative programs; the nature of their social agenda; and the ways in which they and their programs engage with their target communities. In selecting the case studies, we were mindful of factors including location and diversity, which not only shape creative practice but influence the nature and experience of social life and engagement. The case studies proposed, whilst obviously not comprehensive, are sufficiently varied to provide detailed insights into a range of programs and organisations as well as an understanding of the broader issues facing the social agenda of creative organisations across New South Wales.

The case study research entailed an in-depth interview with a key person (or persons) from each of the selected organisations which augmented detailed desk and documentary research.

Art and Social Inclusion

The following two cultural organisations were selected as case studies for this domain because of their sustained commitment to having socially inclusive goals as core values of their practice, and for the strength of their program methodologies with respect to enhancing social benefit.

- *Milk Crate Theatre* is a performing arts company based in Sydney that, operating on a community cultural development model, seeks use performance to reinterpret the story of homelessness. The company has been praised for its 'unique role across both the arts and community sectors through its work with an Ensemble of artists who have enced homelessness or social marginalisation' (Australia Council 2014). Milk Crate has been selected because of its strong focus on the needs of the homeless and its aim to give this socially marginalised group a voice; it is also noteworthy that the group has received Department of Family and Community Services funding for its work with older people. Milk Crate is of interest as an example of the use of the arts to foster social inclusion because of the ways in which it works with participants (including having an agreement with each person to ensure a safe environment), its strong partnerships with other community bodies to provide a support network, and its ongoing evaluation of its impacts. Milk Crate Theatre runs a suite of programs including workshops, creative developments, performances, school initiatives, film, and community outreach.

- *Beyond Empathy* is an arts organisation that 'uses the arts to influence change and enrich the lives of individuals and communities experiencing recurring

hardship', including Aboriginal people, young people and people with a disability. It is also very much focused on people living in places that are considered disadvantaged and so has a strong concern with the regions. Beyond Empathy has a robust model of working to achieve positive community outcomes through medium and long-term programs, often repeating programs to build rapport with individuals and communities. It has a detailed program methodology designed to work on three levels: build the confidence and skills of individual participants and facilitate access to support services; work with local support agencies; and build knowledge and advocacy around social needs at a community level. The arts program is the 'glue' that enables better social connections for participants. Beyond Empathy's *Rites of Passage* film program was evaluated using a Social Return on Investment framework, and although this evaluation mostly considered impacts on individual; we are interested in how it evaluates impact at the support agency and community levels. Beyond Empathy is included as it has perhaps the strongest model for working with arts in the social inclusion domain.

Art, Health and Wellbeing

The domain of Arts, Health and Wellbeing addresses a broad range of social benefit including improving health and mental health outcomes, enhancing arts participation for people with specific health and wellbeing issues such as disabilities, ageing or dementia, and the role of arts in rehabilitation. The following two programs were selected as case studies.

- *Studio A* is a supported artist's studio located in Sydney that was established to provide people with an 'intellectual disability with professional development and collaborative opportunities so they can achieve their artistic and economic aspirations'. Its aim is to help establish professional pathways for artists and, to this end, it provides working studio spaces, hosts exhibitions, and has outlets for the sale of work. Studio A receives funding from both Create NSW and the Department of Family and Community Services. In its evaluation as part of AADP, Studio A scored well in terms of both individual and wider program impacts. Studio A's program has evolved over time; its social enterprise model enables revenue to be reinvested in its programs in order to extend their social and artistic outcomes, while sales of work directly benefit the individual artists. Studio A has been selected because of its recognised status in the Australian arts and disability field.

- *Art Gallery of NSW Arts and Dementia Program* was chosen because it is a regular access program of tours and educational programs for people with dementia and their carers at a major gallery. The program was the subject of an independent evaluation that built on the access model pioneered by New York's Museum of Modern Art, and on other studies in the dementia field. The evaluation's close observation of the gallery experience for people with dementia has informed AGNSW's access and educational programs. The Gallery also has a variety of access programs for the deaf and partially deaf and for school students with physical, intellectual, behavioural and

sensory disabilities. This case study will be of considerable value to the project because there is a gap regarding the social agenda of large cultural institutions with state-wide reach, such as AGNSW.

Art and Community Resilience

The case studies investigate how arts and cultural programs support and empower local communities through engagement and aesthetic content. The following three programs stand out for their beneficial social impact in the resilience domain.

- *Urban Theatre Projects* works across many art forms, forms of engagement, and performance sites. Located in Western Sydney, UTP maintains a strong connection with place and aims to redefine notions of diversity and inclusive communities. Its current projects exemplify a diverse and non-normative approach to community resilience. For instance, *Right Here, Right Now* is a place-based festival in Blacktown working with local writers, musicians and visual artists to explore 'contemporary feminism, cultural diversity, wonder, and intimacy in suburbia', while *Blak Box* employs oral histories of the Barangaroo site before 1788, sound pieces and architectural space to foster 'deep listening' as a means of building respect and community strength. UTP regularly works with all four of Create NSW's priority groups (CALD people, Aboriginal people, young people, artists with a disability). While UTP mentions its social impact, its program does not appear to have been evaluated.

- *Arts OutWest* is one of the 14 regional arts organisations in NSW. Its mission is to 'promote, facilitate, educate

and advocate for arts and cultural development for communities of the NSW Central West'. Key priority areas are Aboriginal art, arts and health, cultural tourism, and lifelong learning in the arts. Arts OutWest has a strong record in the health and wellbeing domain centring on its health and arts program that includes hospital- and community-based programs such as the song-writing competition addressing mental health issues. *Sweet Dreams are Made of This* was a multi-arts program of music, dance, visual arts, story-telling workshops and performance, which linked artists and people with disability in Lithgow, Bathurst and Orange. *Sweet Dreams* was evaluated as part of the ADPP evaluation study and was found to have provided immediate positive impacts for individuals at the time but had limited wider impact as participants were not able to maintain contact across the Central West. This case study will make it possible to consider the achievements and challenges of supporting community resilience in rural contexts.

- *Blacktown Arts* is a multi-arts hub run by the Blacktown City Council. Its program includes exhibitions, performances, site specific visual art and performance and interdisciplinary works. The core program includes an artist development program including residencies and studios. The Blacktown LGA has the highest ATSI population in NSW, and Blacktown Arts places Aboriginal and Torres Strait artists and communities 'at the heart of our program to develop new work drawing on issues of local and global significance'. Blacktown Arts Centre hosted the significant Aboriginal Arts

and Placemaking Project around the Blacktown Native Institution, a residential school for young Aboriginal and Maori children from 1823-29 that would give Blacktown its name. The BNI program was initiated in 2012 to 'address the need for reconciliation, to increase the visibility and profile of the site and story, and to progress discussions about its future use'. A recent iteration of the BNI program *Ngara – Ngurangwa Byallara (Listen, hear, think – The Place Speaks)* celebrated the site's importance both as a place of ceremony and culture for the Darug people and as the location of the Blacktown Native Institution. Blacktown also hosts major concentrations of immigrant and refugee people, with the City of Blacktown having the largest Filipino-, Indian-, Sri Lankan, Fijian-, Sudanese- and South Sudanese-born populations in NSW. Blacktown Art Centre's programs respond to the opportunities and challenges of this diversity in building community resilience and strong places in a rapidly changing social and spatial environment.

Art and Cultural Identities

The following organisations will provide valuable insights into the ways in which cultural programs can work with communities to nurture and celebrate cultural identities.

- *CuriousWorks* is a western Sydney social enterprise that tells community-based stories about 'Another Australia' through media including film, theatre and the digital. This focus on stories runs through all their programs, which seeks to give voice to communities that might otherwise not

have access to opportunities in the arts and to this end *CuriousWorks* engages with councils, schools, community organisations and business. Alongside the 'instrumental' side of *CuriousWorks* commitment to creating impacts through training and employment, they have a prevailing interest in developing new theatre, screen and digital media works that speak to the cultural diversity of Western Sydney. Current projects that flow from this objective include *Los Rosas*, a telenovela project that 'showcases themes of sisterhood, growing pains, and how the Latin and Australian lifestyles clash and converge in Western Sydney'.

- *Bangarra Dance Theatre* is one of the great success stories of Australian arts. One of Australia's premier performing arts bodies, Bangarra has achieved acclaim nationally and internationally, known for the high standard of its contemporary dance theatre that draws on the rich repertoires of myth and movement of First Nations Australia. Less well known is Bangarra's long-term commitment to supporting positive social impacts for the Aboriginal communities which sustain its work. These include Bangarra's schools' performance program, workshops for local communities, and the Return to Country initiative. Of particular interest in the case study is Bangarra's *Rekindling* program that provides opportunities for dance residencies for young Aboriginal and Torres Strait Islanders. *Rekindling* aims to inspire pride, kinship and a sense of strength in young First Nations people.

Table 4 provides a summary of the case study outcomes and social impacts by key domain.

ARTS IMPACT DOMAIN	IMPROVED OUTCOMES	SOCIAL IMPACT
All arts activities	*enrich places and communities, support individual and collective wellbeing, and act as an important catalyst for learning and discovery	A high-quality artistic product assists the process of empowering communities. The quality of artistic products is key to activating the social change that's required on an individual, family and community level.
Arts and Social Inclusion		
Milk Crate Theatre Beyond Empathy	*social connection *empowerment through discussion and acting out experiences *the acquisition of skills which can transfer into other areas of life *satisfactions flow from undertaking the challenges of an arts production. Involving people in high quality artistic work creates aspirations for participants.	Increases the participants: *emotional wellbeing *self-esteem *employment prospects *outlook for the future *social inclusion and meaningful relationships. A high-quality artistic product assists the process of empowering communities. The quality of artistic products is key to activating the social change on an individual, family and community level.
Arts, Health and Wellbeing		
Studio A	Short and medium term: *social support *peer support *art education and management *building creative opportunities and income base *enhanced self-esteem, social networks, future aspirations, and economic security. long term – *increased mainstream recognition and opportunities for artists with intellectual disabilities.	Supporting participant health and wellbeing through: *supported arts practice *economic return *professional development *career pathways Increasing visibility of artists aims to: *widen perceptions about contributions of people with intellectual disabilities *reduce stigma *extend diversity and inclusion.
Arts Impact Domain	**Improved Outcomes**	**Social impact**
Art Gallery of NSW, Art and Dementia	Short term: *enhanced quality of experience for people with dementia and other groups Medium and long term: *extending access to AGNSW collection; enhanced community engagement of groups with reduced access.	*enhancing health and wellbeing through cultural engagement *extending inclusion for groups with barriers to cultural participation.

ARTS IMPACT DOMAIN	IMPROVED OUTCOMES	SOCIAL IMPACT
Arts and Community Resilience		
UTP Arts OutWest Blacktown Arts Centre	Short term: *community engagement in the development of works, urban interactions and experiences Medium and long term: *building community and artistic networks *building cultural capacities and leadership *creative place-making *increased social integration.	Increased resilience *cultural leadership (building cultural capacities) *health and well-being (healing of historical trauma) *cultural identity (re-establishing identity, public recognition and cultural expression) * social inclusion (cultural recognition and connectedness)
	Impacts are directly tied to artistic work and the processes used to creatively respond to relevant issues.	Potential for impacts in nation-wide issues, such as curbing domestic violence.
Arts and Cultural Identities		
CuriousWorks	Short term: *building skills among young people *bringing people together *articulating shared interests *income and work experience for young creatives. Medium and long term: *stories and representations grounded in community engagement *"nurturing a new generation of storytellers".	Anticipated: *strong impacts in resilience (capacity building, developing cultural skills) *social inclusion (addressing lack of recognition of diverse cultural narratives)
Arts Impact Domain	**Improved Outcomes**	**Social impact**
Bangarra Dance	Short term: *engagements with individuals, communities and schools result in valuable cultural experiences. Medium and long term *enhanced skills, career prospects, cultural leadership, widening recognition of Aboriginal culture.	No social impact assessment, however anticipated: *strong engagement generated with country and culture * enhancing commitment to schooling, or arts career aspirations *identity and cultural resilience *contribution to wellbeing and social inclusion.

Table 4: Case study outcomes and social impacts, by key domain.

3.2 The Case Studies

Milk Crate Theatre

Image 5. Milk Crate Theatre *Raise the Roof* (2018). Photographer: Patrick Boland for Milk Crate Theatre.

IMPACT SUMMARY

Milk Crate Theatre (MCT)

- Sydney-based theatre company working with people with experiences of homelessness and having complex needs
- began in 2000 as an initiative of Darlinghurst Theatre Company; in 2011 MCT became an independent theatre company.

Issue and social impact addressed

- addresses the issue of homelessness and insecure housing
- MCT focus on outcomes for participants
- public activities such as performances and schools' programs enhance social inclusion.

What the evidence says about the best way to respond

- Initial evidence from Black Dog Institute study supports MCT's strength-based approach.

Participants

- participants have experience of homelessness. 44% in government housing, 36% in market accommodation, 19% in crisis housing, boarding houses or sleeping rough

- 58% men and 42% women – proportion of women is increasing
- average age 53 years
- 31% speak a language other than English.
- 91% of participants disclosed a disability or mental health concerns; 45% experience of trauma, 50% physical disability, and 28% neurological or learning disability.

Activities

- workshops, rehearsals, creative development and performances – all based on collaborative processes, without prewritten scripts
- 'scaffolding' for participants with complex needs, including a group agreement to ensure respect in workshops and performances & social work support
- *Headway* training program supports people who do not fit traditional pathways to theatre training. *Pathways* mentoring program provides mentoring support in developing a new performance work.

Outputs

- 183 participants took part in 104 workshops, 25 creative developments, and 15 performances (2017 annual report)

Outcomes (short, medium and long term)

- Inclusive, respectful and supportive space (being supported, feeling valued and heard, developing a sense of pride in self)
- opportunity for creativity (taking creative risks, seeing possibilities for change)
- new skills for self-expression
- enjoyment (being productive, making new friends, seeing new opportunities).
- outcomes occur across short, medium and long-term timeframes. While long-term participation produces strong outcomes for participants, benefits can be immediate from shorter engagements.

Impacts

- Measures focus on participants' confidence, skills and social connections. In 2017, 93% of participants reported greater confidence and being better able to connect with peers, and 67% said they acquired new skills, either in performance or life-skills.
- Initial findings of Black Dog Institute study: participant benefits include increased

Organisational background

Milk Crate Theatre is a unique Australian theatre company, working with people who have experienced homelessness and have complex needs. At the core of its work is the aim of 'changing the story of homelessness'. Milk Crate Theatre had its origins in 2000 with an initiative of Darlinghurst Theatre Company in inner Sydney. This provided a space for the development of a strong ensemble of actors, creating work driven by personal experience of living with homelessness. From 2011, Milk Crate Theatre became an independent theatre company in its own right. Because Milk Crate Theatre works resolutely

to present the perspectives and creative imaginings of people who are often rendered invisible, and advocates for greater understanding of the complex problems around homelessness, it has been chosen as a case study in the domain of social inclusion.

In 2012, Milk Crate Theatre was awarded the Macquarie Foundation's Social Innovation Award, for its forum theatre work with communities which aimed to "start a conversation about the complex issues of homelessness as well as provide social outcomes for the individuals creating and engaging with the process." This description points to Milk Crate's dual impacts, enhancing the lives of participants, and generating

provocative and moving theatrical expressions for the public realm.

There is now a broader range of people participating, reflecting Milk Crate Theatre's broader engagement with complex needs associated with not having had a secure home. Figures show the complex support needs of MCT's participants. They don't tell us anything about the participants as people with energy and desires, creators and shapers of their worlds.

Achieving social impacts

Milk Crate Theatre's core programs are theatre workshops, creative developments and performances.

In recent years, Milk Crate Theatre has further refined its practices to achieve a balance of social and artistic outcomes. While it can be demonstrated that programs support social integration and build individual confidence and self-worth, there are considerable risks in working with people with complex needs and vulnerabilities. Programs require careful crafting to ensure adequate support and a safe environment in which creative work can take place. Some difficult confrontations during the development for Milk Crate's 2015 production *This House is Mine* led to the development of stronger group processes. Prior to this, Milk Crate did not have formal conflict resolution processes; Milk Crate, like other peer organisations often had rather top-down practices in this area. A group agreement was crafted with participants along with staff and board members. This agreement provides guidelines for all parties to provide safe opportunities and to ensure an atmosphere of respect in workshops and performances. The agreement and guidelines are used in an ongoing way, and each person signs in to support the agreement at each workshop. From this time a social worker was employed to provide support to participants. These measures support a framework of common understandings to enable trust and a safe space for creative participation. A clear delineation of roles reduces confusion and frees up facilitators and participants to concentrate on creative work. There are clear processes for all, including a complaints process. All participants and facilitators learn assertive communication, for example, "when you spoke to me, I felt like I wasn't being listened to."

During our interview, artistic director Margot Politis was doodling a trapezoid shape in a notepad while talking about these processes. The shape delineates the support structure on the outside and the creative space on the inside. She explained:

> This is the "scaffolding", the social worker, the guidelines and the group agreement. All of that is mitigation so then in the space there it's safe. Also, the training our artists do to understand mental health support needs, to understand disability support needs, that's another strength that contributes to that space. All of this happens before the creativity even kicks in and that's essential. So, when the artist comes in, they can come in with their ideas but it's a collaborative space. We don't work with pre-existing scripts, choreograph a dance and teach it to people; their job as facilitators is to ask questions, to facilitate exercises, tasks, set group work, and so everybody in that space is creating material.

These processes develop skills such as working collaboratively, decision–making, imaginative thinking, and risk taking within a safe environment. These are germane to impacts for the participants, understood as the core of Milk Crate's outcomes.

Milk Crate Theatre's programs cater for different levels of participation. While workshops all result in a performance, over time people often develop aspirations to progress further in theatre. The *Headway* program provides a way of transitioning from performing to making, or from participating to facilitating. These programs assist people who would not fit traditional pathways to studying. Partnering with TAFE, Milk Crate was able to offer certification for the program. The *Pathways* program is providing five people who completed the *Headway* training with a "structured, supported and tailored" mentor program with an artist, with the aim of developing a new performance work.

There has been something of a shift in Milk Crate Theatre's approach to content. Formerly, they focused primarily on the issue of homelessness following a "forum theatre" approach, informed by the work of Augusto Boal. Milk Crate Theatre's work now follows a strength-based approach, and content is developed along the lines of participants' interests and what they want to get out of the process, leading to more open-ended theatre. Nevertheless, Milk Crate still has a strong focus on homelessness, taking a more complicated view encompassing associated issues such as mental health and the effects of redevelopment. This provides learning impacts for audiences; students at school showings of *That's the Spirit,* about the experience of depression, registered an increase of knowledge about homelessness, housing issues and mental health.

Partnerships are essential in all aspects of Milk Crate Theatre's work. Partnerships strengthen support for participants, for instance through community partners who provide venues for workshops and performances where there are support workers such as social workers, caseworkers and counsellors onsite. Milk Crate links into networks of community services agencies who support people experiencing homelessness or social disadvantage — welfare and housing organisations, disability agencies, or women's resource centres. Increasingly there are partnerships where Milk Crate Theatre is sharing their expertise, for instance with Homelessness NSW, Domestic Violence Service Management NSW. Then there are arts partnerships providing creative linkages and different audiences. From Milk Crate's perspective, to understand social impacts, more attention needs to be focused by government on how networks operate, rather than on single organisations. This applies within the arts field, for instance with small arts organisations interested in social impacts, and across sectors where

arts might intersect with social welfare or housing.

Milk Crate Theatre is a small organisation, just four staff. This presents challenges to extending its operations and making them sustainable. Attempts to expand its reach geographically, for instance to western Sydney brought mixed results, although Milk Crate has gradually extended from its base in inner Sydney and the inner west, setting up a hub in Parramatta in 2017. Milk Crate attempted to initiate a youth program in Willmot (in Blacktown), but found that it stretched resources, and that they had underestimated the time needed to become recognised as part of the local scene, including established arts and community programs.

Milk Crate Theatre is strongly committed to providing an evidence base for the impact of its programs. The welfare of participants is placed at the centre of ongoing evaluation grounded in a strengths-based approach. Ongoing evaluation surveys track participants' confidence, social connection, skills development, and how the experience of workshops might help to sustain them and make changes in their lives. Measures of outcomes focus on building confidence, skills and social connections. The Black Dog Institute carried out extensive participant observation of the development and post-production of Milk Crate's *That's the Spirit*. Initial findings were that participants had benefitted significantly from the process including increased social connection, a sense of empowerment gained through discussion and acting out experiences, acquiring skills that are transferable into other areas of life, and gaining satisfaction from undertaking the challenges of the production. Milk Crate Theatre is reviewing its evaluation framework to include all programs within its Theory of Change approach.

The future

Milk Crate Theatre's plans include a major new work, *Natural Order* to be presented in 2019, and further development of the Headway program. The organisation is aware of its strengths and is eager to extend its capacity to generate social impacts. Milk Crate Theatre is often approached to partner with organisations wishing to incorporate arts into their programs and is developing a plan to extend workshops to community service agencies on a fee-for-service basis. Milk Crate Theatre can also offer expertise in setting up the necessary supports to work in arts with people with complex needs to provide the 'social scaffolding' that enables creative situations to take place.

Beyond Empathy

Image 6. Beyond Empathy *CCC Moree Project*. Photographer Raphaela Rosella.

IMPACT SUMMARY

Beyond Empathy (BE)

- community arts and cultural development organisation based in Armidale
- uses the arts to influence change in the lives of individuals and communities experiencing recurring hardship.

Issue and social impact being addressed

- aims to "break cycles of disadvantage" through medium- and long-term programs in regional areas
- key impact domain of their work is social inclusion: BE aims to combat effects of social exclusion by building social resources, skills, health and education.

What the evidence says about the best way to respond

- evaluation of *Rites of Passage* demonstrated a strong social return on investment based on data on emotional wellbeing, self-esteem, employment prospects, outlook for the future, increased social inclusion and meaningful relationships (see chapter 3).
- "We have demonstrated that arts-led activity is a vehicle to building valuable life skills, transforming the self-perception of people with very low esteem and creating genuine community connectedness" (BE Annual report 2016-17).

Participants

- concentration on regional locations with high social disadvantage including Moree and Illawarra
- key focus on young people, women, and Aboriginal people.

Activities

- programs tend to be long-term and build on earlier work in communities, involving training for artists and community workers, and allocating local people key roles.

- major programs include *Maven* (Aboriginal artists professional development program), CCC Moree (part of the NSW Government's OCHRE plan) with 6 active projects in 2017, and Sea of Bellies (connecting Aboriginal women to health and midwifery services).

Outputs

- training, local young people in most artistic roles, community engagement, partnership building, films, performances.

- Maven in 2017 had 23 Aboriginal artists working on leadership roles in BE projects, with 10 emerging artists working outside following BE involvement (Annual report 2016-17).

Outcomes (short, medium and long term)

- short term – includes initial training and skills acquisition for young people

- medium to long term – training for young people, employment on projects, extending networks, assuming responsibilities, longer term including enabling career paths and connecting communities.

Social impacts

- Work in areas of high social disadvantage focuses on social inclusion as well as on wellbeing and resilience. *Rites of Passage* evaluation found improvements in social inclusion were greatest for people with high program engagement.

- Social Impacts at community level address multi-layered disadvantage through a combination of projects and building local partnerships (Annual report 2016-17).

Organisational background

Beyond Empathy is a community arts and cultural development organisation, based in Armidale that aims to influence change in the lives of individuals and communities experiencing recurring hardship. Established in 2004, the organisation works predominantly with young people in NSW regional and remote Aboriginal communities. It uses art genres such as film, digital and mixed media, theatre, music, dance and visual art to build relationships between young people, local support agencies and local communities. Its mission is to "break cycles of disadvantage" through medium- and long-term programs in regional areas. This places Beyond Empathy among the more ambitious arts programs in Australia in terms of achieving social impacts to tackle causes of social exclusion. " We have demonstrated that arts-led activity is a vehicle to building valuable life skills, transforming the self-perception of people with very

low esteem and crating genuine community connectedness" (Beyond Empathy 2016/2017).

Executive director Kim McConville has a strong commitment to working with First Nations communities. She worked with the award-winning company Big hART before establishing Beyond Empathy in 2004 with long-time colleague and creative partner Phillip Crawford. Phillip Crawford is the creative director of Beyond Empathy and an internationally recognised filmmaker.

Achieving Social Impacts

Executive director Kim McConville describes Beyond Empathy as a social change organisation and arts is the tool by which that is done. This is not a static process, as community development requires constant learning from people and situations. It is up to the project leaders to understand the needs, the skills and the capacity of the people participating in arts projects. This is where empathy is important.

This holistic focus underpins Beyond Empathy's philosophy of change. While Beyond Empathy charter is to work with young people, the reach of the organisation is much broader. Working with young people in community, particularly in Aboriginal communities, requires a community-based approach. Kim explains: "You have to look at everybody. You can't do all this work with young people and then send them home to the same sort of circumstances to which they've left."

This strong commitment to community needs and community development that is so essential to Beyond Empathy does not imply that the arts are compromised. McConville is very clear on this: "Who says disadvantaged people like shitty art?" An ambitious artistic vision is integral to the Beyond Empathy process, based on the belief that a high-quality artistic product assists the process of empowering communities. Involving people in high quality artistic work creates

aspirations for participants. The quality of artistic products is key to activating the social change that's required on an individual, family and community level.

Artists working in these communities need to be broadly skilled. Beyond Empathy practitioners are willing to sit back and learn from the people that they're serving. Together they turn this experience into something that is creative and that participants can recognise themselves in. At the same time there needs to be measures to ensure safety for people who may have vulnerabilities in sharing their stories. Aboriginal communities are very generous and they're so willing to share their stories. McConville is of the view that funding bodies should put far more interrogation and rigour around how projects with an Aboriginal focus are funded. It is important to ensure that Aboriginal people are not currency for community arts cultural development (CACD) organisations to secure funding.

There are now also many Aboriginal artists leading and directing Beyond Empathy projects. Many of the young people who have gone through a leadership or intensive arts program now go out and work in community as arts workers. This is probably one of the biggest legacies of Beyond Empathy. *Maven*, Beyond Empathy's Aboriginal artists professional development program, has seen 23 artists undertaking major artistic rules in BE projects, 8 mid-career artists taking on creative leadership roles within BE, with 10 emerging artists finding creative work outside the program (BE 2016-17).

Beyond Empathy's film *Rites of Passage* (2014) is still generating impacts for participants. 27 people connected to *Rites of Passage* (participants or families of participants) were involved as actors in *Protection*, which tells stories of children under 12.

Protection's two editors also began with *Rites of Passage*. Several participants started a media business that has produced some 20 videos (BE 2016-17).

Other legacies can be less intentional. The NEXUS graffiti art project in three parks in Moree has boosted tourism and an arts trail has just been developed. This is changing the look and feel of that community. Beyond Empathy films are traveling Australia and the world, which is also significant. But more than those films traveling, it's the capacity of those young people who make the film to go and present it to other people. 'When they realise that they are not defined by their disadvantage, that's the greatest legacy of all'.

Beyond Empathy's *Rights of Passage* film project based in engagement with young people in the Shoalhaven region was evaluated using the Social Return on Investment method in 2013. The evaluation concentrated on the impact for 63 young participants. The study found the largest benefit to participants was in improved emotional wellbeing, followed by improved outlook for the future (39% and 20% increases respectively), with smaller increases participant self-esteem and social inclusion (5% and 6%) (See chapter 3). Beyond Empathy collects data on all projects. They also use an evaluation framework developed internally by the Cultural Development Network to measure a whole community development outcome using a mix of community and artistic indicators. But evaluation is expensive, even though the advocacy effect of it can be quite profound. The overriding notion from evaluations and experience on the ground is that Beyond Empathy projects improve skills, improve connection and make people feel better about themselves.

The future

The biggest challenge for the future is, not surprisingly, finding the money to fund projects. Beyond Empathy receives both government and philanthropic funding. Most philanthropic donors have been with the organisation for ten years or longer with some of that funding on a very high level. This is a great benefit, but it comes with control and ownership over that money too. The landscape of giving is also changing. Philanthropists are giving greater amounts of funding to very select groups, with philanthropists teaming up together to fund particular initiatives. This means that they do not have actual funding rounds anymore, making it harder to find support for new initiatives.

Beyond Empathy will however find a way to keep doing its work in communities in need. And there is no shortage of these. The Beyond Empathy process could be of great value to refugee communities or in working with ageing and old people.
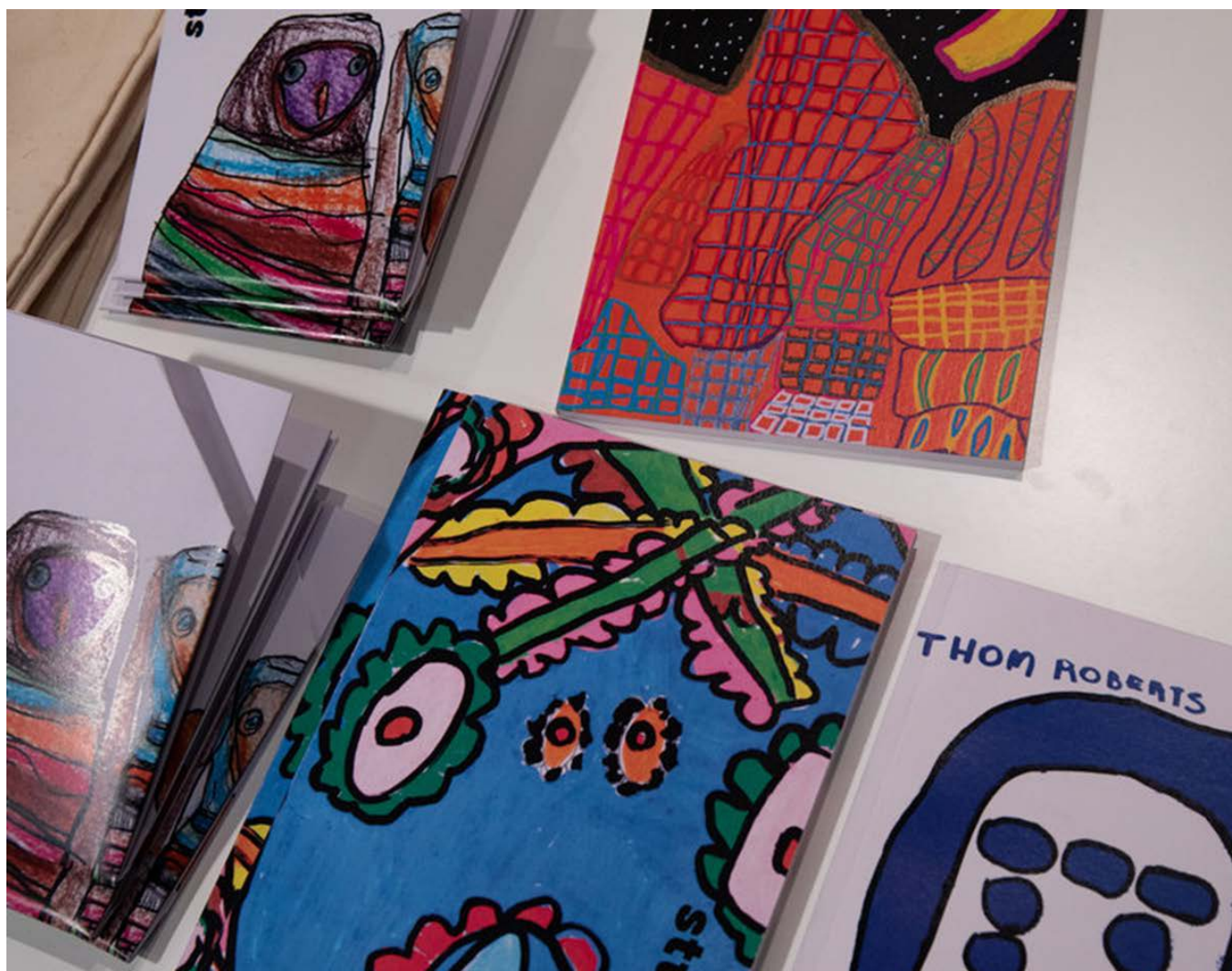
Studio A

Image 7. Studio A Artists at *Sydney Contemporary* (2018). Courtesy of Studio A.

IMPACT SUMMARY

Studio A

- initiative of Studio Artes Northside to support artists with intellectual disabilities to have a long-term career in visual arts. Studio A now a subsidiary company of Studio Artes.

Issue and social impact being addressed

- "tackles the barriers that artists living with intellectual disability face in accessing conventional education, professional development pathways and opportunities needed to be successful and renowned visual artists" (Studio A website).
- health and wellbeing outcomes addressed through widening recognition and achieving success for artists with intellectual disabilities.

What the evidence says about the best way to respond

- evaluation framework developed with Social Ventures Australia focuses on increasing income for artists and achieving recognition and success in art and design markets.

Participants

- 15 artists with a range of intellectual disabilities.

Activities

- core activity is artistic production in a supported studio environment
- each artist pursues a distinctive path with an artist's plan for each year, mentoring with senior artists, and management
- social enterprise program ensures commissions from sales and creative services.

Outputs

- Art sales/leasing, workshops, exhibitions and events, collaborations, commissions.
- development of strong brand and increased visibility of artists.

Outcomes (short, medium and long term)

- short and medium term – social support, peer support, art education and management, building creative opportunities and income base for Studio A artists; Studio A partnerships with business and institutions and increasing visibility of artists and Studio A brand. Personal outcomes include enhanced self-esteem, social networks, future aspirations, and economic security.
- long term – increased mainstream recognition and opportunities for artists with intellectual disabilities.

Social impacts

- Supporting participant health and wellbeing through supported arts practice, economic return, professional development, and career pathways
- Increasing visibility of SA artists aims to widen perceptions about contributions of people with intellectual disabilities, reducing stigma and extending diversity and inclusion (not supported by independent evaluation).

Organisational Background

Studio A was an initiative of Studio Artes Northside, who provide creative programs for adults with disability. In response to the needs of a group of artists within the more recreationally focused Studio Artes art program, Studio A began as a project to support artists with intellectual disability with a long-term commitment to making art. Studio A later gained annual project funding and finally establishing itself as a subsidiary company of Studio Artes. Explaining the distinction between Studio Artes and Studio A, CEO and Artistic Director Gabrielle Mordy puts it, "Studio A is about making great art and it's for people who want to be artists, and who want to be employed as artists."

Studio A was chosen for its impacts in the Health and Wellbeing domain. While Studio A's expertise is in working with people with diverse intellectual abilities, its strategy is to focus on people's distinctive abilities. Studio A's core work is to make art of excellence, or 'great art'.

Studio A provides professional development and a range of services. At the core is an 'active studio' where the artists come to make art. This studio has around 15 artists, selected on the basis of their dedication and love of art, and their willingness to move beyond their comfort zone, and to take their work to different places.

Achieving social impacts

Studio A is part of a movement of supported or active studios that has developed over some 50 years. The Creative Growth Art centre opened in Oakland, California in 1973 with a mission to support "artists with developmental, mental and physical disabilities providing a professional studio environment for artistic development, gallery exhibition and representation and a social atmosphere among peers." Almost as long-standing is Arts Project Australia in Melbourne, founded in 1974 (See Stonehouse 2014; Arts Project Australia Annual Report 2013).

Various principles characterise

the supported studio: they are person-centred, "providing enabling mechanisms for [members] to develop and grow as individual artists with a personal visual language and identifiable practice." They are generally staffed by artists and oriented to the general art field: "a supported studio needs to be creating pathways for its artists into the mainstream art world."

The working environment in the studio is clearly important. Studio A is equipped with quality materials and is organised around the specific needs of the artists, who work both on individual work and on collaborative projects when they arise. Anyone entering the studio can immediately perceive the feeling of the studio, its friendly environment (with moments of hilarity) combined with an underlying air of serious application and productivity. Each artist has an artistic plan for each year, setting out projects they want to pursue, required support, and key goals they want to achieve that year. Artists are matched with professional artists

acting as mentors, collaborators or advocates within the art world. This provides connections and peer endorsement, an important part of a vocational identity. Each artist is given a business card that says 'artist'. Gabriele Mordy describes the feeling when they hand over the card and say to someone, "I am an artist": "It's a weird, unquantifiable thing, to see that sense of pride and sense of identity; that is something most people want, that sense of purpose and identity."

Providing pathways for artists involves opening up ways of progressing in a difficult industry that relies on both establishing reputations and negotiating complicated institutional and market networks. Artists are individually supported to become fluent in the ways of the art world, even though art world conventions can be rigid. For instance, the conventional gallery artist talk does not match the way many Studio A artists convey their artistic point of view. Studio A thinks creatively about how artists can meaningfully be engaged in public programs. For instance, graphic artist Greg Sindel asks audience members questions and then offers to draw their comic alter ego; Thom Roberts shares an artistic obsession with crowns (of people's heads) by doing readings of people's crowns. For Gabrielle Mordy, this is an example of "finding ways for people to directly engage in a way that is showcasing their strengths and also their creative practice".

Studio A artists engage in a wide range of art and design contexts, from working with prestigious firms such as Mud Australia (designs on ceramics) and Corban and Blair (designs featured on stationery and accessories), and relationships with arts institutions such as the National Arts School and the Art Gallery of NSW, to community engagements such as school programs and children's festivals. Studio A sees the wide recognition of its artists as a social impact with ripple effects

of greater acceptance of people with intellectual disabilities in the community.

Studio A has a well detailed social enterprise model; revenue from program activities is reinvested into the program to further artistic and social benefits. Contracts are made with all artists, who are each guaranteed a 65 per cent commission from the sale of creative services, whether for creative workshops, or selling or leasing their work; a specialised accounting system has been developed to monitor correct payment. Bespoke management is provided to ensure proper payment and ongoing opportunities. Each artist has a marketing plan which could include particular art and platforms appropriate to their work, social media channels, galleries, festivals, businesses and so on.

Studio A has an evaluation framework developed with the help of Social Ventures Australia. Impacts focus strongly on income generation for artists, and the achievement of recognition and success in art and design markets and exposure to audiences. Studio A took the step of developing IT systems that provide the data required for evaluation in an ongoing manner. This is supplemented with customer relationship management (CRM) systems and ecommerce systems that monitor the relations with clients and audiences, support the deepening of sales, and track what the company should be paying its artists. In this sense, impact measurement is embedded in the business stems used to run Studio A. This seems a long way from the common understandings of social impacts in the arts sector in Australia, produced in an environment characterised by small publicly funded arts organisations (the majority of our case studies) primarily interested in public value creation. However, Studio A may represent an increasingly common hybrid kind of social

venture with a mix of income streams that seeks to enhance positive impacts through a strong commercial model. Studio A is a not-for-profit company in which extra income is reintegrated back into the business to create social good. As Gabrielle Mordy explains, Studio A works with a "full profit mentality" in a non-profit context. For instance, strong branding is a feature of Studio A, who worked to develop a brand that would counter assumptions about artists with intellectual disability and present them as professionally and stylishly as possible. This supports Studio A in developing its art products in design and gallery stores across Australia, and hence to increase exposure to its artists work. This model of impact is more explicitly tied to the economic success and sustainability of the organisation itself.

The future

Growing Studio A is not a matter of increasing the number of artists, but of extending the breadth of audiences, and with it the acceptance of the neurodiversity of artists. An active studio such as Studio A provides the means for its artists to realise a fully vocational life as an artist. Yet the active studio is an intensive model supporting a community of artists with specific needs. Clearly there is a need for more of them.

Studio A is an advocate for active studios and maintains contact with its peers across the world. There are plans for an exhibition with Arts Project Australia in Melbourne, and also for an international exhibition involving work from studios in New York, London and other cities. Studio A hopes this will encourage people to see it as a model that works to create great art.

Art Gallery of NSW: Art and Dementia and other access programs

Image 8. Art Gallery of New South Wales, Arts engagement program for people living with dementia and their care partners (2018). Photographer Diana Panuccio.

IMPACT SUMMARY

Art Gallery of NSW: Art and Dementia program and other access programs

- Art Gallery of NSW is a major arts institution, serving all of NSW.
- Art and Dementia program part of a suite of access programs supporting engagement with art for diverse audiences of differing abilities.

Issue and social impact being addressed

- Addresses health and wellbeing of people with dementia, which can impact cognitive function, memory, comprehension, language and judgement (Kenning 2016).

What the evidence says about the best way to respond

- research on dementia engagement finds that best practice supports a sense of normalcy, importance of context (physical environment, logistics of visits etc) and social scaffolding to enable positive experiences (Kenning 2016).

Participants

- people with dementia, family and carers
- other access programs support children with various disabilities, deaf community, people with visual impairment, young artists with a disability.

Activities

- supported gallery, artist talks, creative workshops
- training of volunteer staff, development of supporting materials including online resources

Outputs

- AGNSW visits, artist talks, creative workshops, development of supporting materials including online resources.

Outcomes (short, medium and long term)

- short term – enhanced quality of experience for people with dementia and other groups
- medium and long term – extending access to AGNSW collection; enhanced community engagement of groups with reduced access.

Social impacts

- enhancing health and wellbeing through cultural engagement
- extending inclusion for groups with barriers to cultural participation

Organisational context

The Art Gallery of NSW (AGNSW) was founded in 1871. It receives around one million visitors annually. As a major arts institution in NSW, it serves the state as a whole.

This case study focuses on AGNSW's Art and Dementia program in the context of other access programs the gallery supports. The Art and Dementia program fits into AGNSW's policy of supporting lifelong learning, enrichment and inclusivity through engaging with art. For Heather Whitely Robertson, Head of Learning and Participation, AGNSW has a responsibility to identify barriers to access for people, whether these are for reasons involving disability, geographic distance or financial barriers and provide "dedicated streams of engagement to support the overcoming of those barriers."

Due to its focus on supporting people with dementia to have an active engagement with art, the Art and Dementia program was selected as a case study in social impacts in the domain of Health and Welfare. The Art and Dementia program is supported by some core funding for the Access Programs Producer role, and support from private benefactors. Specific project funding including the Liveable Communities Fund (Family and Community Services) that supported further research and extensions of the program.

Achieving social impacts through access programs

Art and Dementia program

AGNSW's Art and Dementia program is a creative ageing program for individuals living with dementia, allowing a facilitated art experience where people are invited to imagine and think creatively about art in a safe environment. The program began because of community demand; people were aware of programs such as the Museum of Modern Art's pioneering *Meet Me at MoMA* Program in New York. In 2010, AGNSW ran a six-month pilot in partnership with Holdsworth Community Centre. A core group of guides received specialised training in partnership with the National Gallery of Australia (NGA); subsequently AGNSW developed its own training program. Volunteer guides are at the heart of the program; they are passionate about enabling a rewarding experience for people with dementia through attention to ways of looking and dialogue. Close attention is paid to 'in the moment' experience and pleasure. The program is based on the principle of talking to the person first and respecting their opinions. As Access Programs Producer Danielle Gullotta explains:

> *Choice empowers people. We see people who are non-verbal, who've lost the ability to have language, but we ask them questions and people communicate through body language, through clapping, through kissing the artwork, through dancing...*

Partnerships have been central to the Art and Dementia program. These include: community partnerships with organisations such as Holdsworth Community Centre, who have played a strong role in trialling and refining the program; professional partnerships with arts institutions (NGA, MoMA) and peak institutions such as Dementia Australia (formerly Alzheimer's Australia) who helped develop training programs; and the research partnership with the University of Technology Sydney (UTS).

In the development of the Art and Dementia program, research, evaluation and the implementation of the project have been intertwined. An evaluation by Gail Kenning of UTS focused strongly on the qualitative investigation of the museum experience for people with dementia and presented a detailed and sensitive understanding of the intimacy of this experience and how best to support it (see 2.3). The evaluation makes subtle but important points such as the need for silence, the tactility of the experience of paintings, and the 'social scaffolding' that needs to underpin the gallery experience.

Research and evaluation have been critical for the program's refinement and extension. The next phase of the Art and Dementia program is in development supported by a Liveable Communities grant and further research from Gail Kenning. Refinements to the program have included building the relationships with key community organisations and testing out strategies with those organisations. Outcomes include the development of an open program that anyone can access. Working with the mix of methodologies – "the looking, the talking, and the material hands-on exploration of ideas" – led to the development of effective resources that can be used in the community. Most excitingly, AGNSW is developing the program to include people with dementia in art making activities. AGNSW can draw on artists they have employed as educators to facilitate hands-on processes that are more tactile and less language-based.

Further extensions to access involves introducing arts activity and finding ways to extend the program out of the NSW gallery and into the community, for instance in community centres, residential care facilities or local galleries. Danielle Gullotta has developed tactile and material-based resources that can also be taken out to external locations. With the help of UTS, AGNSW is developing a toolkit to share resources through their online platform *Art Sets*. Extending access beyond AGNSW also involves training to support cultural organisations to develop their own programs and to share learnings and strategies that have been developed through AGNSW programs and research.

Other access programs

The Art and Dementia program is part of a suite of AGNSW access programs. These include gallery visitation programs including *Starting with art* for children with physical, intellectual, behavioural and sensory disabilities, *Touch Tours* enabling an experience of the gallery for that does not rely on vision, and Auslan tours for the deaf community. As an example of extending community engagement, AGNSW worked with the deaf community and Accessible Arts to develop a program where artists from the deaf community are paid to research and present to the deaf community. AGNSW also has a community engagement team that seek to address barriers to participation in arts, of which the access program is part. One community program specifically targets and develops initiatives in Western Sydney, working with cultural and creative partners in Western Sydney such as the Information Cultural Exchange in Parramatta (ICE). One outcome was the Manifestos project for *Sydney Modern*, where young people from Auburn and Granville created manifestos for the future and how they wanted to see the

gallery representing for them. Another partnership program generating impacts in western Sydney is *Front Up*, which has established a disability-focused arts and cultural hub in Seven Hills, funded by disability service provider, Ability Options. Front Up Emerge is a 13-week program for artists with a disability, which includes three days immersion at AGNSW. Through the Emerge program, people are given the opportunity to present their work at AGNSW or to present at the gallery's artist talks.

AGNSW has a strong commitment to develop programs that have positive social impact. Their access programs seek to reduce barriers to cultural participation. AGNSW is especially focused on impacts their programs can make on wellbeing. Danielle Gullotta remarked that emotional health and wellbeing were "the underlying impact we see across all our programs when they are evaluated." For Heather Robertson, evaluation for social impacts is important to "ensure that benefits are being made, measuring those benefits and ensuring that the investments we are making have the most effective outcomes for individuals and the community at large." As a major institution, AGNSW faces the challenge of extending impacts across the state. Recent efforts to extend programs beyond the gallery itself are encouraging. As a large institutional player, AGNSW has a role connecting smaller organisations through partnerships and maintaining engagement to further positive impacts.

The future

As we have seen, AGNSW is expanding access programs, finding ways to share expertise and the benefits of its collection beyond the home gallery. AGNSW's planned refurbishment, known as Sydney Modern will bring much greater capacity for

community engagement. There will be designated spaces for artmaking and multipurpose uses that will make the gallery a much more active space. For Danielle Gullotta this will allow space for disability-focused programs and artist-led programs and greater capacity for the showcasing of collaborative work. This fits into a vision of AGNSW as a civic space for everyone.

Arts OutWest

Image 9. Arts OutWest *Sweet Dreams* (2013). Courtesy of Arts OutWest.

IMPACT SUMMARY

Arts OutWest (AO)

- regional arts organisation covering the Central West of NSW, head office in Bathurst
- core funding from Create NSW, 11 councils and Charles Sturt University.

Issue and social impact being addressed

- priority areas: health, Aboriginal arts, creative industries, and heritage and museums
- these contribute to supporting resilience of the Central West.

What the evidence says about the best way to respond

- 1996 Review of Regional Arts Development recommended a decentralised model in NSW, able to respond to regional needs and priorities (Regional Arts NSW 2014)

- evidence supports the importance of culture-led regeneration for rural community resilience (Findlay & Williams 2014)

- Evaluation of AO's disability program *Sweet Dreams are made of this* (Green et al 2015) found that longer term impacts were low because ensembles could not be maintained due to geography and lack of funding, suggesting that ongoing programs and ways of maintaining connection are vital in rural contexts.

Participants

- program participants include health service/hospital clients, Aboriginal communities and artists (particularly Wiradjuri), regional stakeholders in cultural partnerships.

Activities

- 2017 projects include Lachlan Health Service Culture and Arts Program (11 projects), Aboriginal arts (Wiradjuri Constellations, Jimmy Little Gathering, 8 exhibitions in 5 locations), Villages of the Heart project on settlements around Orange/Cabonne (heritage & cultural tourism) (2017 Annual Report)

- supporting cultural activity, partnerships, advice and advocacy

- linking people and providing information across Central West through online directory, radio, social media.

Outputs

- 109 artists received income through AO contracts or commissions

- audience: Activities, events and exhibitions attracted 18000 attendees

- communications: 2460 regional events promoted through online directory; marketing of 25 AO projects

- advice or support for 114 individuals and 80 organisations (AO 2017 Annual Report).

Outcomes (short, medium and long term)

- short term – building skills through arts workshops; supporting regional cultural information

- medium term – supporting cultural partnerships, advice and advocacy

- long term – regional connectedness, building networks and infrastructure, institutional embedding of arts.

Social Impacts

- no study of wider social impacts of AO programs and facilitation

- expected key impacts in health and wellbeing (particularly through Arts and Health program), and regional resilience (through enhancing connectedness, supporting a diversity of cultural expressions and building to cultural infrastructure).

Organisational background

Arts OutWest is one of 14 regional arts development organisations in NSW working for communities in the Central West. It was established in 1974. The organisation covers the local government areas of Bathurst, Blayney, Cabonne, Cowra, Forbes, Lachlan, Lithgow, Oberon, Orange, Parkes and Weddin. Its mission is to promote, facilitate, educate and advocate for arts and cultural development. Core support for Arts OutWest comes from the NSW Government, the Australian Government, local governments and Charles Sturt University. Arts OutWest has its headquarters on the Bathurst campus of Charles Sturt University and has a strong partnership with the university.

The four priority areas of the organisation are arts and health; Aboriginal arts development; cultural tourism; and lifelong learning in the arts. The artistic focus is very broad, covering all the arts, creative industries and heritage and museums, acknowledging that different areas have different strengths. Arts OutWest prides itself in having highly skilled long-term staff with a strong understanding of what matters in the region.

Achieving Social Impacts

The importance of a regional arts development organisation for the social fabric of the region is explained by Executive Officer Tracey Callinan, "even though the social impacts are not explicitly stated, it runs through everything we do". This is related to the nature of working in regional and rural communities. Whatever is happening in the arts and across the creative industries has an impact on the way these communities and the structure of these communities operate. She gives an example of a project aimed at developing creative industry skills in the Aboriginal Arts development program. "The events organised to profile the participants' arts, brings recognition to Aboriginal art and self-esteem to the artists, and it also brings a lot of people together".

Arts and Health is an area where Arts OutWest has a real strength. It is considered as a leader in the field and has a specialist arts and health coordinator (interview with Elizabeth Rogers, Regional Arts NSW). Some projects in the Health domain include: the *Art Shed*, a support program for artists with disability; *Sweet*

Dreams Are Made of This (2012-13) a disability focused project in Orange, Bathurst and Lithgow with music, visual arts and drama; and the Dementia Art Group, an interactive Art Program for people living with dementia and their carers.

In these projects, Arts OutWest works in partnership with other organisations, often at various levels. A good example is the partnership with the local hospitals. The Arts and Health coordinator is based at a Bathurst Hospital, while also having desk space in Parkes and Forbes. This creates opportunities at both formal and informal levels. The connections with community organisations also provide a strong network that supports many new ideas and projects. The existing connections prove valuable when opportunities arise, and organisations can instantly work together to make things happen. It is also easier to achieve outcomes together than on your own. The different strengths that each organisation brings helps to embed programs and to achieve long-term change. Callinan points to the importance of recognising and respecting each organisation that brings with them their own objectives and reasons for collaboration to the partnership.

Creating partnerships and networks is at the core of Arts OutWest. Tracey Callinan explains that a lot of the work she does is trying to link people up. This can be artists talking to other artists or big organisations talking to other organisations. She argues that arts cannot work in isolation, they need to be connected across other areas. That is why promoting and supporting the arts is such an important part of the work of Arts OutWest. Anything that is happening across the region is included in the promotions and media program. The arts are also promoted through helping people who would like to make things happen, ranging from advice on how to develop a strategic or

business plan, how to go about insurance, or just outlining what could be possible. Arts OutWest first developed an online cultural directory and database for the region in 2009. This allowed the public to search local cultural organisations, artists, venues and events. Through a collaboration with Regional Arts NSW, the database was adapted to fulfil state-wide database needs, providing information about artists, venues, grants and events across the regional NSW (Jacques & Callinan 2013).

Through supporting everything happening in the arts as well as running their own programs, Arts OutWest brings a real vibrancy to the Central West. The arts have quite a unique and distinct role in this environment. Regional communities are often highly connected, which is a key strength. But communities may also have had long-term divisions. Arts can bring different sides in, helping to bring a community back together.

Another key strength of the region is the resilience of its communities. Arts can recognise that resilience and celebrate it. When times are tough, having something that brings the community together and recognises the problems can help people through. Currently the Central West is quite badly affected by the drought. Callinan describes that at times like this, arts projects are even more important, because people need to find the positives. While Arts OutWest contributes to positive social impacts in health and wellbeing through its Arts and Health program, the underlying impact domain is supporting resilience across the region. A recent event that signifies rural resilience in the Central West was *Big Little Histories of Canowindra* (October 2018), an eclectic program presented by the Corridor Project (in partnership with Arts OutWest). This included projections on wheat silos depicting the 360-million-year-

old *Grossi* fish fossils discovered in Canowindra, and a solo performance by Alison Plevey from the *Shearers Ballet* project about life in the shearing sheds, focusing on women's experience.

Callinan is convinced that a healthy arts and culture sector, particularly in regional areas, impacts on the broad resilience of communities. "It enables them to feel differently about who they are and where they live. It enables them to know that they basically can make things happen, that it isn't a cultural wasteland, that it's a positive place to live."

The future

Arts OutWest will continue to support work that aims to achieve strong social impacts in the Central West. Tracey identifies are two challenges for the future. The first is how this work will be funded. And with that come a whole lot of questions: what is the legacy, how is it embedded, is there significant change? These questions are related to the justifications for why the funding is needed. But nothing can happen without funding.

The second challenge is proper evaluation of Arts OutWest's programs and impacts. *Sweet Dreams are Made of This* was evaluated as part of the Arts and Disability Partnership Evaluation published in 2015 (Green et al.). There is an evaluation in process on the redevelopment at Lachlan Health Service, in which Arts OutWest played a major role. But as yet there is insufficient evidence on the social impacts of Arts OutWest's programs. The motivation is there, but the resources for evaluation and impact assessment have been lacking.

Blacktown Arts

Image 10. Karla Dickens, *We are Young and Free* (2015) steel structure, solar-powered lights. Installation view, Blacktown Native Institution Corroboree, 7 November 2015, Oakhurst, NSW. Co-commissioned by C3West on behalf of Museum of Contemporary Art Australia, Blacktown Arts Centre on behalf of Blacktown City Council and UrbanGrowth NSW. Image courtesy and © the artist.

IMPACT SUMMARY

Blacktown Arts

- initiative of the City of Blacktown; advised by Blacktown City's Arts Reference Advisory Committee
- Leo Kelly Blacktown Arts Centre (BAC) opened in 2002.

Issue and social impact being addressed

- cultural development and leadership of diverse communities in Blacktown.

What the evidence says about the best way to respond

- research supports key principles of the Western Sydney Cultural Strategy: cultural diversity and respect for difference/ openness and trust/community wellbeing and inclusion/ connectedness and collaboration/ distinctiveness and local identity/ creativity and innovation (WESROC 2005)
- BAC most successful in attracting audiences when "content is not culturally specific, but when product is based on a common theme to which members of diverse communities can contribute and relate" (Arts NSW 2007: 29).

Who are the participants?

- Blacktown City communities: strong representation of CaLD and Aboriginal communities.

Activities

- in-house curation of projects, community engagement and partnerships, multi-arts program including exhibitions and performances, arts education and schools' programs.

Outputs

- Outputs of Blacktown Native Institution (BNI) project up to 2015 – arts workshops, exhibitions, site-specific arts events, 40 contemporary art works schools' program (Lois Randall 2016)

Outcomes (short, medium and long term)

- Outcomes of Blacktown Native Institution project include: increased engagement with Aboriginal communities; increased awareness of heritage site and history; community healing; partnership between Blacktown City, Urban Growth and Museum of Contemporary Art; progress towards outcomes for BNI site (Lois Randall 2016).

S**ocial impacts**

- Social impacts of BNI in domains of resilience (cultural leadership, 'activation' of historical site), health and well-being (healing of historical trauma) and cultural identity (re-establishing identity, public recognition and cultural expression)

- lack of research to verify broader social impacts of Blacktown Arts. Expected to be in domains of resilience (building cultural capacities and leadership) and social inclusion (through cultural recognition and connectedness).

Organisational context

Blacktown Arts is an initiative of the City of Blacktown in Western Sydney. Blacktown City's Arts Reference Advisory Committee provides advice for the Blacktown Arts Centre and its programs. A key aim of Blacktown Arts is to "support the development of contemporary art and culture in Blacktown that is reflective of Blacktown and its history and its communities."

These communities are at the heart of Blacktown Arts' programs. Blacktown City is notable for its cultural diversity, with the highest Aboriginal and Torres Strait Islander population in Sydney (ABS 2016) and major concentrations of people of recent immigrant and refugee backgrounds, including the largest Filipino, Indian, Sri Lankan, Fijian, Sudanese and South Sudanese-born populations in NSW (Multicultural NSW). The hub of Blacktown Arts' activities is the Leo Kelly Blacktown Arts Centre (BAC), a multi-arts facility hosting a range of exhibitions, performances and special events.

Achieving social impacts

Blacktown Arts programs are predominantly developed working with communities, and nearly all are curated in-house. Most work has long development times to enable extensive community engagement, generally with partners within the City of Blacktown.

Two themes repeatedly emerged in discussion with Blacktown Arts about the social impacts of their programs. The first was capacity building; an important aim of community-engaged practice is to help develop cultural capacities and encourage cultural leadership. The second key element concerned ongoing conversations and input from communities in the process of developing the work, in the work itself and as a result of the work. For Miguel Olmo, Blacktown Art's Operations Coordinator, art programs should contribute to the possibility of having "difficult conversations" that enable different ways of approaching a problem or relationship. Cultural dialogues aim to contribute to the resilience of Blacktown's communities and to the diversity and richness of cultural life in Blacktown. The Blacktown Native

Institution project (BNI) is a key example to illustrate Blacktown Arts strategies for achieving social impacts through engagement with an important cultural site.

Blacktown Native Institution project

The Blacktown Native Institution project, a significant Aboriginal Arts and Placemaking Project is now in its sixth year. The Blacktown Native Institution was a residential school for young Aboriginal and Maori children from 1823-29 that pioneered assimilation and 'stolen generation' policies. It was adjacent to the site of the first land granted to Aboriginal people; the Aboriginal settlement would give Blacktown its name. But this history was not well known; the highly significant site of the Institute was a neglected patch of land beneath a motorway. Andrea James, then Blacktown's Indigenous Arts Officer, wanted to make this story public, resulting in an exhibition at Blacktown Arts Centre in 2013 of works by Aboriginal and Torres Strait Islander artists. These works had largely been developed through interaction with the Native Institution site. This was the

beginning of a new engagement with the Blacktown Native Institution site, consultation about the site, and giving a voice to Darug people and organisations.

The second phase of the BNI project was supported by funding from the Museum of Contemporary Art (MCA) as part of its C3West program. A partnership was formed between MCA, Blacktown City and Urban Growth, the state government urban development agency that part owns the site. Blacktown Arts led the community engagement with the Darug community and Aboriginal communities of Blacktown. Artists worked on the site, collaborating with the Darug and Aboriginal community to develop a vision for the future of the site. The focus of the program was to "activate the site", to understand the historical importance of the site and to lay the ground for future uses. These on-site events culminated in a Corroboree and community celebration in November 2015. Artists have continued to work with communities on the site, most recently in *Ngara – Ngurangwa Byallara* (Listen, hear, think – The Place Speaks).

The BNI program aimed to "address the need for reconciliation, to increase the visibility and profile of the site and story, and to progress discussions about its future use" (Randall 2016: 55).The project entailed art work and dialogue on different levels: recognition of the site and history through art works; brokering conversations with the Darug community and general community in Blacktown; developing a sense of ownership of the site; and engagement with community and government about uses and potentials of the site.

Discussion with local Darug people was crucial to the process. It was also important to work through trauma associated with the Native Institution raised by the project. Paschal Berry, BAC's

Programs Coordinator, describes a moment when an event was rained out, "we really saw, like marshlands, with herons and kangaroos, Darug people got excited about working with the environment there." This was part of a gradual shift in the feelings of Darug people about the Native Institution site, from being a place of pain to one of "welcoming and joy", as Miguel Olmo puts it.

The first phases of the Blacktown Native Institution project were evaluated as part of the NSW Aboriginal Arts and Cultural Strategy Evaluation Report (Randall 2016). The BNI was used as a case study illustrating ways of increasing the visibility of Aboriginal arts and culture; it also pointed to its important role in supporting local Aboriginal cultural identities. The evaluation listed aspects of the BNI project's legacy including: 40 innovative art works; promoting interaction with the Darug and Aboriginal community; developing partnerships; and progress towards expressed community goals of healing, interpretation, education and revegetation on the site.

Other projects

Stitching the sea is a long-term collaboration with Pacific Islander communities in partnership with Australian Museum. Pacific artists and communities were able to engage closely with the museum's extensive collection. This exchange has generated new artworks, demonstrating the links between traditional and contemporary practices. The current *Stitching the sea* show exhibition is part of the Australian Museum's *Oceania Rising* program focusing on climate change. The space at BAC is turned into a resource centre where people can immerse themselves in the works and explore other materials on climate change including a digital interface. A group of Cook Islander women are curating part of the space resembling a lounge

room. A similar inhabiting or 'decolonisation' of the art centre's space occurred with the recent *Danaher* exhibition, Blacktown Art's first engagement with Afghani and Persian communities. "It's been a praying space, it's been a children's space, it's been a dancing space" says Berry. For several months, the BAC was transformed into a community art space, showcasing installation works, painting, and theatre works. Blacktown Arts' strategy for generating positive social impacts includes enabling intimate cultural engagements such as these as part of building cultural capacities to engage within a diverse and volatile urban landscape.

The future

Urban Theatre Projects is currently engaged in a residency partnership with Blacktown Arts called *Right Here Right Now*. This will result in a series of site-specific performance works around Blacktown's bustling Main Street. These projects are documenting ways of life that will shortly disappear, as this older shopping area is slated for redevelopment. Blacktown is a rapidly developing city whose physical as well as cultural landscape is always changing. Blacktown Art's programs try to anticipate changes and engage communities with complex questions about change, sometimes involving communities directly with planning and governance processes, as in the Blacktown Native Institution project. Art interventions provide different ways to articulate issues. While these perspectives rarely affect policy making, it may be more possible in local government. An extension of Blacktown Arts' engagement processes might involve "brokering a language that our colleagues on council can understand about what communities need."

CuriousWorks

Image 11. CuriousWorks *Let Me Know When You Get Home* (2016-current). Courtesy of CuriousWorks.

IMPACT SUMMARY

CuriousWorks (CW)

- community based arts and media organisation founded in 2006 in Western Sydney.

Issue and social impact being addressed

- aims "to increase the social, cultural and economic capital for individuals, communities and society as a whole by building the next generations' skills and leadership capacity" (CW website)

What the evidence says about the best way to respond

- arts and media work made through co-creation with communities generate impacts such as control of representations, commitment to social change and justice, although these impacts have not yet been translated into social impact analysis (Spurgeon 2015; Rennie et al. 2017).

Participants

- CuriousWorks engage principally with young people in western Sydney of CaLD, Aboriginal or working-class background, and their communities.

Activities

- community-based skills workshops, artists in community seed commissions, schools projects
- Curious Creator workshops to develop skills and new projects, mentorships
- creative development towards performances & screen projects, national & international creative partnerships
- social enterprise program generating fee-for-service work and experience.

Outputs

- arts and media works including performance, screen and digital output

- social enterprise program employed 14 professional artists and 11 curious creators with $150,000 income ($74K for young creators).

Outcomes (short, medium and long term)

- short term – building skills among young people, bringing people together and articulating shared interests, income and work experience for young creatives

- medium and long term – stories and representations grounded in community engagement, "nurturing a new generation of storytellers".

Social impacts

- Impact assessment largely through internal evaluation; difficulty in assessing longer term social impacts

- key impact domain is art and identity because of core focus on grassroots storytelling

- strong impacts in resilience (capacity building, developing cultural skills) and social inclusion (addressing lack of recognition of diverse cultural narratives).

Organisational background

CuriousWorks is an arts organisation that began in Western Sydney in 2006. CuriousWorks has developed its own model of community engagement, building arts expertise through "long term grassroots programs, intensive capacity building, genuine economic and employment outcomes, artistic excellence and fostering local cultural and artistic leadership". CuriousWorks engages principally with young people in western Sydney of CaLD, First Nations or working-class background.

While CuriousWorks' programs are strong on creative capacity building, the pervasive emphasis on stories generated from local cultural experience through all its programs was the reason for this case study being associated with social impacts in arts and identity.

Achieving social impacts

CuriousWorks have generated their own community arts and cultural development model to achieve social impacts at differing levels. Creative processes generally are long-term, based on collaboration with specific communities, and aim to develop technical skills and career pathways for participants. In this approach there are three levels within a cycle: 1) 'grassroots' work with communities 2) developing

a group of young creators, and 3) CuriousWorks social enterprise. In the words of CEO Vanessa Hyde:

> We start with establishing a local network in the community, building relationships, partnerships with the community and with different organisations within that community, creating grassroots arts making or projects within that community. From there we also build economic capital through education and professional development and enterprise, and form strategies in order to carry out those three tiers of work.

The first stage involves research partnerships, ensuring there are diverse community networks on the ground, which "helps to reduce social isolation and improves the relationships and interactions between those diverse groups, so it's creating a diverse kind of community within a community to work with."

Working with a network of community partners, grassroots projects are developed with young people to allow a spectrum of practice to develop their cultural expertise. Community-based skills workshops aim to develop skills among young creators. For instance, *Buruwanwa* is a multi-arts workshop program involving Aboriginal and working-class young people, Elders, artists and community leaders at Bidwill, Mt Druitt and St Mary's.

Refill is an arts and education program collaborating with Miller Technology High School. The program is built on the interests of students, who may have been struggling in school, to help them re-engage with their education through an exploratory process. A partnership with Casula Powerhouse has enabled *Refill* participants to exhibit work in exhibitions and take part in the WOW (Way Out West) Festival for young people. *Beyond Refuge* is a three-year program engaging local artists from refugee backgrounds, asylum seeker backgrounds, to undertake group works or group exhibition works that talk to experiences of migration or their refugee journey or resettlement in Australia.

The second level of CuriousWorks' practice is the Curious Creative Program, the mid-level emerging artist group. There are currently 20-25 young participants — known as Curious Creators — from a range of different backgrounds who have emerged from the community programs. Curious Creators workshop ideas and techniques to develop productions. Within the Creators program are various subgroupings and events: these include a weekly writers' group that provides a safe place to bring together and develop ideas, and an annual Story Circle that explores the potential of emerging ideas for projects in the coming year. Curious

Women is a program supporting leadership roles for young female artists. Quarterly professional workshops support technical knowledge, experimentation and professional protocol. "Makers space" workshops concerned with technical developments particularly in new media are run as public events throughout western Sydney.

While senior artists in the organisation have usually taken on the direction of major creative projects, recently Curious Creators have directed an ambitious project themselves. *Las Rosas* is a web series about two sisters negotiating their *Quinceañera*, the coming of age ritual at 15. The project "showcases themes of sisterhood, growing pains, and how the Latin and Australian lifestyles clash and converge in Western Sydney... marrying contemporary, coming-of-age Australian drama with Telenovela". The project came out of a writers' group in 2016 that had a series of stories, so as a group they decided to create a web series which interweaved the characters of each of six writers. *Las Rosas* embodies the sophistication, initiative and collaborative skills achieved in the Curious Creators program.

CuriousWorks' Social Enterprise is a fee-for-service program, working with councils, schools, businesses and community organisations. The work is mostly in film production services and running media workshops. The social enterprise program aims to open up employment pathways, build work experience and create industry networks. In 2017 the Social Enterprise Program employed 14 professional artists and 11 Curious Creators on more than 30 jobs valued at around $150,000. Of this, Curious Creators earned $74,000, significant payment for young artists in a difficult field (2017 annual report). Vanessa Hyde explains that "as this group of young emerging artists grow their skills, they are now often the lead

artists on those works." Because of CuriousWorks' track record in community engagement, fee-for-service jobs may also generate social impacts, for instance a workshop engagement for a social housing organization in Penrith that will result in audio stories and film and photographic stories presenting a more positive representation of tenants in community housing, particularly elderly tenants.

As is apparent from above, networks and partnerships are vital for CuriousWorks; each project relies on a dense web of partnerships, formal and informal community partnerships, links with local services, arts partnerships, local councils, all forming a social ecology cutting across different domains. For instance, CuriousWorks engagement in Bidwill links in with many organisations including local organisations Bidwill United and The Learning Ground, arts organisations Powerhouse Youth Theatre and Moogahlin Performing Arts, and local government Blacktown Council and Blacktown Arts.

For CuriousWorks, social impacts are at the core of their cultural and artistic practices. This concern is embedded into developing strategies from the beginning. "We go into a space with the ideal of bringing together a diverse group of people that may not necessarily normally interact and through discussions have an ability to identify the key kind of issues or local issues that that group is facing", Vanessa Hyde says. Choosing the right facilitators to match communities and languages is crucial; facilitators bring with them "a breadth of experience in multiple kind of communities and different ways of working with different people and that kind of cross-cultural understanding." This enables an array of strategies and techniques that they use to ground processes of engaging with different people. Impacts at community level are conceived

as being grounded in enhancing communication. Then with the development of young creatives through Curious Creator program the core impact of the work is understood in terms of cultural leadership and "having a lot of those artists then going back into their own communities and running projects within their communities."

Social impacts are understood as being embedded in different parts of a cycle starting with the building of local networks, identifying cultural leaders though those local networks and activities, and building the capacity of those cultural leaders, which feed back into communities. CuriousWorks also equates impacts with different kinds of 'capital': increasing social capital by building local networks and improving community relationships between groups; building cultural capital through artistic production that represents communities that are often neglected in mainstream arts and media; and increasing economic capital through skills development and employment opportunities for people who frequently face socio-economic disadvantage.

CuriousWorks collects evidence of its impacts periodically in the development of larger projects, and workshop series. Evaluation of this data is often used to provide internal feedback about the quality of processes and is used in program debriefing and retreats. It could also pick up something like growing confidence of young artists as a project develops. A major difficulty is in capturing longer-term impacts and impacts beyond specific programs may not be captured in these sorts of evaluation. However, *CuriousWorks* is currently embarking on a rigorous mapping of the Curious Creators program, career pathways, skillsets and aspirations, funded by the Vincent Fairfax Foundation.

A key social impact domain of

CuriousWorks is art and identity, due to the strong focus on stories emerging from communities, and the development of artistic capacities grounded in engagement with diverse communities. These stories also rely on CuriousWorks' support for cultural leadership, skills and innovation in working creatively with communities.

The future

The recent formation of sister company Co-Curious aims to bring "stories from another Australia" generated in diverse cultural communities to larger budget, more prominent screen and theatre platforms, not generally accessible to community-based art. Co-Curious will be led by CuriousWorks' founding artistic director, S. Shakthidharan. As with CuriousWorks, writers and creators would be supported, in this case to produce work for industry level production. This move demonstrates the success of CuriousWorks' approach and the ambition to have a greater impact on 'mainstream' national narratives. This presents both a challenge and an opportunity for CuriousWorks, to fill the gap in artistic leadership that will result, and to allow younger voices to take the lead in directing CuriousWorks programs on the ground in western Sydney.

Bangarra Dance Theatre

Image 12. Bangarra Dance Theatre *Bangarra's Youth Program Team,* Mt Tabor, QLD (2018). Photographer Tiffany Parker.

IMPACT SUMMARY

Bangarra Dance Theatre
- Established in 1989
- Australia's leading Aboriginal &Torres Strait Islander performing arts organisation.

Issue and social impact being addressed
- key issue concerns cultural identities of Aboriginal communities and country
- Impacts addressed in the *Rekindling* program include building career pathways for future cultural leaders, building recognition for Aboriginal cultural values and heritage.

What the evidence says about the best way to respond
- Considerable evidence suggests causal links between Aboriginal cultural participation and economic as well as health and wellbeing outcomes (see Biddle & Crawford 2017; Ware 2014).

Who are the participants?
- young people, mostly of Aboriginal background
- people from communities engaged with Bangarra programs.

Activities
- programs with young Aboriginal people including *Rekindling*
- nutrition and health programs such as partnership with OzHarvest
- mentoring of future cultural leaders

- workshops and performances with schools and with young people on Bangarra tours
- return to country initiatives with communities who have inspired Bangarra works.

Outputs

- *Rekindling* – 55 workshops, 143 participants + 110 re-engaging from earlier participation, 850+ audiences for performances, 16 former participants study at national dance institutions
- schools' program: 254 participants from NSW Public Schools and Aboriginal Dance Ensemble participating in 2017 Schools Spectacular
- 269 young regional workshop participants, during Bangarra tours (2017 annual report).

Outcomes (short, medium and long term)

- short term – engagements with individuals, communities and schools result in valuable cultural experiences
- medium and long term – enhanced skills, career prospects, cultural leadership, widening recognition of Aboriginal culture.

Social impacts

- While there has not been social impact assessment, internal evidence on the *Rekindling* program suggests that the program generates strong engagement with country and culture, often enhancing commitment to schooling, or to career aspirations in dance.
- *Rekindling* and other youth programs appear to have strong impacts in domains of identity and resilience, while contributing to wellbeing and social inclusion.

Organisational background

Bangarra is Australia's leading Aboriginal and Torres Strait Islander performing arts organisation. Based on the Wiradjuri word 'to make fire', Bangarra was first established in 1989 by staff and students of National Aboriginal and Islander Skills Development Association (NAISDA), fusing contemporary techniques with traditional Aboriginal dance. Originally led by Carole Johnson, choreographer Stephen Page was appointed artistic director in 1991, collaborating with his brothers David Page, who led music composition, and Russell Page as principal dancer.

Bangarra today is widely acclaimed across Australia and around the world for the quality of its dance repertoire, its distinctive theatrical voice and unique soundscapes, music and design. Bangarra's dancers each have Aboriginal and/or Torres Strait Islander (ATSI) background and are drawn from various locations across the country. To Stephen Page, Bangarra's repertoire represents a "theatrical,

visual form of storytelling [...] moving through the body" (Dow 2018).

Bangarra's annual program includes a national tour of a world-premiere work; complemented by a regional and international tour. Education programs, workshops, special performances and projects complement the touring schedule, aiming to attract Bangarra's next generation of performers and storytellers. Since its inception, Bangarra has created 36 productions and attracted approximately 50,000 audience members annually, across some 85 performances.

Areas of social impact

Bangarra is driven by a mission "to create inspiring experiences that change society". At the heart of the organisation are its relationships with Aboriginal and Torres Strait Islander communities. The repertoire is created on Country, with stories gathered from respected community Elders. Bangarra defines its social impacts through

its connections with community and with Country. Cultural identity, storytelling and sharing knowledge, and social impacts are intertwined. According to Bangarra, "Our works exist because of these connections to our lands and our people."

By interpreting Aboriginal stories through the medium of contemporary dance, Bangarra has helped to create and enhance national and international recognition of Aboriginal cultural heritage. It also supports career advancement and opportunities for young people through outreach work in communities.

Building connection with community and with Country

Bangarra places community relationships at the heart of the organisation. A 'Cultural Creation Lifecycle' is used to describe how stories are developed, working on Country and through cultural and community residencies, before being transformed into public performances.

'Return to Country' initiatives provide a platform to reconnect

with communities that have inspired a work and enable us to bring that work 'home'. For example, *Terrain*, created in 2012 and inspired by the landscape of Kati Thanda (Lake Eyre), was brought back on Country and the company was hosted in the nearby township of Marree in 2016. This model has been extended in recent years to specifically target young people, through the *Rekindling* program, discussed below.

> *Bangarra also engages in partnerships to support nutrition and health programs. The company partners with organisations like OzHarvest to bring fresh produce into regional and remote areas, and to educate families and communities on health and nutrition.*

Creating career pathways for future cultural leaders

Many of Bangarra's dancers have been recruited from some of Australia's most disadvantaged communities (Bangarra Dance Theatre, 2018: 12). Bangarra not only supports the individual careers of selected performers, but also provides positive examples of Aboriginal and Torres Strait Islander success in the wider community (30). Dancers are recruited annually through the Russell Page Graduate Program, and the David Page Music Fellowship. Bangarra also supports a Dancer Further Education Program to support career development opportunities for mid-late-career dancers move into a life beyond the stage.

Building recognition of Aboriginal cultural value and heritage

Bangarra's national and international success has helped cement its reputation as what it calls Australia's 'national cultural carrier'. This success has helped to underscore the importance of Aboriginal cultural heritage,

and the centrality of Country and of storytelling to Aboriginal communities.

> *There is no more powerful thing than seeing the worth in your own people and your own story created into a world-class dance performance that is toured internationally, every capital city. And that your story's important enough to be invested in by Australia's leading Indigenous performing arts company and [given] the level of respect that Bangarra brings back to the community that inspired it.* (Kitty Walker, Director, Development)

Rekindling

Launched In 2013, the *Rekindling* program extends the collaborative process developed for the main stage, to benefit young people. It is designed to bring them together with Elders in a community, to share and express their culture through contemporary dance. The program aims to inspire pride, kinship and a sense of strength in young Aboriginal and Torres Strait Islanders through a series of dance residencies with secondary school-aged students. *Rekindling* is led by Sidney Saltner, who became Youth Program Director after 25 years as a performer.

Rekindling participants research and gather stories with guidance from Elders within their communities. They then work with mentors to develop skills that enable them produce performances and community events.

The *Rekindling* team work with four communities per year, with each community involving between 10 and 30 young people. The program is run over a six-month period, during which time three week-long gatherings are held. The first gathering involves a trip on country and aims to connect young people with Elders and traditional stories. The second gathering is about movement and learning the

Bangarra dance moves. A third gathering brings together stories and movement, leading to a community performance.

Rekindling has been delivered in 25 communities across five states with almost 460 students completing the program. While its Major Performing Arts (MPA) funding does not extend to this outreach work, the Bangarra Board chooses to devote the majority of fundraising efforts to support the program, because it is core to its purpose as an organisation (Bangarra Strategic Plan 2019-21).

Stories of impact

Bangarra has many examples of positive experiences and stories among those who have participated in the program. Kitty Walker, Bangarra's Director, Development explains:

> *[After the Rekindling program] we have conversations with communities and people will say: "We haven't seen these kids attending school and suddenly they're turning up every time you're in town and they're engaged and they're working on a project together as a team and they're respecting their elders when they may never have even spoken to them before.* (Kitty Walker, Director, Development)

Another participant describes the impacts of the program:

> *Being a part of the Rekindling program changed the way I saw myself. People talk about a defining moment in their lives and for me so far this is it... For me the dancing and movement were profound, beautiful and freeing but the program was so much more than that... I came out of it a different person. Rekindling has allowed me to feel clearer, I am more confident in my own voice.... I now dance with meaning – they're not just steps but my story.* (Rosa, *Rekindling* participant)

Building evidence and supporting evaluation

Reports of *Rekindling* show the results of strong engagement: approximately 50 per cent of *Rekindling* participants return the year after their performance to bring a friend and reconnect with the program. Given that many participants are in the latter years of school, this is a high rate of return to the program.

While not originally designed to attract talent to Bangarra, the company are aware of 30-40 participants who have gone onto further training in dance through NAISDA or the Australian Company of Performing Arts (ACPA). One of the members of the current ensemble was part of an early *Rekindling* pilot workshop, and more dancers are anticipated to join Bangarra in the coming years through the NAISDA pathway.

> They've taken part in a *Rekindling* workshop and gone "Oh, my God. This is my calling".

Building a clear evidence base for the social impacts of programs such as *Rekindling* remains a challenge, "something we always struggle with". While the company is able to capture quantitative data relating to the number of participants reached by the program (number of young people; number of Elders engaged; number of communities involved; number of works created), it is harder to capture more qualitative and deeper evidence of social impact. The issue is exacerbated by the lack of an external evaluator or partner who may be able to support independent evaluation of a program's social impact over time.

The company has started to implement surveys tailored for communities who participate in the *Rekindling* program. Before participants commence the program, they are asked a set of questions about their expectations for the program and what they hope to achieve. These are voluntary surveys designed to better understand participants' experiences and expectations of the program. Dance teachers also produce an evaluation report after the completion of a *Rekindling* program and employ videographers to interview young people and elders about their experiences.

Descriptions that emerge from this qualitative research often point to positive impacts on participants' sense of identity:

> [Kids] mainly talk about an increase in pride in self and pride in their culture and there's a lot of comments around, you know, "I won't be shamed" and "I'm suddenly learning about my family or who I am, where I come from, my place" and that's definitely the key theme that runs from the kids.

> From an elders' point of view, it's similar: it's their pride in their kids, in seeing them achieve and work towards a common goal. And then there's the kids who just love moving and "I want to be a dancer and I want to be in Bangarra" and they just have that fire in their belly.

Bangarra has undertaken audience research with *Dark Emu* audiences and donors. They have asked these audiences: "If you were to donate or if you do donate, what areas of the business would entice you to give?" Given the option to respond in terms of support for the creation of new works, or to work in remote communities with kids, the overwhelming response was to support Bangarra's education work in remote communities.

The future

The company is investing in initiatives to expand awareness of the nature of its work, and the different outreach efforts involved in the development of each production. This includes the Knowledge Ground digital platform, planned for release in 2019. As set out in its Strategic Plan:

> This educative tool will allow people to discover the many different elements behind each production in Bangarra's 30 years of repertoire. Online audiences will be able to learn more about where our production's stories come from, the traditional languages that support the story and music and all the design elements including costumes, lighting, sets and props, choreography and music.

Conclusion

The role of arts and culture in addressing key social challenges is widely recognised. Through different forms of artistic production and participation, arts and culture play an important role in meeting the challenges faced by our society – addressing the conditions borne of social exclusion, isolation and disadvantage, an ageing society, increasingly diverse communities, environmental change, as well as rapid urban growth and transformation.

If the social impacts of the arts are widely acknowledged, the capacity to produce 'hard data' that evidences this impact has proved challenging for the sector. The nature of artistic experience, combining highly subjective and complex aesthetic, social and cognitive factors, is not easily captured through standardised impact evaluations. Likewise, many arts organisations are not funded to support impact evaluations, particularly in more constrained funding environments, and argue they need to focus on the core work of artistic creation, production and performance.

Yet, while the arts sector has struggled historically to evidence its social impact, cultural policy makers have made progress in articulating the value of arts and culture to society. The concept of cultural value has been developed a framework that incorporates different kinds of intrinsic, instrumental and institutional values that are central to our

social and collective wellbeing. This has shifted the focus away from instrumental 'impacts' on various domains of social and economic life, to the different kinds of value embodied in, and generated by, arts and culture.

In turn, new quantitative models, including the 'social return on investment' (SROI) model of evaluation, has provided a way for the social and cultural values of arts practices to be captured in a quantifiable way. SROI approach uses a cost-benefit analysis to capture, in financial terms, the new value created by a project as reported by stakeholders. Instead of impact, it addresses the values or benefits achieved by a project.

There is also now widespread recognition that impact evaluation is challenging, no matter the sector. That is, any evaluation study that seeks to demonstrate the impact of a specific intervention or set of interventions, such as those taking place criminal justice or health policy settings, will face limits. The arts sector is not alone in this.

New approaches to social impact evaluation address more closely the conditions in which an intervention takes place, how outcomes were produced, and what is significant about the varying conditions in which interventions take place. This approach is known as 'Theory-Based Evaluations', which incorporate a 'logic model' and is sometimes simply described as 'what works'. This approach

has been adopted in widespread reviews of evidence around arts and health, such as the Creative Health research report released in the UK in 2017.

For the arts sector, these approaches provide a useful framework for better capturing evidence in a quantifiable way. They do, however, require investment in evaluation to take place as part of the roll out of a program, and not at its conclusion.

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Appendices

Appendix A: Project Team

Professor Deborah Stevenson is an internationally acknowledged expert on arts and cultural policy including the social impact of the arts and the uses of culture in city imaging and urban redevelopment. Deborah has published widely on these topics including in excess of forty refereed journal articles and book chapters, and ten authored or edited books. Her most recent books include: *Cultural Policy Beyond the Economy: Work, Value, and the Social* (Edward Elgar, forthcoming); *Cities of Culture: A Global Perspective* (Routledge, 2017); *The City* (Polity, 2013), and *Tourist Cultures: Identity, Place and the Traveller* (co-authored, Sage, 2010). In addition, she is co-editor of the *Research Companion to Planning and Culture* (Ashgate, 2013), *Culture and the City: Creativity, Tourism, Leisure* (Routledge, 2013) and the forthcoming *Routledge Urban Media and Communication Companion*. Her work has been published in translation in China, Serbia, Poland and Greece, and under license in India and South Asia.

Deborah's research program has been supported by external funding from a range of public and private sources, and she has been a chief investigator on eight prestigious Australian Research Council grants, including 'Recalibrating Culture: Production,' Consumption, Policy' (2013-2016), 'Australian Cultural Fields: National and Transnational Dynamics' (2014-2018), and 'UNESCO and the Making of Global Cultural Policy: Culture, Economy, Development' (2018-2020). These recent ARC projects have focused on an examination of arts and cultural practice and production in Greater Western Sydney, a national study of cultural taste and consumption in Australia, and the cultural policy and creative cities initiatives of UNESCO and their impact in different social and cultural contexts. Deborah has worked as an advisor and consultant to all levels of government in Australia, and most recently conducted a major study of the spaces of cultural consumption and production for the City of Sydney. Her many advisory appointments include Social Sustainability Advisor for the redevelopment of the Darwin Waterfront, adviser on Cultural Planning to Hunter Regional Association of Councils, member of the Newcastle City Council Social Impact Consultative Panel, and ministerial appointment to the reference group overseeing the development of the NSW Arts and Cultural Policy Framework.

Deborah is a member of the editorial boards of leading international journals, including the International Journal of Cultural Policy, and advisory boards such as for the Palgrave Macmillan series New Directions in Cultural Policy Research. She is also a member of the European Science Foundation College of Experts and an Honorary Professor at the University of Bath, UK.

Dr Sarah Barns is an experienced researcher, curator and urban strategist with close to two decades' experience working across cultural and creative industries. Having begun her career in 2000 as a policy adviser to the Department of Communications, IT and the Arts, Sarah was appointed Research Manager and Acting Strategy Lead for the Australia Council for the Arts between 2003 and 2006. In this role Sarah led the development of national creative industries strategy, represented Australia at national and international fora for arts advocacy, and managed in-depth quantitative and qualitative research projects and partnerships dealing with artist incomes (with Professor David Throsby), digital disruption, and the social and economic impact of the arts. Sarah was later instrumental in the development of the $20m UTS Creative Industries Innovation Centre, where she was Strategy Manager between 2008 and 2011, leading the development of a national research framework for mapping the economic impact of the creative industries with the Department of Industry, Innovation and Research.

Since 2011 Sarah has been active in curatorial and creative placemaking practice through her studio Esem Projects,

working with communities, heritage professionals and arts practitioners around Australia and New Zealand to co-create creative methodologies for heritage interpretation and creative placemaking. This work has led to major commissions from the City of Sydney, Arts Centre of Christchurch, Bathurst Regional Council, Liverpool City Council, Newcastle City Council and Australian National University, as well as collaborations with major urban design consultancies including Arup and Hassell. She is a member of the Australian Smart Cities Association Built Environment Taskforce, a committee member of Landcom Precincts and Place Community of Practice and was previously Board Member of the Dictionary of Sydney (2013-5) and Network Insight Advisor. Sarah has previously led strategic projects for a number of government and commercial organisations. Key recent projects and deliverables include:

- Scoping Study for Urban Growth NSW on the development of a Connected City Data Hub (2017);

- Strategic Report on smart city opportunities for White Bay Innovation Precinct for Urban Growth NSW (2017);

- Research report for City of Parramatta on the history of migration, from colonial settlement to the present day (2017);

- Research Report for the Committee for Sydney #wethecity 3 Report on the rise of digital services for improved city governance (2017);

- Strategy report for Arup on Creative Activation and Placemaking opportunities associated with NW Metro by TfNSW (2017)

- Scoping study on the use of smart technologies for urban heat mitigation in Western Sydney, on behalf of the Office of Environment and Heritage (2016-7);

- Data Strategy for the development of Sydney Science Park, Western Sydney, as an innovation precinct (2017, on behalf of CSIRO / Data61);

- Indicator Framework and Roadmap for the Department of Planning and Environment (DPE) Digital Dashboard for the Greater Sydney Commission, delivered on behalf of National ICT Australia (2016).

Jacqueline Clements has built her career in the Netherlands as the executive director of two heritage museums; a community arts institute and a theatre production company. In these roles she has developed extensive experience in engaging governments, industries, communities and volunteers in heritage and arts. Her 16 years of executive experience in leading cultural organisations has guided her interest in understanding the way in which culture works for different people and places. Jacqueline draws upon her vast industry experience and brings this into her research. She focuses on culture-led strategies and socio-economic development in urban contexts. Jacqueline is interested in how culture-led strategies are impacted by geographic diversity and local specificity both in the Netherlands and in Australia. Recent projects include studies on creative strategies in the Blue Mountains and Hobart as well as on cultural initiatives overseas. Jacqueline is a PhD student at WSU. Her research output is listed below.

- Clements, J. (2018), '[In Press] Community resources for small city creativity?: Rethinking creative economy narratives at the Blue Mountains Music Festival', *Australian Geographer*.

- Clements, J. (2016), 'Opera as a community arts project: strategies for engagement and participation', *The International Journal of Social, Political, and Community Agendas in the Arts*, vole 11, no 3, pp. 57-68.

Dr Cecelia Cmielewski is a Research Officer at the Institute for Culture and Society and was awarded her doctorate from that Institute in 2018. Her thesis researches the relationship between the experiences and practices of artists of non-English speaking backgrounds (NESB) and key arts policies through a consideration of the roles of creative and organisational leadership. Her research interests address inclusion in the creative sectors with a focus on the relationship between creative production and multicultural policies. Cecelia is the research assistant and contributing researcher on the ARC project 'UNESCO and the Making of Global Cultural Policy: Culture, Economy, Development'. She is also researching the cultural infrastructure conditions and scenarios of Greater Metropolitan Sydney.

Cecelia was project manager and contributing researcher on the ARC funded project 'Recalibrating Culture: Production, Consumption Policy', and was a principal investigator on the ARC funded Large Screens and Transnational Public Sphere. She held senior roles at the Australia Council, the Federal Government's arts funding and advisory agency between 1998 and 2011. She is also a curator, including curating *meta_narratives* for ISEA2015 in the UAE. She holds a PhD (Western Sydney University) an MBA (University of Adelaide), Bachelor of Design (University of South Australia) and a Bachelor of Arts (Flinders University).

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- Cmielewski, C. 2012, "Aquavescent Audio" in spaced: art out of place, IASKA

- Cmielewski, C. 2011, "Remote Interventions", *in International Symposium on Electronic Arts, ISEA2011* (ed).

- Cmielewski, C. 2010, "The Arts in a Multicultural Australia" in Diversity Matters Conference Proceedings Australian Multicultural Foundation and the Commonwealth Foundation.

Dr Phillip Mar is an Adjunct Research Fellow of ICS with a background as a sociologist and cultural anthropologist. In recent years, he has worked as a research associate with the Institute for Culture and Society where he has been researching and writing on arts practices in Western Sydney, Australian cultural policy, cultural diversity, and cultural diplomacy. He has also worked as a researcher and collaboration with artists and arts projects: work with Robert Iolini includes the radio work, *City In Between*, and arts/media work, *The Hong Kong Agent*, on the first ten years since the 1997 handover. His work as a researcher with arts organization Big (H)art contributed to socially engaged work such Junk Theory and Sticky Bricks.

Phillip was the principal researcher for *Promoting Diversity of Cultural Expression in the Arts: Best Practice Case Studies* (in partnership with Australia Council for the Arts and UNESCO). Two of the case studies were of the Association of Northern Kimberley and Arnhem Aboriginal

Artists (ANKAA) and black&write! Research involved interviews and consultation with managers of the project, board members, and Indigenous participants. Phillip was also principle researcher for the 2018 report *Waves of People: Exploring the patterns of migration that have shaped Parramatta through time* commissioned in 2017 by the City of Parramatta. Additional relevant publications include:

- Ien Ang. Yudhisthir Raj Isar and Phillip Mar (2015) "Cultural diplomacy: beyond the national interest?", *International Journal of Cultural Policy* 21(4): 365-381.

- Ien Ang, Yasmin Tambiah and Phillip Mar (2015) *Smart Engagement with Asia.* Securing Australia's Future. Project 3: Asia Literacy and Beyond, ACOLA.

- Phillip Mar and Ien Ang (2015) *Promoting Diversity of Expression in the Arts in Australia,* Australia Council for the Arts, Sydney.

- Phillip Mar and Kay Anderson (2012) "Urban Curating: The "Interspaces" of Art Collaboration in Western Sydney", *Space and Culture* 15 (4), pp. 330-343.

- Michelle Kelly and Phillip Mar (2011) "Engagements between Arts and Commerce", in Elaine Lally, Ien Ang and Kay Anderson (eds.), *The Art of Engagement: Culture, Collaboration, Innovation*, University of Western Australia Press, pp. 199-209.

- Ien Ang and Phillip Mar (2011) "Making Art Matter: Navigating the Collaborative Turn", in Barbie Zelizer (ed.), *Making the University Matter*, Routledge, New York and London, pp. 113-121.

Appendix B: List of Interviews

	Interviewee(s)	Organisation
1	Heather Whitely Robertson and Danielle Gullotta	Art Gallery of NSW
2	Tracey Callinan	Arts OutWest
3	Rachel Perry	Australia Council
4	Kitty Walker	Bangarra Dance Theatre
5	Kim McConville	Beyond Empathy
6	Miguel Olmo, Paschal Berry	Blacktown Arts Centre
7	Vanessa Hyde	CuriousWorks
8	John Kirkman	Information and Cultural Exchange
9	Judith Bowtell and Margot Politis	Milk Crate Theatre
10	Elizabeth Rogers	Regional Arts NSW
11	Gabrielle Mordy	Studio A
12	Rosie Dennis	Urban Theatre Projects

Appendix C: Interview questions

Social impact analysis of NSW arts, screen and culture programs: Interview questions.

Interviews were semi-structured around the following questions:

- Can you describe the core work of your organisation?

- What is the major artform or practice area that you are focused on?

- How central are social impacts to this work? How do you understand the concept of social impact? Are social impacts a central or incidental outcome?

- Are there projects or programs you have developed that have had significant social impacts? (Mention specific programs we are interested in)

- Who funded this work?

- Who were the major beneficiaries of this work?

- Can you describe some of the ways you were able to generate positive social impacts? (Prompts around strategies, process, agency of participants, length and intensity of participation, challenges etc.)

- Were there important partnerships or networks that contributed to social impacts?

- Key legacies of this project if it is completed (impacts – continuing, continuities in other programs, participant engagement, resources, work of personnel. methods learned)

- How did you go about capturing evidence of impacts of the program — and did you see it as central to the wider evaluation/acquittal of the project? (Formal or informal evaluation, independent or internal - access to materials for report?)

- What do you see as key learnings from this project/ program?

- Was the social impact short term or long term, in your view?

- Does this project or program continue today, or was it one-off?

- What population groups (among NSW priority populations) are important audiences for your work?

- Do you see the potential for social impact as critical to the future of your (or your organisation's) work — or is this incidental?

- How important do you think social impact outcomes are to the work of Create NSW?

- Other questions relevant to particular programs, and to impact domain (social inclusion, wellbeing, resilience, identity)

Appendix D: Understanding Social Impact

It has long been recognised that arts and culture are vital to our lives. The arts enrich cities and communities, support individual and collective wellbeing, and act as an important catalyst for learning and discovery. While such claims are rarely disputed, it remains the case that the value, function and impact of the arts in contemporary society is a topic of some debate – as it has been throughout history. Aristotle and Plato wrestled with this topic: for Plato, the arts were a flawed imitation of the world – an 'imitation of an imitation' – but to his student Aristotle, the arts were an expression of human creativity, technique and dynamism. In his *Poetics*, Aristotle famously claimed poetry to be "a more philosophical and higher thing than history: for poetry tends to express the universal, history the particular".

If ancient philosophers addressed the nature of art in relation to ultimate questions of truth, beauty, perception and reason, more recent years have seen the value of the arts debated in more prosaic terms. The value of the arts has been increasingly framed in terms of the different dimensions of 'capital' it generates and reflects, whether cultural capital, social capital or economic capital (Smith et al. 2016: 4; Bourdieu 1986; Putnam 2000). Under pressure to meet performance targets from private and public funding bodies, arts advocates and organisations have turned their attention to documenting the role of the arts in supporting improved social cohesion, contributing to urban regeneration, generating employment and contributing to the economic growth (Stevenson 2004).

But as we discuss below, the attempt to frame the value of the arts in terms of their impact on wider public policy goals, including social, economic and educational goals, has not been without its challenges. These challenges have been particularly acute since the 1990s, accelerating with the growing demand for evidence-based policy making in Western nations.

As the pressure to provide evidence has grown, there has been mounting criticism of the underlying premise of how social impact is defined and measured. Many arts advocates and cultural policy specialists now argue that the attempt to evaluate arts practices in terms of their social impacts or 'instrumental' benefits will always be flawed, because the true effects of art cannot be quantified or measured. That is, as they say, 'art is for art's sake'.

Since the 1990s, cultural policy researchers have evaluated studies of the social impact of the arts and argued that many of them lack methodological rigour and are empirically flawed. However, more recent studies have pointed out that many of the methodological flaws in arts impact research is in fact consistent with most impact-based evaluations undertaken in other policy settings such as health care, criminology and so forth. As discussed below, new approaches to evaluation, which address 'theories of change' in a more context-specific way, have recently been advanced and advocated as the most appropriate models for arts-based interventions.

In this section, we canvass the historical context for the emergence of a 'social impact agenda' and flag key debates and the challenges to measuring the social impacts of the arts. In the next section, we will review more recent approaches to social impact of the arts evaluation which have emerged in response to the 'first wave' of social impact research, considering the different settings in which these approaches have been tested. Ultimately, as we discuss in the final section of this chapter, despite progress in evaluation measures, there continues to be an absence of consistent methodologies and approaches to understanding and measuring the social impact of the arts. While evidence-based policy remains an important driver, the need to advance and implement effective evaluations of impact is expected to persist for some years to come.

The emergence of the 'social impact agenda' as a focus for arts advocacy

Since the 1990s in particular, the arts have increasingly become entwined with a range of policy agendas spanning urban regeneration, social inclusion and cultural identity (Stevenson 2017). With forms of social inequality becoming evident across communities, arts advocates championed the positive contribution the arts could make to society beyond the creation of artefacts and experiences traditionally available only to the elite and in ways that differed from community arts as it had traditionally been understood (Hawkins 1993). Most prominently, the Arts Council of England championed the role of the arts in supporting urban regeneration across UK cities, and new methods were introduced to demonstrate the economic value of the arts (Belfiore 2002: 96; Reeves 2002: 7). With such advocacy, also came heightened interest in the use of the arts to support wider government policy agendas. The 'social impact agenda' subsequently emerged during the 1990s, partly as a corrective to what many regarded as an over-emphasis on how the arts were supporting urban regeneration and economic development with little thought to the social and community benefits of arts participation.

An influential UK paper from this period by Charles Landry

and others (1993) defined the social impact of the arts in terms of effects that "go beyond the artefacts and the enactment of the event or performance itself, and have a continuing influence upon, and directly touch, people's lives" (Landry et al. 1993). Commissioned by the Arts Council of England, this paper also identified a number of distinct domains of social impact: personal development, social cohesion, community empowerment and self-determination, local image and identity, imagination and vision, and health and wellbeing.

Having set out a case for rethinking the arts as not simply a domain of the elite, but as an enabler of broader societal wellbeing, attention then turned to documenting these impacts in an evidence-based way. In the 1980s, arts advocates had successfully identified economic multiplier effects generated by the arts or cultural industries, and were able to point to the overall size of the arts sector through employment figures, thus providing an evidence base for claims that the arts made significant contributions to the economy (Reeves, 2002: 7). While there had long been claims, particularly among those working with disadvantaged communities, that the arts can generate improved social outcomes, during the 1990s greater attention was paid to the development of hard, quantitative indicators of impact, rather than of 'soft' or qualitative claims (Bianchini 1993: 212; Belfiore 2002: 98).

The need to produce evidence of social impact also reflected a wider shift towards evidence-based policy, requiring rigour and accountability in the evaluation of public and private spending. In many countries, including the UK, Canada and Australia, where the arts historically received public subsidy, there was an increase in demands for arts organisations to demonstrate improved social and economic outcomes as well as

Social impact domain	Example impacts
Personal Development	Change at an individual level, including confidence, education skills, social networks, etc.
Social Cohesion	Connections between people and groups; intercultural and intergenerational, and fear of crime.
Community Empowerment and Self-Determination	Addresses organisational capacity building, consultation and involvement in democratic processes, and support for community-led initiatives.
Local Image and Identity	A sense of place and belonging, local distinctiveness and the image of groups or public bodies.
Imagination and Vision	Concerns creativity, professional practice, positive risk taking, and touches on expectations and symbols.
Health and Wellbeing	Relates to health benefits and education through the arts, as well as people's enjoyment of life.

Table 5: Matarasso's Six Domains of Social Impact

high quality creative outcomes.

Matarasso's ground-breaking study *Use or ornament: The social impact of participating in the arts* (1996) was one of the first attempts to deliver the empirical evidence that the arts achieved social impact. Surveying over 60 different studies and reporting the results of a questionnaire distributed to over 500 participants, Matarasso and others were concerned that the contributions of the arts were being too-narrowly framed in terms of economic outcomes, missing the broader social benefits of arts investments, particularly the role of participatory arts. Matarasso's study was organised to reflect the distinct domains of social impact identified by Landry et al (2003).

Six domains of social impact

The six key domains of social impact discussed by Matarasso have been summarised by Green et al (2015: 12) as shown in Table 5.

Matarasso also put forward a specific methodology for evaluating *if* and *how* participation in arts activities produce social impacts. This methodology involved measuring the social impact of an activity or organisation "in relation to its aims and those of its stakeholders" through a method known as 'social auditing'. This method involved addressing an activity or organisation as a complex whole, placing emphasis on the values and opinions of *all* the stakeholders of an arts project, including funders, arts organisations, and participants. Matarasso argued that for studies of social impact effectively to
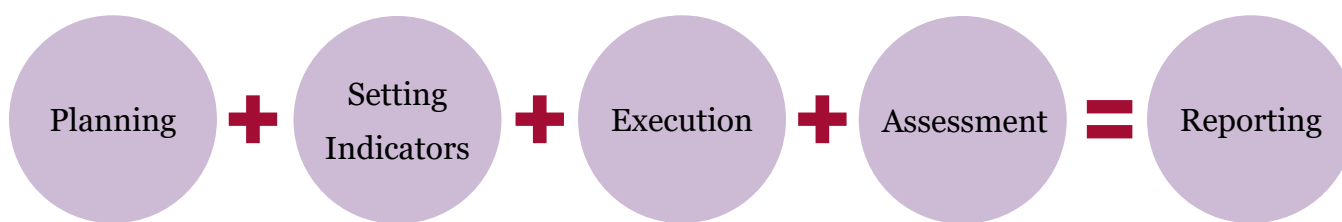
Figure 1: Matarasso's framework for measuring social impact

capture the contributions of the arts to these domains, a shift in evaluation methods was required. The impact of arts funding should not only be considered in terms of program 'outputs', such as artistic 'products', but should also address the long term effects of these outputs on participants (Matarasso, 1996: 13). Along with the social audit method, a framework was put forward for evaluating and measuring impact across five key stages, including planning, setting indicators, execution, assessment, and reporting.

A framework for measuring social impact over time

Matarasso's study of social impact proved highly-influential in policy circles, by providing evidence that, if the right methodologies and evaluative approaches were adopted, the social impacts of the arts could be demonstrated. The result was a growing expectation that arts funding be tied to the achievement of social impact outcomes (Belfiore 2002). In the UK, under the 'New' Labour Government of Prime Minister Tony Blair, a formal commitment was made to tackle social exclusion through all government portfolios, which, in turn, informed the funding agreement between the Department of Culture, Media and Sport (DCMS) and the Arts Council of England (ACE), requiring the ACE to "promote the role of the Department's sectors in urban and rural regeneration, in pursuing sustainability and

in combating social exclusion" (Belfiore 2002: 93).

Another influential report from this time was Williams (1997) *How the Arts Measure Up*, which focused on the Australian context and considered the first methodological analyses of social impact. Building on a previous Australia Council funded study, conducted over two previous years and released in 1995 as *Creating Social Capital,* Williams' 1997 report sought to provide evidence of the critical link between community culture and social cohesion. Through survey of 89 projects, and interview with some 109 participants as well as an additional 123 community members, Williams found that community arts projects were powerful catalysts for community development and renewal, as well as agents for substantial individual development. Williams (1995) reported the responses of survey participants as follows:

- 96% recognised positive educational outcomes;

- 94% recognised positive artistic outcomes;

- 90% recognised positive social outcomes;

- 72% recognised positive economic outcomes.

In line with Matarasso's findings, Williams identified key domains for positive impacts from community arts programs including:

- Building and developing

communities;

- Increasing social capital;

- Activating social change;

- Developing human capital; and

- Improving economic performance.

Work on social impacts at this time was closely linked to growing interest in the importance of social capital, as advocated by thinkers such as Robert Putnam in his book *Bowling Alone* (2000). Social capital according to Putnam exists as a kind of 'social glue' or form of community cohesion, which in turn supports improved levels of inclusivity across diverse groups. In her study, Williams used this concept to emphasise the capacity for community arts projects to not only improve collaboration among diverse groups, but to also enhance a sense of community identity (1997: 10-11). The function of art to society, Williams (1997: 33) argued, must be seen as "much more than the body of products created by a few for public entertainment or private art collections".

While these studies proved influential in building a policy agenda focused around the social impacts of the arts, the work of Matarasso and Williams also provoked a set of debates about how best to advocate and evidence the social impacts of the arts over time. Over the following two decades a number of critical challenges have been identified

by cultural policy researchers, arts practitioners, and policy makers who have emphasised both methodological and empirical weaknesses in social impact research. Key concerns and debates are summarised below.

Empirical and methodological challenges

The art of music is good, for the reason, among others, that it produces pleasure; but what proof is it possible to give that pleasure is good? (John Stuart Mill, *Utilitarianism)*

We lack convincing language and political arguments for how culture lies at the heart of a healthy society... Too often politicians have been forced to debate culture in terms only of its instrumental benefits to other agendas – education, the reduction of crime, improvements in wellbeing – explaining – or in some instances almost apologising for – our investment in culture only in terms of something else. In political and public discourse in this country we have avoided the more difficult approach of investigating, questioning and celebrating what culture actually does in and of itself. There is another story to tell on culture and it's up to politicians in my position to give a lead in changing the atmosphere, and changing the terms of debate. (Jowell 2004)

The concept of the arts itself is indefinable, and any attempt to measure it cannot begin to represent its essential quality. (Missel, quoted in Hewison 2002: 85)

Since the rise of the social impact agenda in the 1990s, many arts advocates and leaders have raised a series of concerns about the adoption of a more instrumental understanding of the value of the arts – particularly when

instrumental impacts needed to be quantified in an evidence-based way.

Failure to identify the longer-term impacts (as opposed to outputs) of arts activities, including unforeseen or negative impacts, are key criticisms made of the evidence-base for social impact of the arts (Belfiore and Bennett, 2010; Belfiore, 2002; Galloway, 2009: 127). This was one of Matarasso's key concerns and demonstrates that one of the most persistent obstacles to reporting impacts has been the lack of a consistent research agenda focused on understanding long term arts impacts.

As a 2009 report in the UK by the Department of Communication, Media and Sport acknowledged:

The sector is hindered by its failure to clearly articulate its value in a cohesive and meaningful way, as well as by its neglect of the compelling need to establish a system for collecting evidence around a set of agreed indicators that substantiate value claims. (O'Brien 2010)

As discussed below, lack of a consistent approach to evaluating arts impacts and outcomes reflects disagreements about the best way to not only *measure* but also *define* the value of arts and culture.

Key challenges

Lack of evidence

A report commissioned by the Australian Government's Cultural Minister's Council Statistics Working Group on *Social Impacts of Participation in the Arts and Cultural Activities* (AEGIS, 2004) summarised a set of key methodological problems with the way social impact studies had been undertaken in the arts sector. The Report noted the tendency for studies of social impact to rely on anecdotal and

informal evidence of positive impacts of participation, with little data available to support the hypotheses (AEGIS 2004: 10).

Key methodological issues highlighted include:

- the absence of clear intentions with regard to the social objectives of policies;
- the poor design of studies;
- a focus on outputs rather than longer term outcomes or impact;
- lack of consensus around definition of terms;
- insufficient evaluation expertise in the arts field; and
- insufficient attention to the mechanisms which underpin any impact and hence to effective policy design for the activation of these mechanisms.

Arts professionals and cultural policy researchers have continued to highlight methodological and empirical flaws relating to social impact studies within the arts sector (Belfiore and Bennett, 2010: 122; Merli, 2002; Selwood, 2002). For instance, examining Matarasso's study in detail, Merli (2002: 111) claims that "the data collected by Matarasso cannot support conclusions about his own hypotheses. In other words, his research has no internal validity."

One of the major areas of contention is that many surveys produced by arts advocates lack neutrality and objectivity. In Matarasso's case, the research was criticised as relying only on "enthusiastic" respondents and positive case studies as only 25% of invited participants responded (Merli 2002: 112). In other words, "evidence is confused with advocacy" (Holden 2005: 16). If the objective of a social impact study is to demonstrate positive impact, this leads to a skew in emphasis towards reporting positive benefits to

the exclusion of other impacts. That said, a 25% response rate is not necessarily low. The critical factors underpinning a robust survey method will include the design of the survey, the nature of the analysis undertaken, and the purpose of the research. Moreover, it is important to remember that the study undertaken by Matarasso was not intended to be a detached academic analysis of the social impact of the arts, but an examination what people who are participating in the arts say about their involvement.

The problem of causality

Another key challenge is the problem of causality. As John Holden wrote in an influential paper for the UK think-tank Demos entitled *Cultural Value* (2005: 16), the causal link between culture and a beneficial social outcome is difficult to establish. This difficulty is due to factors such as temporal remoteness, complexity of the interaction, the context in which it takes place, and the multiplicity of other factors impacting on the result.

As the 2005 AEGIS Report also acknowledged, "there is increasing recognition that it may be more effective in policy terms to directly address difficult issues [such as mental health, or employment] rather than indirect means via individuals in target groups or whole communities in arts and cultural programs" (2005: 13). As with many areas of government activity, it may be virtually impossible to prove that, even if a cultural intervention 'works', it is the most direct and cost-effective way of achieving a particular social or economic aim.

The dynamic nature of the arts

For many critics, the poor evidence base afflicting social impact studies is systemic not circumstantial. As Holden has argued, most studies lack longitudinal evidence to support the correlation between culture and its effects because cultural practice, the context in which it takes place, and policy goals are constantly shifting (2005: 16). And while reliable longitudinal evidence is rare, it is not necessarily always to be encouraged because fixed, consistent systems of data collection conflict with the essential dynamism and exploration of cultural practice.

The problem is further compounded by the diversity of practices that are encompassed within a broad term like 'the arts' with cultural measurement often lacking the capacity to deal with such complexity (MacDowall 2015). The arts encompass wildly divergent forms of creative practice that span literature, theatre, visual arts, music and dance, along with myriad forms of emergent and cross-artform practices that are vibrant today. Experiences of these many art forms span personal and public forms of participation, professional, commercial and amateur kinds of practice and production, and both formal and informal modes of participation.

Early research into social impacts was primarily concerned with community and participatory forms of arts practice, however the broadening of the agenda to include the majority of publicly funded arts has introduced further complexity about what we mean by 'the arts' and whether current approaches adequately capture the diverse nature of arts practices and experiences (Belfiore and Bennett, 2009: 20). The thorny nature of this problem was underscored by John Carey in *What Good Are the Arts?,* whose survey of the many different forms and experiences of the arts concluded that that "a work of art is anything that anyone has considered a work of art" (2005: 29)

More recent studies have also questioned the emphasis on instrumental impacts as undermining what is most valuable about the arts, the diverse forms of participation in arts activities, and the subjective nature of arts-based experiences. As Kate Oakley (2004) has argued, social impact research tends to focus on the activities and outputs of cultural professionals, and much less on the experience of audiences and other beneficiaries (Holden 2005: 47). In other words, the work of the formal arts sector is measured much more than public responses to it and these evaluative approaches may, in turn, under-represent the impacts of the arts across society.

Sector capacity

A further issue compounding social impact research is the evaluation capacity of the arts as a whole (AEGIS, 2004; Galloway, 2009). Arts advocates warn against too much investment going into 'data gathering for its own sake' (Holden 2005), diverting limited resources away from funding the arts practices themselves. Evaluation capacity and methods in the area of arts impact are generally considered to be underdeveloped. As Galloway (2009: 128) has observed, much of the literature about the social impact of the arts consists of reviews, critique or commentary on conceptual or methodological issues rather than empirical work.

Reframing the debate: beyond 'instrumental' values

In response to these many challenges, progress has been made in developing more arts-centric evaluation frameworks in recent years. These have championed a more 'culture centric' approach to understanding, and in turn measuring, the value of arts and culture to society.

Type of benefit	Improvements in:
Economic	• Employment, tax revenues, spending • Attraction of high-quality workforce
Cognitive	• Accademic performance • Basic skills, such as reading and math skills • Learning process
Behavioural and attitudinal	• Attitudes toward school (attendance rate) • Self-discipline, self-efficiency • Pro-social behavios among at-risk youth
Health	• Mental and physical health among elderly (especially Alzheimer's patients) • Reduced anziety in face of surgery, childbirth
Social	• Social interaction, community identity • Social capital • Comunity capacity for collective action

Table 6: Examples of types of instrumental benefits (RAND 2005).

Reasserting the intrinsic values of the arts

An influential report by RAND Corporation called *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts* (McCarthy et al., 2005) argued that an undue focus on instrumental benefits failed to account for the fact that people's participation in arts and culture is based primarily on their perceived *intrinsic* benefit. The authors argue that intrinsic benefits – things like pleasure, stimulation and meaning – must be considered the *starting* point from which to understand all other benefits. In turn, they advocate the need for clear and compelling language around intrinsic value that can be used to improve both qualitative and quantitative measures.

Suggested categories of intrinsic value might include:

• *Improved individual capacities or skills.* Cumulative arts experiences and participation can enhance one's own abilities at an individual level, such as improved powers of observation, or capacity for empathy, or conceptual reasoning. These, in turn, can support desirable social outcomes, such as improved employment opportunities, and mental health.

• *Improved public benefits.* Another kind of 'intrinsic'

benefit identified in the RAND report are those directly accrued by the public, in the form of social bonds created by engaging in shared artistic and cultural experiences, practices that enhance and celebrate community identity, including arts and cultural activities that commemorate events or people significant to a nation or people's experience.

This approach aimed to move beyond a traditional delineation between 'intrinsic vs instrumental' value, instead advocating for a greater focus how levels of participation and engagement in arts and cultural activities contributes to their wider value to society (2005: 70).

The RAND Report also emphasised the importance of *sustained engagement and participation* as critical to the achievement of long-term benefits (2005: 72). This pointed to the importance of early exposure to arts and culture, as well as initiatives that promote increased participation across a wide range
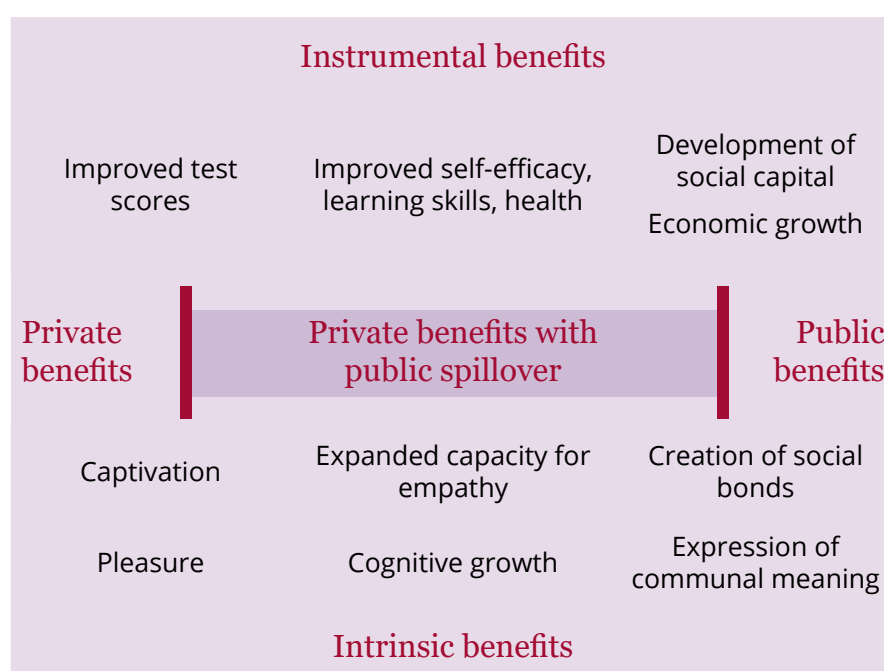

Figure 2: Example framework for understanding benefits of the arts (RAND 2005)

of social groups.

To assist the implementation of this approach, the RAND report developed a 'Framework for Understanding the Benefits of the Arts', as captured in Figure 2.

Cultural value

Another attempt to reframe the value of the arts away from purely instrumental values was developed by Demos arts advocate John Holden in his report *Capturing Cultural Value* (2005). Holden established the concept of 'cultural value' to encompass three distinctly important types of value inherent to what he describes as 'publicly-funded culture': intrinsic, instrumental and institutional.

Adding to notions of intrinsic and instrumental values, Holden's concept of 'institutional value' was one that built on the idea of 'public value' popularised in the 1990s (Moore, 1995). This recognised that those working in public, and non-profit institutions, generate forms of public (social) value that is distinct from those working in the private sector – and that analytical frameworks are needed to capture public value, much like the private sector captures value through the share market and other means. A public institution can achieve such public goods as creating trust and mutual respect among citizens, enhancing the public realm, and providing a context for sociability and the enjoyment of shared experiences.

Holden asserted the 'cultural value triangle' as a way to achieve greater balance in the framing of arts and culture:

> *If too much emphasis is placed on 'intrinsic' value" he writes "art ends up as precious, captured by an elite [...]. When too much emphasis is placed on 'instrumental' value, the artists and professionals are alienated and find themselves being used as a means to an end*
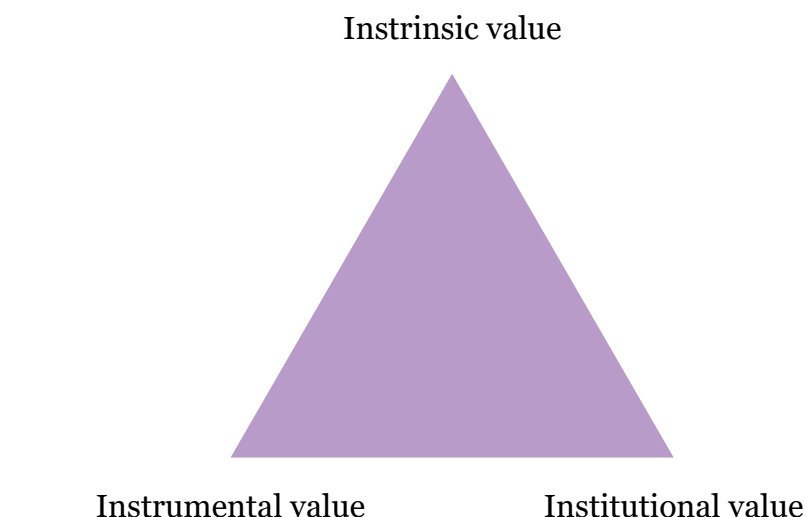

Figure 3: Holden (2005) 'Cultural Value' triangle

> *to correct social deficits. When too much emphasis is placed on 'institutional' value you can lose sight of the art. But put all three together and you have a robust mixed economy of value, a stable three-legged stool to validate culture.* (Holden, 2009: 455).

Key areas for greater investment, Holden argued, include:

- *Investigating the intrinsic*. There should be more articulation of issues of quality;

- *Taking the public into account.* More effort should be put into researching the consumption of culture – in particular, the public's views, responses and satisfaction. This will entail more contingent valuation studies, more opinion seeking and more observational research;

- *Feedback*. When information is gathered, the use to which it has been put should be communicated to those who have been required to provide it.

Holden's concept of cultural value has proved quite influential in shaping ongoing research into the impact of the arts. The Western Australian Department of Culture and the Art (DCA) discussed further below, has adopted the 'Public Value Measurement Framework' (PVMF), which utilises Holden's three measures of value to advance more granular and sophisticated measures of intrinsic value. The work of Bakhshi and Throsby (2010) also adopted the concept of cultural value to capture the innovation capacity of cultural institutions, and Australia's CMC-SWG nominated cultural value as one of the three indicators for measuring culture (MacDowall et al. (eds), 2015). Holden's cultural value concept is also now used by UK agencies such as the Heritage Lotteries Fund to evaluate its spending (O'Brien, 2010: 18).

Two noteworthy recent UK reports in this context are *Understanding the Value of Arts and Culture* (Crossick and Kaszynska, 2013) from the Arts and Humanities Research Council-funded Cultural Value Project, and *Enriching Britain: Culture, Creativity and Growth* (Neelands et al. 2015) the final report of the Warwick Commission on the Future of Cultural Value. The aims of the Cultural Value project were twofold: first, to unpack the concept of cultural value and particularly the binaries that

lie at the heart of much work in this space including amateur/profession, public/private, and intrinsic/instrumental; second, the project sought to develop methodologies and tools of evaluation that were capable of evaluating the different elements of cultural value. This objective led to a program of seminars and the funding of 72 separate research initiatives. This project aimed to stimulate exploration of the individual and social value of engagement with the arts and culture across sectors, and a chapter of the ensuing report is dedicated to health, ageing and wellbeing. The report highlights the difficulty in measuring social impact and determining cultural value and points to the need for sustained, longitudinal analysis. The report from the Warwick Commission, although having a slightly different focus, nevertheless also points to the positive role of the arts and culture in contemporary society. It argues that there is a need for both public and private sectors to work together to ensure quality programs and equity of access. They utilise the concept of the cultural ecosystem to emphasise that it is through the interlocking of the social, the economic and the cultural that the greatest value creation can be achieved.

In 2018, the NSW Government commissioned a report into the value of culture for the Sydney metropolitan region (Business of Cities, 2018). Titled 'Culture, Value, Place' the research offers an 'outside in' perspective that looks at evidence, benchmarks and case studies of how culture and the arts are supporting globalising metropolitan regions of the world. While much of this report addresses the relationship between arts and measures and determinants of economic value, including innovation precincts and the size of the creative economy, the research project also examines the important links between culture and wider public policy goals including health policy, and social inclusion.

This research captures the value of culture according to nine key domains, as captured in Figure 4.

Culture-centric evaluation methods for measuring social impact

Despite the many criticisms levelled at social impact research within the arts sector, it remains the case that many of the methodological challenges involved in researching the social impacts of the arts are not, in fact, unique to the arts. As Galloway has noted in her review of the social impacts literature, similar debates about evaluation and social science research methods cross a number of public policy areas and disciplines, including health impacts research (Judge, 2002; Galloway, 2009). She argues:

Key weaknesses, to do with environmental and structural constraints, evaluation capacity and quality, causal attribution and complexity, although much discussed in relation to arts research, do not represent a particular "failing" of research into the arts. (2009: 127)

The difficulties identified by critics of social impact studies, such as those raised by the AEGIS Report, are quite common across a range of public policy areas that have used traditional data-driven evaluation approaches. Despite these challenges, it remains the case that impact and performance evaluation remains a requirement of funding, not just in the arts, but across the public sector as a whole.

Reflecting the demand for evidence-based impacts of public spending, arts organisations and cultural agencies have adopted a number of measurement frameworks designed to capture the unique value of their work.
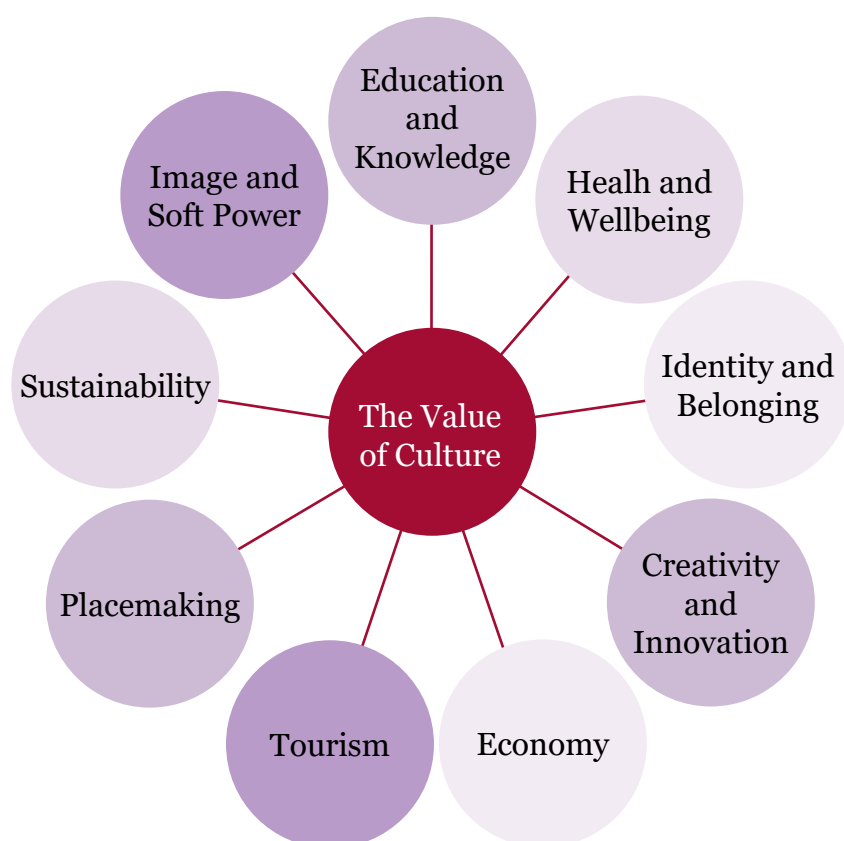

Figure 4: The Value of Culture. Source Culture, Value and Place (Business of Cities 2018).

We discuss relevant examples in turn below.

a. Cost Benefit Analyses

It remains a requirement of UK cultural funding, under guidance set out by HM Treasury (HMT), that any policy decision should be subject to a cost benefit analysis (CBA) to ensure that the potential costs of a policy are outweighed by the potential benefits. CBA is understood as 'Analysis which quantifies in monetary terms as many of the costs and benefits of a proposal as feasible, including items for which the market does not provide a satisfactory measure of economic value.' (HMT 2003: 4, in O'Brien 2010). The Department of Culture Media and Sport has subsequently completed numerous studies of the value of cultural engagement as part of its Culture and Sport Evidence (CASE) Programme, recognising subjective wellbeing (SWB) as central to the value of culture. This program has supported a range of evidence reviews into the impact of engagement in arts and culture.

Through this program, DCMS also commissioned a CBA analysis of the value of culture. Drawing on the UK *Understanding Society* survey, researchers from the London School of Economics reported on links between social and wellbeing impacts and cultural engagement, as well as sports participation. This research investigated impacts on social outcomes associated with the following:

- Participation in arts and cultural activities;

- Attending arts and cultural events;

- Participation in sports, team sports and individual sports;

- Visiting museums, heritage sites and libraries.

This research found those engaging with the arts as audience members were 5.4% more likely to report 'good health' (compared with 14% of those participating in sports activities). These figures were used to capture cost savings to the National Health Service (NHS) associated with fewer visits to the GP – resulting in identified financial impacts of approximately forty pounds per person per annum (Fujiwara et al., 2014: 20).

b. Theory-based evaluation

As Galloway (2009: 142) writes: "Definitive proof of causality is elusive. Yet there is surprisingly little acknowledgement of this in critiques of the social impact of the arts." Many different policy sectors, particularly those needing to demonstrate the impact of specific interventions, such as health policy or criminal justice, have faced similar limitations to traditional forms of impact-based evaluation to that experienced by the arts sector.

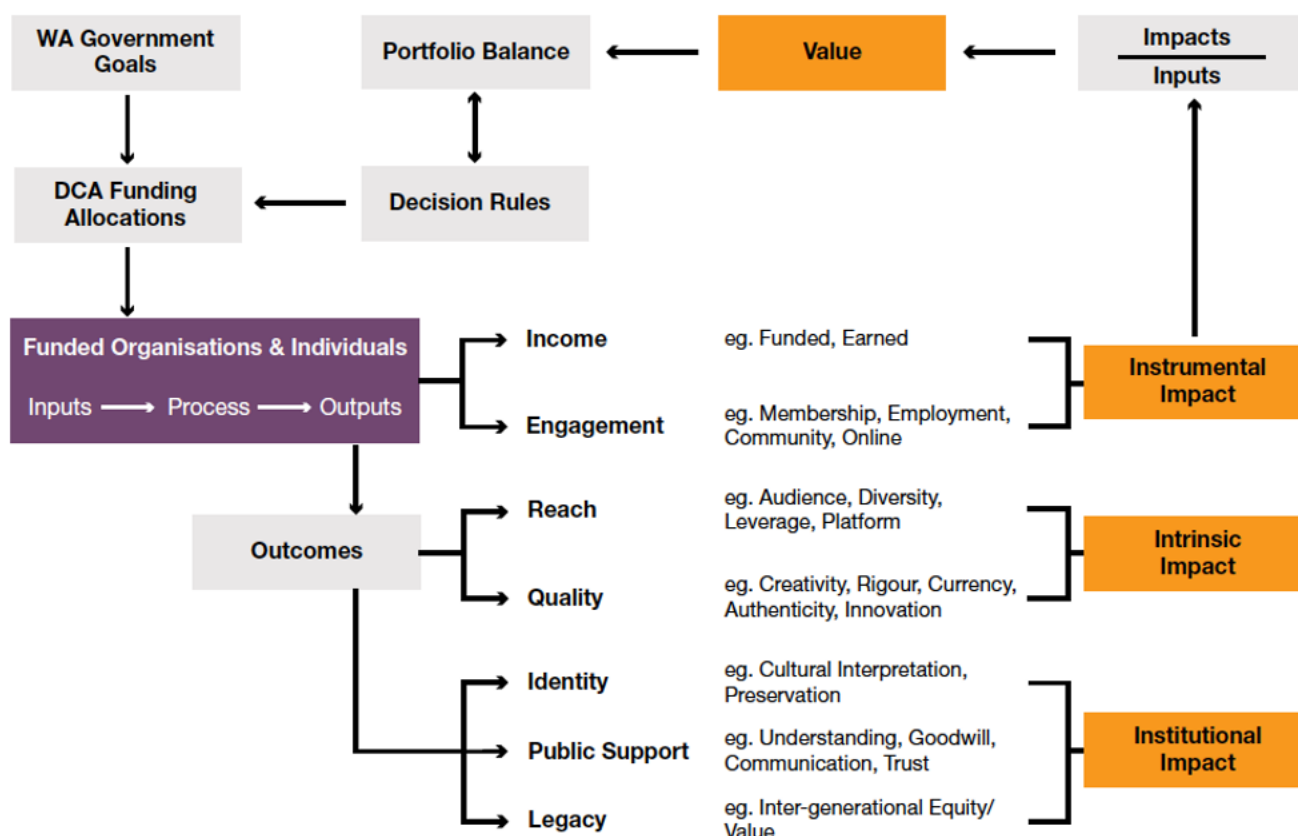In this context the adoption of 'theory-based evaluation' (TBE), sometimes also called 'realist

Figure 5. The DCA PVMF Logic Model recognises different forms of value.

social research' has become more widespread. As a method of evaluation, TBE stems from a more 'generative' view of causation that captures dynamics of change through interactions between context, mechanism and outcomes. This approach shifts away from simply reporting on the 'outcomes' of an intervention, to looking more closely at how these outcomes were produced, and what is significant about the varying conditions in which the interventions take place (Tilley, 2000). This more realist approach to evaluation essentially asks: "What works, for whom, and in what circumstances?" (Galloway 2009: 131; Tilley 2000: 4).

TBE offers different conceptual analytical approaches to evaluation which is underpinned by a theory of change. This approach is sometimes described as a 'logic model' because it captures a sequence of events that are expected to occur. It is not so much a specific method or technique, but a way of undertaking analysis within an evaluation, particularly suited to contexts in which there are multiple varying circumstances at play. A 'theory of change' can be used to test — with evidence — an assumed causal chain of results with what is observed to have happened.

There are a number of studies that have adopted 'theory of change' or TBE models to evaluate the impact that arts and cultural activities have had on various social conditions. These are discussed in more detail in Chapter 2, under specific social impact domains, and the specific evaluation methods used for Create NSW programs, such as *Beyond Empathy.*

c. Public Value Measurement Framework

In Western Australia, the Department of Culture and the Arts (DCA) has adopted a 'Public Value Measurement Framework'

(PVMF) to better understand and measure the public value it creates through its investments in the arts, and its role as a development agency for the sector. For DCA, "public value is the cultural, social and economic benefits created by arts and culture for the Western Australian community." The DCA's PVMF utilised Holden's three measures of value (intrinsic, instrumental and institutional) and likewise advanced attempts to create more granular and sophisticated measures of intrinsic value.

To operationalise the PVMF, DCA focused the first phase of work on understanding and developing ways to measure the intrinsic value of the arts and cultural experiences – that is, the quality and reach of the work created - as it is the intrinsic value that is considered to be the most challenging to quantify for both government and the sector. This work is being extended through a digital evaluation platform for measuring 'cultural impact' called 'Culture Counts' that seeks to generate greater peer review of artistic outcomes.

d Social return on investment: measuring social value

The concept of 'social value' is central to evaluations of the impact of the arts focused on monetary value.

Social Return on Investment (SROI) uses cost-benefit analysis to capture the creation of new value as reported by stakeholders who advise on what should get measured, and how it should be measured and valued in any account of the social value generated by a project or intervention. SROI also articulates a theory of change by capturing how change is created and producing evidence of that change. A monetary figure is then used as a proxy for the value of outcomes experienced by stakeholders.

This stakeholder-driven approach means that SROI analysis is time and resource intensive; however, it does allow social impacts to be valued in ways that are comparative to economic impacts which is often regarded as a way of ensuring the cultural sector is viewed seriously. Importantly, there is a NSW Office of Social Impact Investment and a social impact investment policy for the state was released in 2015 (Government of NSW 2015).

SROI has been used extensively in arts-based evaluations of social impact. As discussed in Chapter 3, SROI was used to evaluate the impact of the Beyond Empathy 'Rites of Passage' project. The SROI analysis of Beyond Empathy found that from a total investment of $632,8231 over three years (July 2009-June 2013), approximately $1.94 million in social value was created for various material stakeholder groups identified. Key contributors to this value included: improvements in personal relationships, improved emotional wellbeing (mental health); improved prospect of meaningful employment; improved outlook for the future; increased self-esteem and increased social inclusion (BE evaluation p4).

The tools for conducting social impact analysis have improved and the importance of the arts to the achievement of a range of social, economic, and personal outcomes is well established. Nevertheless, problems of measurement, interpretation and conceptualisation remain and there is considerable potential to explore more fully the links between participation and engagement in the art and the benefits that flow from this involvement.

Appendix E: Methodology and Program

Commencement

Duration: Week One of
project commencement

Project commencement

Stage One

Duration: 0-3 weeks from
project commencement

A summary and high-level overview of the social impact
selected programs supported through Create NSW and
agencies that contain relevant evaluation reports and da

A more general literature review that incorporates other
notable arts, screen and culture social impact initiatives
NSW and other jurisdictions, and incorporates best prac
approaches to understanding and evaluating social impa

Confirmation of 6-8 case studies for final report.

Stage Two

Duration: 2 to 4 weeks from
project commencement

Documented interviews with relevant arts organisations
artists.

We have scoped 12 interviews to be undertaken, to be
confirmed at project commencement.

Stage Three

3-5 weeks from
project commencement

Completion of 6-8 case studies

Key Activities	Assumptions
The project will commence with an initial meeting with Create NSW. The discussion will involve: • Confirmation of the project plan; • Initial planning of case study locations; • Confirmation of key resources and contacts required by ICS to undertake the project; • Confirmation of logistical requirements for communication and information sharing; Fortnightly meetings with Create NSW will be held.	• The project outcomes and delivery schedule are contingent on the provision of evaluation reports by Create NSW and access to identified interviewees in a timely manner.
Stage One of the project will involve a review of existing literature relating to the evaluation of selected programs and synthesise this information into a concise document. The literature review stage will also involve the synthesis of existing best practice approaches to social impact analyses of the arts. The assessment of notable social impact initiatives in NSW and other jurisdictions is anticipated to include both successful arts, screen and culture initiatives with high levels of social impact, and successful policy and funding models to support and promote social impacts of these activities. Fortnightly meetings with Create NSW will be held.	• Access to information on Create NSW programs and initiatives with identified social impact. • Access to existing policy and research literature held by Create NSW on local, state, national and international case studies. • Access to Create NSW staff on a regular basis (fortnightly meetings).
We will commence interviews with representatives of identified arts organisations and artists involved in programs and projects with high levels of social impact. Interviewees will be identified as part of the Stage One review of existing evaluations and analyses. We have factored in approximately 12 interviews of one-hour in duration. It is anticipated that interviews can commence in Week 3 of the project, contingent on availability of identified interviewees and ethics approval. Interviews are to be conducted at Create NSW offices or, where appropriate, at ICS or a place nominated by the interviewee. In the event that a face to face interview is not possible, phone interviews will be held. Interviews will be recorded and transcribed by a professional transcription company. Note: university research procedures require ethics approval for interviews to be conducted as part of publishable research. We have pre-assessed the level of risk as low and therefore do not anticipate a delay resulting from this. Fortnightly meetings with Create NSW will be held.	• Access to Create NSW social impact evaluations. • Availability of identified interviewees.
Case studies will draw on outputs of Stages One and Two of the project. The specific case studies will be confirmed in Stage One to ensure an adequate mix across arts, screen and culture that is relevant to key NSW population priorities. Each case study will involve: • A detailed description and analysis of the project or program; • Identification of key groups who benefited from the project or program; • A mix of both qualitative and quantitative social impact outcomes; • Impactful and persuasive anecdotes and/or hard data; • Data analysis. Fortnightly meetings with Create NSW will be held.	• Access to identified interviewees