

Report

Valuing the Arts in Australia and Aotearoa New Zealand

Led by

Queensland University of Technology (QUT)

Faculty of Creative Industries, Education and Social Justice

in collaboration with

The University of Auckland Creative Arts and Industries

December 2022



CREATIVE ARTS
AND INDUSTRIES



Acknowledgements

QUT acknowledges the Turrbal and Yugara, as the First Nations owners of the lands where QUT now stands. The researchers pay respect to their Elders, lores, customs and creation spirits. The researchers recognise that these lands have always been places of teaching, research and learning.

The University of Auckland acknowledges the distinct status of Māori as tangata whenua and is committed to partnerships that acknowledge the principles of the Treaty of Waitangi.

The research team would like to particularly thank:

Troy Casey and Amanda Hayman from Blaklash Creative who provided advice and support as First Nations Moderators for the Australian First Nations participant interviews.

Joy Aroha Vercoe (Ngāti Awa, Nāi Tūhoe, Te Arawa, Ngāti Porou) and John Huria (Ngāi Tahu, Muaupoko, Ngāti Apa ki te Rā Tō, Ngāti Rangī) who provided Māori cultural advice, and Ema Wolfgramm-Foliaki (Tongan, Falevai Vava'u, Tongaleleka Ha'apai and 'Atataa Tonga) who provided cultural advice for Pacific peoples in Aotearoa New Zealand.

Vula To'ofuhe (Tongan, Kolomotu'a, Haveluloto, Tongatapu) research assistant from University of Auckland who conducted Pacific peoples participant interviews in Aotearoa New Zealand.

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2022

DOI: <http://doi.org/10.5204/rep.eprints.227800>

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Foreword from the Australia Council for the Arts

Australia's arts and cultures are rich and diverse, supporting people, communities and our economy in multiple ways. We are home to the world's oldest living cultures, and the stories of our Aboriginal and Torres Strait Islander peoples, together with the stories of the many people who now call Australia home, make our creative practices and engagement unique.

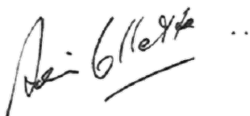
The Australia Council for the Arts advocates for the critical role public investment in creativity plays in driving better social, cultural and economic outcomes for Australians. Driven by this commitment, we are pleased to partner with New Zealand Manatū Taonga Ministry for Culture and Heritage in commissioning *Valuing the Arts in Australia and Aotearoa New Zealand*. This partnership was borne out of common objectives to inform strategic decisions and enhance discussions on the value of arts and culture with new insights built on existing research.

With the goal of scoping contemporary innovations in the field of cultural measurement, and supporting the arts and cultural sector in understanding and communicating its impacts, this work provides an important update on the latest thinking in the field.

In both Australia and internationally, the past twenty years has seen an evolution of discussion on best practice approaches to capturing and measuring impacts of cultural and creative activity. Australia's First Nations' knowledges provide us with valuable insights and perspectives that can be distinct from other modes of thinking. More recently, First Nations conceptions of arts and culture have been identified as essential for advancing creative participation as central to the wellbeing of our communities. The Australia Council has been involved in these discussions, both past and present, and recognises that evaluation methods will differ depending on the needs and nature of particular projects.

Valuing the Arts captures many of these developments, illustrating an increasing emphasis on the need to think differently about attributions of value within the arts, with a stronger focus on the critical role of arts and culture in community wellbeing and empowerment.

We trust that arts organisations and researchers find *Valuing the Arts* a useful resource as they develop their own evaluation frameworks, measuring the impact of the arts on Australia more broadly. This work will be particularly important in the context of new attempts to measure what matters to improve the lives of all Australians.



Adrian Collette

Chief Executive Officer

Australia Council for the Arts

Foreword from Manatū Taonga Ministry for Culture and Heritage

Ki te puāwai te ahurea, Ka ora te iwi
Culture is thriving, The people are well

Culture is the heartbeat of Aotearoa New Zealand. As established in Te Tiriti o Waitangi the Treaty of Waitangi, Māori culture is a cornerstone of Aotearoa New Zealand and plays a pivotal role in defining our multi-cultural society. Our unique Aotearoa culture is imbued with flair from the many nations who call these lands 'home' and is our point of difference.

We are excited to have had the opportunity to partner with the Australia Council for the Arts on this research. Arts and culture play an important role in our everyday lives in contributing to our economy, enhancing our wellbeing, shaping our identity, and connecting our communities. This research will help further our understanding of the key contributions that arts and culture make in Aotearoa New Zealand and Australia. Highlighted in the report are the benefits for wellbeing and social inclusion that a thriving arts and cultural sector can bring to our people, and opportunities for evidence to reflect this.

COVID-19 has shown us how much the arts contribute to wellbeing and social inclusion, and the effects when access to arts and cultural activities is limited. The report recognises the importance of arts and cultural participation for communities as seen through a creative placemaking approach. This approach connects sectors to develop place-based activities to improve public health and wellbeing.

A key point from the report affirms the importance of the language we use to describe arts, culture and value. As a culturally rich and diverse country, we need to ensure that we use inclusive terms that reflect how entwined arts and culture are, and how social outcomes such as wellbeing are understood in Te Ao Māori and other worldviews. The report challenges us to use holistic, people-centred assessment of impacts to better understand outcomes of cultural participation.

I am excited to see where this research leads next, and how it intersects with the work that Manatū Taonga does. It is essential that we have evidence, as conveyed in this report, when we are having conversations about supporting and uplifting the sector and communities. Manatū Taonga is committed to supporting a more accessible, valued, inclusive, resilient and sustainable cultural system so that culture is thriving, and the people are well.



Laulu Mac Leuanae

Tumu Whakarae Chief Executive

Manatū Taonga Ministry for Culture and Heritage

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Executive Summary

The arts do not exist in vacuum and cannot be valued in abstract ways; their value is how they make people feel, what they can empower people to do and how they interact with place to create legacy. This research presents insights across Australia and Aotearoa New Zealand about the value of arts and culture that may be factored into whole of government decision making to enable creative, vibrant, liveable and inclusive communities and nations.

The COVID-19 pandemic has revealed a great deal about our societies, our collective wellbeing, and how urgent the choices we make now are for our futures. There has been a great deal of discussion – formally and informally – about the value of the arts in our lives at this time. Rightly, it has been pointed out that during this profound disruption entertainment has been a lifeline for many, and this argument serves to re-enforce what the public (and governments) already know about audience behaviours and the economic value of the arts and entertainment sectors.

Wesley Enoch stated in *The Saturday Paper*, “[m]etrics for success are already skewing from qualitative to quantitative. In coming years, this will continue unabated, with impact measured by numbers of eyeballs engaged in transitory exposure or mass distraction rather than deep connection, community development and risk” (2020, 7). This disconnect between the impact of arts and culture on individuals and communities, and what is measured, will continue without leadership from the sector that involves more diverse voices and perspectives.

In undertaking this research for Australia Council for the Arts and Manatū Taonga Ministry for Culture & Heritage, New Zealand, the agreed aims of this research are expressed as:

1. Significantly advance the understanding and approaches to design, development and implementation of assessment frameworks to gauge the value and impact of arts engagement with a focus on redefining evaluative practices to determine wellbeing, public value and social inclusion resulting from arts engagement in Australia and Aotearoa New Zealand.
2. Develop comprehensive, contemporary, rigorous new language frameworks to account for a multiplicity of understandings related to the value and impact of arts and culture across diverse communities.
3. Conduct sector analysis around understandings of markers of impact and value of arts engagement to identify success factors for broad government, policy, professional practitioner and community engagement.

This research develops innovative conceptual understandings that can be used to assess the value and impact of arts and cultural engagement. The discussion shows how interaction with arts and culture creates, supports and extends factors such as public value, wellbeing, and social inclusion.

The intersection of previously published research, and interviews with key informants including artists, peak arts organisations, gallery or museum staff, community cultural development organisations, funders and researchers, illuminates the differing perceptions about public value. The report proffers opportunities to develop a new discourse about what the arts contribute, how the contribution can be described, and what opportunities exist to assist the arts sector to communicate outcomes of arts engagement in Australia and Aotearoa New Zealand.

Five key findings have emerged from the research:

- 1. Public value** – the term ‘value’ may be a limiting concept when ascribing impact. The focus on economic value may miss important new approaches for revitalising the arts, culture and creativity moving forward. The attribution of value outside an economic frame can be described as: value as cultural maintenance; value as identity creation and representation; value as (re)imagining places and futures; and value as a safe space for questioning structures/social norms. The economic lens has the ability to diminish the efficacy of arts and cultural engagement related to social outcomes or social impact.
- 2. Wellbeing** – coordinated and meaningful collaboration between organisations and agencies, authentic engagement with communities, and arts-led approaches to fostering enduring social change are key to wellbeing for individuals and communities. Wellbeing is expressed through an arts and culture lens as self-determination, sense-making, and alternate spaces and languages for communication and meaning-making.
- 3. Social inclusion** – there is a strong connection between wellbeing and social inclusion created through arts engagement. The dominant value of arts and cultural engagement is located in social bonding and bridging that allows individuals and communities to develop a “sense of connectedness, self-understanding and identity construction, as well as a sense of belonging with, or pride in, one’s community, defined by geography or people” (Brown and Novak 2007 and 2013). Value can also be expressed as a diversity of “cultural expression and a sense of continuity with the past, and a pathway to the future” (Smithies and Uppal 2019).
- 4. Art, culture and creativity** – expanding the frame of arts and culture to include the notion of creativity allows for the valuing and representation of culture and cultural practices that are place-based and inclusive of ritual, custom and storytelling that express people and place as well as what is valuable and meaningful. Using the term ‘creativity’ may break down perceived barriers of elitism ascribed to the term ‘arts’. Creativity is seen as belonging to everybody.
- 5. People-centred impact models** – there is a need to develop impact assessment models and approaches that are people-centred and have flexibility to be shaped by end-user defined outcomes. Developing people-centred models can ensure that impact and change is not only articulated through

the goals of funders or delivery organisations but is understood by the people participating in arts and cultural engagement. Using evaluation approaches that go beyond audience, subsidy and economic modelling can build a more comprehensive picture of the transformative potentials of arts and culture for individuals and communities.

Government responses to COVID-19 highlight opportunities for investment in place-based arts and culture as a way to rebuild communities, develop professional capacity, and create new jobs in the arts sector to respond to and lead public health programs around social isolation and loneliness, and fund arts-led health communication strategies. In 2020, Arundhati Roy wrote an essay called *The Pandemic Is a Portal*, in which she suggested that this is an opportunity to remake the future:

We can choose to walk through it, dragging the carcasses of our prejudice and hatred, our avarice, our data banks and dead ideas, our dead rivers, our smoky skies behind us. Or we can walk through lightly, with little luggage, ready to imagine another world. And ready to fight for it (Roy 2020).

It is tempting, particularly in a time of relentless uncertainty, to continue to revert to established arguments or accepted ways of doing rather than taking this opportunity to present radical new ways of considering arts, culture and creativity and their role in charting a path forward. This report diverges from but complements the various reports, platform papers and research projects from the past decade which cover the creative economy and outline the levels of participation in the arts across Australia and Aotearoa New Zealand. This report advocates for an ambitious repositioning of arts and culture within our society.

Findings and Opportunities

Detailed Summary of Findings

Arising from the literature review and interviews, five findings are offered for consideration:

1. Public value

The research shows that current attribution of value within an arts and cultural context is a limiting concept when discussing the role of arts and culture in communities. The notion of value is entwined with economic outcomes and subjectivity. This position is aligned with the Return on Investment (ROI) model that is predominantly aligned to an economic or monetary proposition. The attribution of value outside an economic frame can be described as: value as cultural maintenance; value as identity creation and representation; value as (re)imagining places and futures; and value as a safe space for questioning structures/social norms. The economic lens has the ability to diminish the efficacy of arts and cultural engagement related to social outcomes or social impact. There is an opportunity to rethink the definition of value and how the attribution can be moved outside the economic paradigm. Similarly, it is crucial that when considering concepts of value, arts and culture are articulated beyond the reception model that currently dominates public discussions about the value of the arts. This model continues to privilege 'professional' arts activities in metropolitan centres and situates the public as audiences or consumers rather than collaborators, makers and participants. This oversight leaves the public on the outside of arts and culture, and in doing so perpetuates an outdated approach to policy and funding that is unable to grasp value, impact or wellbeing in contemporary ways. Rethinking the attribution of value outside the economic paradigm may allow for reclamation of the notion of value through land, learning from traditional customs and culinary practices, and language, and supports a decolonised and creative placemaking approach to, and understanding of, the public and cultural value of arts engagement in post-colonial and settler countries such as Australia and Aotearoa New Zealand.

2. Wellbeing

The research shows coordinated and meaningful collaboration between organisations and agencies, authentic engagement with communities, and arts-led approaches to fostering enduring social change are key to wellbeing for individuals and communities. Wellbeing is expressed through an arts and culture lens as self-determination, sense-making, and alternate spaces and languages for communication and meaning-making. The research articulates the need to rethink wellbeing, and the related concept of social inclusion, outcomes of arts and cultural engagement to address collective or community-wide approaches and interventions rather than the historic individualised approach. This aligns with First Nations peoples', Māori, and Pacific peoples' understandings of wellbeing which

frame it as a collective idea and experience. Positioning wellbeing within a creative placemaking framework may widen the understanding of wellbeing beyond an individual outcome to include an awareness of wellbeing as a community outcome that supports First Nations peoples', Māori, and Pacific peoples' worldviews. The research conducted for this project demonstrates the need for coordinated projects to encourage and support cross-sector collaboration between public health, education, human services and arts organisations to understand and progress the link between arts, culture, creativity and wellbeing.

3. Social inclusion

The research shows that the dominant value of arts and cultural engagement is located in social bonding and bridging that allows individuals and communities to develop a “sense of connectedness, self-understanding and identity construction, as well as a sense of belonging with, or pride in, one’s community, defined by geography or people” (Brown and Novak 2007 and 2013). Value can also be expressed as a diversity of “cultural expression and a sense of continuity with the past, and a pathway to the future” (Smithies and Uppal 2019). The research highlights the strong connection between wellbeing and social inclusion. Overall, value in a social inclusion frame shows that arts and cultural engagement is aligned with “social interaction, enhanced social support and improved social behaviours” (Fancourt and Finn 2019) for individuals and communities. To activate these insights it is recommended that considered and committed funding for arts and culture projects in under-represented communities is increased; that capacity to include engagement processes and impact assessment beyond attendance numbers and associated economic indicators is built into grant applications and acquittals; and that support for community generated responses to the ‘value’ of arts and culture in their communities is demonstrated.

4. Art, culture and creativity

The research shows the need to use the words ‘arts’ and ‘culture’ together rather than referring to one entity or another in the singular. Uniformly, research participants stated that culture is place-based and inclusive of practice, ritual, custom and storytelling that express people and place as well as what is valuable and meaningful. Such framing is of particular import to First Nations peoples, Māori, and Pacific peoples who understand that art is a product of a living culture, and that art and culture cannot be separated from one another. The research illuminates the need to make ‘arts’ framing more inclusive of peoples and practices. Using the term ‘creativity’ as part of the lexicon may open up avenues of practice and meaning in a more inclusive way. The term ‘creativity’ is viewed as experiential, able to break down perceived barriers of elitism ascribed to the term ‘arts’, and is seen as belonging to everybody.

5. People-centred impact models

The research shows the need to develop impact assessment models and approaches that are people-centred and have flexibility to be shaped by end-user defined outcomes. This would ensure impact and change is not only articulated through the goals of funders or delivery organisations but is understood by the people participating in arts and culture. The development of inclusive methods is needed to understand the value of the arts without reducing the “fidelity of the immediacy of the cultural experience” (Meyrick, Phiddian and Barnett 2018, xiii). Using evaluation approaches that go beyond audience, subsidy and economic modelling can build a more comprehensive picture of the transformative potentials of arts and culture for individuals and communities. Arts, culture and creativity are especially powerful tools for promoting wellbeing and social inclusion in communities which are underserved and facing social, health and wellbeing inequities. There are multiple exemplars and models from North America and the UK which could be applied and adapted to an Australian or Aotearoa New Zealand setting.

Opportunities in Detail

Arising from the findings are three identified opportunities for consideration:

1. Stretch the definition of value to include impact

The research provides an opportunity to enhance the notion of value by including impact and impact assessment. The research shows that these terms are currently understood to be interchangeable and proxies for each other. Using ‘impact’ alongside ‘value’ may counter subjectivity aligned with ‘value’ and may allow for recognition of the role arts and cultural engagement has in cultural maintenance, identity creation and representation, (re)imagining places and futures, and offering safe spaces for questioning structures or social norms. Impact is viewed as more people-centred than value as well as being an active embodiment of outcomes. Frameworks that allow for the attribution of both individual impact and collective impact, “that go beyond the artefacts and the enactments of the event or performance itself and have a continuing influence upon and directly touch people’s lives” (Landry, Bianchini and Maguire. 1995, 23) are needed. Impact models need to be responsive for diverse communities and ensure that First Nations (for Australia), Māori, and Pacific peoples (for Aotearoa New Zealand) worldviews are considered. Impact models may prioritise relationship-building, participation, and capacity-building.

2. Sector capacity building to understand impact

The research provides an opportunity for sector training on how to track and report impact. The research highlights the opportunity to develop evaluation principles rather than frameworks and tools

alone to account for people-centred impact assessments. The research indicates the need for sector-wide training around practical implementation frameworks for understanding how to engage with impact assessment on a day to day basis. Taking such action may assist to develop a learning cycle approach to impact assessment with organisations and communities, and provide opportunity for continuous reflection and questioning regarding the purpose, validity and feasibility of a program or project's aims and objectives. This may assist to move reporting from a task to the prospect of professional development. Such work may result in more detailed and innovative analysis of arts and cultural impact for funders, delivery organisations, artists and communities.

3. Creative placemaking

Creative placemaking is a distinct approach to fostering enduring social change in places via arts and culture. As a specific response to the call to articulate the public value of arts and cultural engagement in relation to public health, creative placemaking offers a unique framework for exploring the contributions of arts and culture to the wellbeing and social cohesion of diverse communities. This framework significantly disrupts and innovates current understandings of the role of arts and culture in communities through the centring of place as a primary element of value, and facilitating place-based arts activities rather than funding outside organisations to 'take the arts' to communities. Put simply, creative placemaking facilitates and supports a wide range of place-based arts and cultural strategies designed to promote community wellbeing. As both a policy and an approach it presents significant opportunities to make visible the value of arts and culture, and their capacity to: prioritise community ownership of projects; connect people; maintain a consistent creative presence in a community; and drive social capital (Sonke et al. 2019). Creative placemaking and place-based creativity is continuing to emerge as a useful and inclusive framework for de-centring colonial, white and urban priorities in arts, culture and design. A rich opportunity exists for creative placemaking to bridge First Nations, Māori, Pacific peoples, and non-Indigenous cultures to create impactful arts and culture programs in community. The ways we communicate creative and cultural experiences through official channels also requires reimagining. Increasingly, there is a call for the impact of arts experiences to be reported through art forms and processes using affective and aesthetic languages, and health-based approaches to frame and understand personal and communal outcomes of arts and cultural engagement, rather than numeric data.

Rationale and Research Design

Throughout communities, arts organisations, cultural institutions and all levels of government there is tacit agreement and understanding that the arts make a significant contribution to the wellbeing of those who participate in them. However, how this contribution is understood, assessed and articulated remains piecemeal and almost entirely absent in the broader discussions around arts policy and funding. The debate in Australia, and internationally, about the most effective ways to report on the impact of arts and cultural engagement by individuals and communities is not new. Belfiore notes that there are “two defining issues of contemporary cultural policy debates: cultural value and the challenge of its measurement” (Belfiore 2015, ix). Belfiore extends this by saying that the measurement of value attributed to arts and culture is particularly heightened when arts products and experiences are supported through public funding. The challenge is not a data collection issue but a conceptual issue. What has become clear through this research and like research undertaken previously (see Meyrick, Barnett and Phiddian 2019; Juncker and Balling 2016; Belfiore 2015) is that what individuals and communities value about these events and programs (connection, wonder, empowerment, imagination, aesthetic enjoyment, challenge, new knowledge and perspectives) and what we measure (attendance and associated economic benefits) are not aligned.

This research develops conceptual understandings that can be used to dynamically assess the value and impact of arts engagement across the “three types of cultural value: intrinsic value, instrumental value and institutional value” (Holden 2006, 11). The focus of the research around the value of the arts is located on how arts engagement creates, supports and extends factors such as public value, wellbeing, and social inclusion. The research foregrounds First Nations, Māori, and Pacific peoples’ worldviews and illuminates the differing perceptions about the public value of arts and culture spanning government and policymakers, art professionals, and arts researchers.

The research offers opportunities to develop a new discourse about what the arts contribute, how the contribution can be described, and what opportunities exist to assist the arts sector to communicate outcomes of arts engagement in Australia and Aotearoa New Zealand. This research aligns with the current strategies in the Australia Council’s Corporate Plan (2019-2023) as well as Creative New Zealand’s Pacific Arts Strategy (2018-2023). These include: promote arts experiences in everyday life; enable activity that connects communities; support increased diversity in our creative workforce; and grow experiences of First Nations, Māori, and Pacific peoples’ arts and culture.

Research Framework

This research takes the position that an understanding of *how* and *why* measurement is undertaken to determine value and impact is needed, rather than debating the merits attributed to cultural evaluation that is already publicly available (see Belfiore and Bennett 2007a, 2007b, 2014; Radbourne, Glow and Johanson 2013; MacDowall, Badham, Blomkamp and Dunphy 2015). The research design employs a qualitative research approach to the study described by Merriam and Tisdell (2015, 24) as being a way to “understand how people make sense of their lives and experience”. Denzin and Lincoln (2018, 9) argue that qualitative research is “the world of lived experience, for this is where individual belief and action intersect within culture”. Utilising constructivist grounded theory methods for the collection and analysis of data allows the participants’ voices to be highlighted by foregrounding the assumptions, perceptions, beliefs, values and attitudes of the participants, as they experience a process (Charmaz 2006). Corbin and Strauss (2008, 10) describe qualitative constructivist research as “stories or theories ... *constructed* [author’s italics] by researchers out of the stories ... constructed by research participants who are trying to explain and make sense out of their experiences ... both to the researcher and themselves”. Constructivist grounded theory methodology is suitable for this study, which seeks to “construct new insights... by exploring individuals’ lives” (Charmaz 2017, 29), rather than imposing theoretical ideas or assumptions.

As the research engages with First Nations peoples, Māori, and Pacific peoples, culturally appropriate methods are embedded into the research design, delivery, analysis and reporting. Across the two countries principles outlined in The Treaty of Waitangi and Aboriginal and Torres Strait Islander peoples’ principles of self-determination and cultural resurgence (Australia), are respected to affirm of the primacy and identity of First Nations peoples in Australia, Māori, and Pacific peoples in Aotearoa New Zealand.

Diversifying research methods and tools is a responsible way to respond to cultural contexts. The interviews engaged three distinct approaches. For First Nations participants in Australia the interviews were conducted using a yarning approach (Bessarab and Ng’andu 2010). Taking a yarning or storytelling approach counters the exclusion of voices still prevalent in knowledge construction dominated by a colonial perspective in settler cultures (Rigney 1999). Interview questions were collaboratively developed between the QUT research team and two First Nations academics. Interviews with First Nations participants were conducted with First Nations Moderators.

Interviews with Māori participants followed good practice as defined in Te Ara Tika guidelines for Māori Research Ethics in that they were “Māori centred” (Hudson et al. 2010, 9). The questions were created in consultation with a Māori advisory group, the interviews were conducted by a Māori researcher, and the review and analysis of the collected narratives were undertaken by Māori

researchers and advisors. Monitoring all aspects of the project were cultural advisors who critiqued research processes when needed and gave objective, culturally specific commentary on the data before delivery of the findings.

Interviews with Pacific peoples engaged a similar framework as outlined in The Pacific Health Research Guidelines (Health Research Council of New Zealand 2014), acknowledging that Pacific research is a broad descriptor that encompasses a number of culturally diverse lived experiences. The interview process actively involved Pacific peoples as advisors, consultants and researchers, ensuring that participants were more than just subjects but contributors to the creation of a Pacific knowledge base.

All interviewees in this project were invited to review interview transcripts prior to analysis and inclusion in this report.

Research Ethics and Management of Data

This research meets the requirements of the Australian National Statement on Ethical Conduct in Human Research (2007) and The University of Auckland Guiding Principles for Conducting Research with Human Participants (2019). Ethics approval to undertake the research was granted by Queensland University of Technology (QUT) Human Research Ethics Committee (UHREC) and The University of Auckland Human Participants Ethics Committee (UAHPEC).

In accordance with research ethics the identity of interviewees must remain confidential. For this reason, the researchers (in consultation with First Nations Moderators, Māori cultural advisor and Pacific peoples' cultural advisor) determined that participant identities will be referred to by art form or organisational role and, where appropriate, cultural identity. Adhering to the principle of self-determination, First Nations, Māori, and Pacific peoples' interviewees chose the language used to represent their identities in this document.

As QUT is the lead research institution for this study, data management practices will follow the guidelines as set out in the Australian Code for the Responsible Conduct of Research, Section 2. Retention or disposal of the documents or data will be in accordance with the Queensland State Archive University Sector Retention and Disposal Schedule for research data. Wherever possible, an open access approach to data sharing will be taken. Non-identifiable data may be made accessible, subject to permission by interviewees, QUT and University of Auckland in accordance with approved ethics.

Terminology

First Nations

The Australian First Nations artists interviewed for this report used a range of terms to describe themselves and their communities, including 'First Nations', 'Aboriginal and Torres Strait Islander', Indigenous, and identified First Nations Country names (for example, Wiradjuri). While using all these terms, this report primarily uses the term 'First Nations' in recognition of Australia's First Nations peoples' role as the original custodians of this country and to acknowledge that all Aboriginal and Torres Strait Islander people belong to their own nation/linguistic/clan groups (adopted from Australia Council for the Arts (2020a, 6) *Creating Art Part 1 – The makers' view of pathways for First Nations theatre and dance*).

Māori

This report uses Māori as a collective term that links self-identified tangata whenua (people of the land) from iwi (tribes) across the nation of Aotearoa New Zealand. In using this term rather than the overarching term Indigenous, the report acknowledges the preference of the participants, and the aspirations of the Treaty of Waitangi. Inclusion in this project recognises the importance of Māori voices in contributing to and enriching society from a Māori perspective. It shows commitment to the principles of the Treaty of Waitangi and alignment with research initiatives that emphasise Māori participation in society and constructive development towards tino rangatiratanga (self-sovereignty) (adapted from James (2013, 14-18) *Transition from tradition to modernity*).

Pacific peoples

Throughout this report the term Pacific peoples is used to describe the Aotearoa New Zealand population of Pacific Island peoples, a multi-ethnic, heterogeneous group comprising diverse languages and cultures who have migrated from Pacific Islands, or who identify with the Pacific Islands because of their ancestry or heritage. This aligns the nomenclature with the current practice of the Ministry for Pacific Peoples¹. Pacific participants in this research project indicated that for the purposes of this project they prefer be identified as New Zealand Pacific peoples acknowledging the status of Māori as tangata whenua (people of the land).

¹ <https://www.mpp.govt.nz/>

Research Phases

Phase One (May to end June 2020)

This phase was conducted via a desk-top literature review of public value, wellbeing and social inclusion. The outcome of this phase is a discussion about arts and social impact framed through the lens of creative placemaking, with particular emphasis on the analysis of projects, evaluative frameworks and literature associated with the three thematic areas (public value, wellbeing, social inclusion) as can be understood through arts engagement. These narratives formed the framework for discussions with key informants in the Phase Two.

Phase Two (July to September 2020)

This phase investigated how public value, wellbeing, social inclusion, and creative placemaking is understood within government, industry, funders and researchers to nuance the outcomes derived from phase one. This phase provided an opportunity to identify gaps and silences in the literature related to outcomes of arts engagement anchored around the three identified themes (public value, wellbeing, social inclusion). Interviews were conducted with key informants including artists, peak arts organisations, gallery or museum, community cultural development organisations, funders and researchers working in value and impact arising from arts engagement. The interviews were designed to illuminate historical and contemporary attitudes, lived experiences and approaches to wellbeing, public value and social inclusion as central contributions by the arts. Due to travel restrictions resulting from COVID-19, both in Australia and Aotearoa New Zealand, all interviews were conducted via Zoom throughout the project. Fourteen semi-structured interviews were conducted by QUT researchers and University of Auckland researchers in accordance with appropriate cultural safety and cultural engagement approaches. Interviewees comprised the following representation:

- 4 Australian interviewees (2 First Nations and 2 non-First Nations) – arts and cultural organisation representatives, arts-health organisations and allied arts groups.
- 6 Aotearoa New Zealand interviewees (2 Māori, 2 New Zealand Pacific peoples, and 2 Pākehā²) – arts and cultural organisation representatives, arts-health organisations, allied arts groups and arts researchers.
- 4 international interviewees (meaning not from Australia or Aotearoa New Zealand) – not-for-profit funding organisations, a creative placemaking think tank, and an audience research organisation.

² Pākehā is a Māori-language term for New Zealanders primarily of European descent.

Phase Three (September to October 2020)

This phase used thematic analysis to develop themes across the interview data according to the pre-determined motifs of public value, wellbeing and social inclusion. The outcome of this phase of the research is a set of narratives arising from the intersection of concepts discussed in the literature review and the fourteen interviews undertaken in phase two. Arising from the analysis are a set of themes outlined by research participants for consideration to frame the value of arts and culture, and for the communication of outcomes.

Literature Review

This literature review covers three main topics: the cultural and public value of the arts, attribution of wellbeing resulting from arts engagement for individuals and communities, and how the arts can foster social inclusion within and across communities. In order to illuminate differing perspectives about value, and understand the contributions arts and culture make to the wellbeing and social cohesion of diverse communities, this review brings together four key areas of literature which have not previously been in conversation: the cultural and public value of the arts for Indigenous and non-Indigenous people and communities; creative placemaking practice, policy and theory; international, national and local cultural policies, challenges and trends; and differing understandings of the impact of arts and culture, and approaches to its measurement. Across these areas the literature highlights the need for a new public discourse about the role of arts and culture in every aspect of society, and illuminates productive avenues for progressing this conversation.

Cultural and Public Value of the Arts

The requirement for arts and cultural projects or events to demonstrate markers of value to others from outside the project, thereby evidencing positive and measurable impacts on communities and individuals, is not a recent development. The use of public funds to create and deliver arts-based engagement has been long debated and documented. The term ‘value’ is imbued with “the long-held belief of the two-headed debate about the aesthetic and/or utilitarian outcomes of arts and cultural engagement” (Gattenhof 2017, 18). To be more accurate “[the] tension between the measurable and the immeasurable remains at the heart of the debates on cultural indicators” (Blomkamp 2015, 11). “At the core of the value system is how individuals, families and communities are affected and transformed by virtue of participating” (ibid.). This section scopes contemporary understandings of the value of arts and cultural engagement for Indigenous and non-Indigenous participants and their communities.

Defining the notion of value

The notion of cultural or public value is complex and divisive with opinions falling into two broad themes: economic and non-economic. Within these themes are a variety of conceptual frameworks supporting different philosophical viewpoints. The dominant understanding, economic value, includes the measurement of worth; the dollar value of art, and the measurement of quality; and value for money. The current economic environment has sharpened discussions about the use of public funds to support the development and presentation of arts programs and events. Within this climate the need to prove that the arts offer value for money appears to be ever more pressing.

In this context it is not surprising that the arts and culture landscape has entered a moment where measurement and attribution of value is seen as critically important. Value, according to Belfiore (2014, 95), “has been inextricably linked to the challenge of ‘making a case’ for the arts and for public cultural funding”. Walmsley (2013, 74) makes the point that value can be harder to pin down than demonstrable benefits, “mainly because as a concept it is more elusive and intangible”. Carnwath and Brown (2014, 9) agree by saying that defining value is complex because the term “carries many different meanings on its own and in combination with other terms”. They go on to define value as “not inherent in objects or events, but [as being] attributed to them by the beholder” (ibid.). As such, the value of arts and culture is “created in the encounter between a person (or multiple people) and an object (which may be tangible or intangible), as an idea or activity” (Carnwath and Brown 2014, 8).

The research concerning artistic and cultural value reveals a lack of consensus about the meaning of this terminology. Scholarly commentary (see Barnett and Meyrick 2017; McCain 2006) supports the need for a unified understanding of the terms artistic value, cultural value, and public value (Scott 2010), alongside agreement regarding evaluation measures and methods. Clarifying ‘what’ the value is and for ‘whom’ it is valuable, will allow for a more accurate articulation of what cultural value is, more nuanced evaluation methods (Scott 2010) and, according to Gilmore, Glow and Johanson (2017), improvements in the quality of art. Without a consensus about language and meaning, the cultural value conversation is reductive “... subsumed by the problem of measuring the cultural sector...” (Cunningham cited by Meyrick, Barnett and Phiddian 2019, 81), limited to evaluation and judgement.

John Holden defines “three types of cultural value: intrinsic value, instrumental value and institutional value” (Holden 2006, 11). Importantly in Holden’s articulation of cultural value, social and intrinsic worth is also considered. McCarthy et al. (2004) conducted a comprehensive review of the benefits associated with the arts, including cognitive, behavioural, health, social and economic benefits, and various forms of intrinsic benefits. McCarthy et al. (2004, 3) use the term “instrumental benefits” when “the arts experience is only a means to achieving benefits in non-arts areas”, which may also be achieved by other (non-arts) means. By contrast, “intrinsic benefits” is used when referring “to effects in the arts experience that add value to people’s lives” (McCarthy et al. 2004, 37). What has proven most valuable in the study by McCarthy et al. is the explicit recognition, “that arts benefits - both instrumental and intrinsic - can have both private and public value” (McCarthy et al. 2004, 4). Rationales for non-economic value concern the intrinsic and social significance of cultural value. Often experiential (Meyrick, Barnett and Phiddian 2019; Juncker and Balling 2016) or expressive (Juncker and Balling, 2016), these include narratives of experiences with and through art and reflect benefits as experienced by individuals and communities (Scott 2010).

The *New Zealanders and the Arts* research report (Creative New Zealand 2018a) finds that the benefits of engagement with, attendance, and participation in arts and culture are both intrinsic and instrumental in nature. 80 percent of research participants believed the arts bestow a range of individual benefits, such as personal affirmation and ‘feel good’ outcomes, and collective or national benefits including increased community cohesion and helping define a national identity (Creative New Zealand 2018a, 11-13). The report notes that over half of research participants identifying as Māori reported that engagement in Ngā Toi Māori (Māori arts) improves wellbeing (ibid., 11).

Although not the focus of current Australian political rhetoric, appreciation for arts and culture is observable in the opinions and values of Australians as evidenced in the landmark national arts participation studies commissioned by Australia Council for the Arts (2009, 2014, 2017a, and 2020). In fact, 84 percent of the 8,928 respondents of the *Creating Our Future: Results of the National Arts Participation Survey* acknowledged that the arts have positive impacts on our sense of health and wellbeing, our capacity to deal with stress, anxiety or depression, and understand other people and cultures (Australia Council for the Arts 2020b, 7). Additionally, 68 percent of survey respondents affirmed that “the Arts make for a richer and more meaningful life” (ibid., 48). This response speaks to the intrinsic value of culture and lends itself to embodied notions of culture in which value is framed through social, symbolic and spiritual understandings (Meyrick, Barnett and Phiddian 2019; Scott, Rowe and Pollock 2018; Throsby 2001). Embedded in an aesthetic philosophy, this viewpoint represents the diversity of participants within the value debate; artist and receiver, and their various tastes, preferences, knowledges and experiences (Juncker and Balling 2016). This diversity in cultural participants can be directly linked to the array of interpretations of cultural value (Barnett and Meyrick 2017). Synchronously, diversity is observable in the breadth of cultural activities being practiced and enjoyed.

The concept of value, in recent times, has aligned the notion of public value with government agendas and policies around innovation. The concept of innovation is loosely tied to intrinsic benefits of arts engagement – in particular, aspirations of creativity. Innovation, at least in terms of arts and culture in Australia, is about economic advantage. This position is eloquently outlined in Haseman and Jaaniste’s paper *The Arts and Australia’s National Innovation System 1994–2008 – arguments, recommendations, challenges* (2008). The paper’s central proposition is that “the arts sector – particularly the performing arts, visual arts and crafts, new media arts and creative writing – should be included in Australian Government innovation policy development and play a significant role in national innovation” (Haseman and Jaaniste 2008, 5). The genesis of this position comes much earlier, through the release of *Creative Nation: Commonwealth Cultural Policy* (1994), launched as Australia’s first cultural policy, covering the traditional arts as well as film, television and radio, multimedia and cultural institutions. One of the policy’s flagship propositions was that “culture ... makes an essential contribution to innovation” (Department of Communication and the Arts 1994,

Introduction; Haseman and Jaaniste 2008, 14-15). Building from this statement, Haseman and Jaaniste's paper frames the treatise through six key arguments, as outlined by the report's authors:

the *cultural* argument: the arts create and promote an atmosphere of innovation

the *skills* argument: a rich and immersive arts education builds the skills required of a future innovative workforce

the *knowledge* argument: the arts create new knowledge for innovation through creative production and processes, including collaborations with other disciplines, such as science, within and beyond universities

the *commercialisation* argument: the arts can convert new knowledge and research into profits through entrepreneurial activity

the *economic* argument: the arts, as part of the creative industries, occupy a substantial, growing, enabling and innovative part of the economy

the *systems* argument: the cultural sector is an innovation system within which various institutions and organisations behave as innovation hubs (Haseman and Jaaniste 2008, 5).

In reading the listed arguments it is easy to see that value as it applies to innovation is clearly linked to productivity, income generation and workforce planning.

Rethinking value beyond economic outcomes

Instrumental benefits such as economic outcomes are the pervading commodity in the current quantitative climate enveloping the arts, evident in reporting and research. Meyrick, Barnett and Phiddian (2019) conclude that without the guidance of a robust and aspirational cultural policy, the current instrumental view of the value of arts and culture will endure. Criticisms exist that 'whole of government' approaches to cultural policy have inserted diverse instrumental agendas into cultural policy and diluted the cultural dimension (Craik 2013, 52).

Foreman-Wernet (2020) compared the values articulated by the cultural agencies of 92 countries around the world, including Australia. Heritage was found to be the most common values-oriented theme, followed by national promotion of the arts, and articulation of national identity (Foreman-Wernet 2020, 6-7), though "[a] theme that emerged less often was the value of Creativity and Expression" (ibid., 7). Some agencies highlighted Social Cohesion and Wellbeing as part of the mission or value of arts and culture in the country, but these were the lowest-articulated themes (Foreman-Wernet 2020, 8-9). In a speech delivered to the Australia Council of the Arts Marketing Summit, titled *On the Brink of a New Chapter: Arts in the 21st Century*, Ben Cameron argued that arts organisations needed to rethink their relationship with communities and individuals. Cameron (2009) suggested three questions that arts organisations must answer in relation to the notion of value if they are to survive and have impact. Cameron framed the questions as:

- What is the value my organisation brings to my community?
- What is the value my organisation alone brings or brings better than anyone else?

- How would my community be damaged if we closed our doors and went away tomorrow?

While such questions could be seen within an economic framework of value around income generation through ticket sales, Cameron, in these questions, is challenging arts organisations to revise the nature of the cultural task. Cameron says that arts organisations can no longer afford to “think of themselves as producers or presenters of cultural product, rather they are orchestrators of social interaction with communities who are seeking opportunities for interactivity, participation, access and engagement” (Cameron 2009). This approach and the questions posed by Cameron align with many of the comments made by interviewees who frame the activity of their organisations through a lens of usefulness, benefit and a unique set of properties for communities.

According to recent research by O’Sullivan and Huntley such values are especially important for Australia’s First Nations artists and communities. Meaningful and sustained community engagement, including opportunities for involvement and participation, are central to the development and presentation of cultural products in Aboriginal communities (Australia Council for the Arts 2020a, 61). If we take Cameron’s (2009) position of redefining the cultural task beyond an economic transaction or, as Belfiore classifies it, “economic doxa” (2014, 95) but move it to a platform for social interaction, then it is imperative that the value equation ascribed to arts and culture is represented beyond numerical reportage.

Across Australia and Aotearoa New Zealand, examples can be found where value has a broader attribution. The findings set out in *Vital Signs* (Australia Council for the Arts 2010) and the evolving New Zealand Wellbeing approach and the *Living Standards Framework* (The Treasury Te Tai Ōhanga 2019) acknowledge that arts and culture have a central role to play in the overall wellbeing of a nation, its communities and citizens. The Australia Council for the Arts’ 2020 *Domestic Arts Tourism Report* highlights the value of arts and culture to Australia’s tourism priority. Findings include “[m]ajor cities account for the largest volume of arts tourism”, but “the destinations where tourists are especially likely to engage with the arts are in regional Australia” (Australia Council 2020c, 20). A finding from the Australian Research Council funded Creative Hotspots research shows that within the Cairns region, cultural soft and hard infrastructure must be ‘owned’ locally (appreciated, engaged in, supported) before it can be successfully embedded within tourism strategy (Cunningham et al. 2019a, 19). Cunningham et al. (2019a, 2) find that Cairns has spent 10 plus years of cultural policy building local ownership, and now cultural tourism can be a prominent strategy going forward. Additionally, Cunningham et al. (2019b, 1) note that volunteering in arts-related activities in Central Western Queensland are “way ahead of national and state averages”, which speaks to the social value of arts and culture in remote communities.

First Nations Perspectives

Across the literature there is a call to decolonise the approach to, and understanding of, the public and cultural value of engagement with arts and culture. Speaking from a Canadian First Nations perspective, Paquette, Beauregard and Gunter (2017, 282) state that “a post-colonial cultural policy needs to destabilise [and] challenge the colonial order, and render precarious its certainties and identities. Cultural policy as a politics of recognition is doomed to fail because it does not challenge the symbolic order in place”. Paquette, Beauregard and Gunter (2017, 270) make clear that, “[m]any of the remnants of colonialism are most saliently felt through cultural institutions and policies – through their acknowledgement and, in some cases, unbridled flaunting of colonial rules via established and engrained social and political values and norms”.

For First Nations peoples “culture is far from a secondary or marginal concern” (Paquette, Beauregard and Gunter 2017, 280). Paquette, Beauregard and Gunter (2017) ground Canada’s cultural policy in its colonial history to identify some of its contentious grounds, and build on the notion of resurgence to offer a constructive path forward for a post-colonial cultural policy and attribution of value in post-colonial and settler countries such as Australia, Aotearoa New Zealand and Canada. Paquette, Beauregard and Gunter suggest that “resurgence is a path to decolonisation” (ibid., 281) to reclaim the notion of value through land, learning from traditional customs and culinary practices, and language. They write,

we approach cultural policy and ethics as something that is practiced and open-ended – not as an institution, form of governance, or institutional configuration of sorts. The subjectivity of the agent who cares for culture, heritage, and Indigeneity is primordial, and building a post-colonial ethos is crucial (Paquette, Beauregard and Gunter 2017, 282).

As noted by O’Sullivan and Huntley, years of research by the Australia Council for the Arts has highlighted “the need to build opportunities for First Nations decision-making ... First Nations peoples’ self-determination must be central in theatre and dance-making in Australia, including greater opportunities for First Nations’ creative control” (Australia Council for the Arts 2020a, 12).

Australia Council for the Arts and Australian think tank A New Approach acknowledge a need to redefine the ambit and value attribution of the arts in contemporary society. Rather than ascribing the colonial dichotomy of intrinsic or instrumental value, a decolonial attribution may be more dynamic and inclusive as Indigenous cultural practices “do more than present heritage. They are sites where cultural processes and politics are negotiated and advanced” (Jones and Birdsall-Jones 2014, 314). Aboriginal cultural centres such as Gwoonardu Mia in Western Australia’s Carnarvon region “are part of a more complex and historical shift in the communication of Aboriginal heritage that is likely to both complement and transform cultural maintenance practices” (Jones and Birdsall-Jones 2014, 313), rather than replicating cultural maintenance practices of previous eras. Jones and Birdsall-Jones (2014, 312) say Aboriginal cultural centres provide value in terms of social benefits

that include bridging social capital between Aboriginal and non-Aboriginal residents and visitors, and addressing tensions within the Aboriginal community and providing opportunities for young people to create their own futures. More recently, O’Sullivan and Huntley note

Touring work in First Nations communities can also provide opportunities and pathways for the new generation of First Nations artists and arts sector workers – although this seems to be an undervalued and underestimated impact of First Nations creative output (Australia Council for the Arts 2020a, 56).

Māori Perspectives

Māori perspectives on the value of arts and culture need to be contextualised within the breadth and depth of literature that has emerged over the past 30 years from Māori academics – scholarship that is arguably a field unto itself. This literature outlines the impact of colonisation in Aotearoa New Zealand (Smith 1997; Mikaere 2005; Jackson 2007; Mutu 2019), the nature of historical trauma and intergenerational disruption to language, rituals, and cultural knowledge (Pihama et al. 2014; Wirihana and Smith 2014; Rakena 2019), and the culturally appropriate strategies, frameworks and measures developed by Māori for Māori as a response to this legacy (Durie 1985; Smith 1997; Royal 1998; Smith 1999; Pihama 2001; Henry and Pene 2001; Pihama, Cram and Walker 2002; Durie 2006; Te Rito 2007; Paenga 2008; Mane 2009; Cram 2014; Curtis 2016; Patrick 2017; Durie 2017). As a corpus of Indigenous knowledge these works evidence tino rangatiratanga, the complete authority over Māori affairs by Māori, and a kaupapa Māori (Māori research approach) response to decolonising government policy-making, legal processes, educational practices, research practices, and health care based in Māori worldviews and tikanga (customary protocols). Te Ahukaramū Royal (2012) describes the purpose of kaupapa Māori as allowing Māori knowledge, culture and experience to ‘find voice’ in the academy and to validate its use.

Overlaying these activities is the Treaty of Waitangi. Described by Boast (2016, 340) as an “international treaty of cession”, the document established a partnership between Māori and the Crown and gave the Crown the right to govern and enact laws with the guarantee of Māori 'tino rangatiratanga' (full authority) over their 'taonga katoa' (all their treasured things) (Ministry of Justice Tāhū o te Ture, n.d.). Allegations by Māori that the Crown has breached these processes are negotiated before a standing commission of inquiry, the Waitangi Tribunal. A report into the Wai 262 claim released by the tribunal in 2011, *Ko Aoteroa Tēnei*, is a key document for this review as it gives a clear understanding of how Māori value culture. The tribunal released the following summary of the nature of the Wai 262 claim:

The claim is about the Māori culture, identity and traditional knowledge in New Zealand's laws, and in government policies and practices. It concerns who controls Māori traditional knowledge, who controls artistic and cultural works such as haka and waiata, and who

controls the environment that created Māori culture. It also concerns the place in contemporary New Zealand life of core Māori cultural values such as the obligation of iwi and hapū to act as kaitiaki (cultural guardians) towards taonga (treasured things) such as traditional knowledge, artistic and cultural works, important places, and flora and fauna that are significant to iwi or hapū identity (New Zealand Waitangi Tribunal 2011).

The Tribunal recommended:

reforms to the laws, policies and practices relating to intellectual property, indigenous flora and fauna, resource management, conservation, the Māori language, arts and culture, heritage, science, education, health, and the involvement of Māori in the development of New Zealand's positions on international instruments affecting indigenous rights) (New Zealand Waitangi Tribunal 2011).

For Māori, the literature suggests decolonising the way we create, experience, receive and fund arts and culture is connected to eroding the public narratives that have been archived about Māori arts practice and culture in the cultural and academic institutions of the West. Globally, Indigenous peoples suggest this historic discourse continues to inform and secure the positional superiority of Western knowledge and its view of itself as the centre of legitimate knowledge (Smith 1997; Kovach 2009; Yunkaporta 2019). Within the arts and cultural sector, the rise of kapa haka (traditional Māori performing arts) and other arts practices that emerge from mātauranga Māori³ and reclaim and reimagine Māori arts practices contribute to positive social outcomes in the area of health and wellbeing by engaging in and connecting to Māori culture, revitalising the language, and sustaining Māori traditions (Royal 1998; Paenga 2008; Mazer 2011; Rollo 2013; Pihama, Tipene and Skipper 2014; Papesch 2015; Papesch and Mazer 2016; Nopera 2017; Patrick 2017). Complementing this movement are creative artists, arts educators, festival designers and funding bodies that work in the inherited Western practices but with an anti-colonial agenda that uses mātauranga Māori and kaupapa Māori as a frame for Indigenous contemporising or reimaging conventional art forms across the sector (Brown 2008; Barnett 2011; Gray 2014; Gray 2015; Gray 2018; Cairns 2016; Rakena 2018).

³ Te Ahukaramū Charles Royal (1998) suggests that interpretation of the concept is shifting, however, one view is that it is Māori knowledge and worldviews that came to Aotearoa with their ancestors from the Pacific. Conceptually it differs from western paradigms as the Māori epistemology strives to understand connections and relationships between all things human and non-human first, whereas the western paradigm seeks knowledge and understanding by a close and deep examination of something or someone in isolation first.

Pacific Peoples' Perspectives

Māori, Moriori⁴ and Pacific peoples have strong connections through their historical links, genealogy, kinship and shared beliefs. The inclusion of Pacific peoples in this report acknowledges the importance of Pacific voices, perspectives, and ways of understanding, and their considerable contribution to the arts in Aotearoa New Zealand. Pacific peoples' arts and culture are a key feature of the arts landscape in Aotearoa New Zealand (Creative New Zealand 2018b, 2). Overarchingly,

The depth of Pacific peoples' contribution to Aotearoa New Zealand – in the workplace, the arts, academia, religion, sport, local government, business and politics – has been firmly woven into the fabric of modern society. It's an evolving story that our Pacific peoples must continue to write (Ministry for Pacific Peoples Te Manatū mō ngā Iwi ō te Moana-nui-ā-Kiwa 2018a, 4).

The literature emerging from Pacific academics is framed within a Pacific worldview, and is equally impactful on government policy, research methodologies, educational practices, and population health strategies for Pacific peoples' communities (Coxon et al. 2002; Vaioleti 2006; Otunuku 2011; Manuela and Sibley 2013; Suaalii-Sauni and Fulu-Aiolupotea 2014; Anae 2016; Hindley et al. 2020; Wolfgramm-Foliaki and Smith 2020). The scholarship contributes to discussions around identity, self-determination, empowerment, survival of culture and language, resilience, community aspirations and the importance of non-universal measures of health and wellbeing (Urale 1996; Anae 1997; Macpherson, Anae and Spoonley 2001; Samu 2010; Haili'ōpua Baker 2018). It also discusses how Pacific peoples can work together and position themselves within Aotearoa New Zealand's shared history and culture, a space noted by Teaiwa and Mallon (2005, 225) as “an anchoring point or productive site”.

The literature is community-sourced and evidence-based, providing a platform from which government departments, community organisations and funding bodies across different sectors can action a coordinated policy approach to empowering Pacific peoples in Aotearoa New Zealand (Ministry for Pacific Peoples Te Manatū mō ngā Iwi ō te Moana-nui-ā-Kiwa 2018b; Creative New Zealand 2018b; Ministry of Education Te Tāhuhu o te Mātauranga 2020). The collective agenda is to revitalise Indigenous methodologies and knowledges to transform practice and more importantly how Pacific peoples have historically been viewed – that is, from a deficit perspective. Employing Indigenous methodologies enables Pacific peoples' cultural ways of being, thinking, speaking and behaving to be emphasised, and demonstrates how Pacific peoples' ways of being and knowledge provide paths for reclamation and, more importantly, for charting a collective and desired future as citizens of Oceania (Wolfgramm-Foliaki and Smith 2020).

⁴ Moriori are the indigenous Polynesian people of the Chatham Islands (Rēkohu in Moriori; Wharekauri in Māori) who originated from Māori settlers from the New Zealand mainland around AD 1500.

In spite of the cloudiness around the attribution and activation of the term 'value', current literature shows that it remains a catch-all for reporting on the public funding of arts and cultural activities in many countries, including Australia and Aotearoa New Zealand, as governments and arts organisations are required to provide evidence of gain through quantitative evaluation methods. Australian government policy notes that "the arts have a big role to play in contributing ... to the development of individuals able to communicate well, think originally and critically, adapt to change, work cooperatively, connect with both people and ideas, and find solutions to problems as they occur" (Australia Council for the Arts 2006, 3). While such a statement can be viewed as aspirational in terms of arts and cultural development in Australia the fact remains that funders and governments, and perhaps the public, want to see what their taxes have paid for and how it has moved a nation forward in its aspirations. Once again, it comes down to the power of the dollar, or as Belfiore notes,

[t]he fundamental issue that underlies questions of value and the preoccupations with evaluation and measurement – namely, the issue around the role that evidence, evaluation, measurement and quantification *really* play in policy rhetoric and in the decision-making processes that are at the heart of cultural policy-making (Belfiore 2015, ix, original emphasis).

Greater attention and adoption of a decolonial understanding to the attribution of value of arts and cultural engagement is urgent. The reader will notice that throughout this document reference is made to arts and culture rather than one entity or another. This attribution is supported by a key finding identified in A New Approach's 2020 report noting,

using 'arts and culture' together, rather than 'arts' or 'culture' separately, broadens middle Australians emotional response and evokes a wider range of imagery. The word 'arts' alone prompts imagery of the high arts, which are seen as elitist and as being more for other (wealthier) people, not them" (Fielding and Trembath 2020, 7).

Or as Scott Rankin has said, "[b]ecause of the power of culture, we need to pay attention to it, and be vigilant about everyone's rights, not for the few, or many, but for all. Because if we don't, it can be used against sections of society, demonising them or rendering their story invisible and citizenry vulnerable" (Rankin 2018, 3).

Creative Placemaking

In order to understand and articulate the value of arts and culture for a wide range of individuals and communities, we must understand the people and places who engage with arts and culture. Creative placemaking acknowledges and creates a foundation to explore the role of arts and culture in developing equitable and healthy communities. ArtPlace America, the organisation pivotal to the development of this practice and policy in the United States, describes creative placemaking as "projects in which arts and culture play an intentional and integrated role in place-based community planning and development" (Sonke et al. 2019, 4). It is an approach that supports collaboration and

coordination between otherwise unconnected sectors of the community and embraces arts and culture as a core sector and critical resource in achieving whole of community wellbeing and cohesion (ibid., 5).

The term creative placemaking is not used consistently internationally (Redaelli 2019). However, the central values are reflected in an expanding array of initiatives globally which strategically leverage arts and culture to foster sustainable cross-sector collaborations and promote enduring social change within local ecologies. This section explores the dominant approaches and values of creative placemaking practice and scholarship, which in North America and the UK in particular can be seen as both reflective and supportive of devolution strategies and an increased emphasis on place in the design and delivery of public services. As a response to the specific call to articulate the public value of the arts in relation to public health (as opposed to other types of value), creative placemaking offers a unique framework for understanding and further supporting the contributions of arts and culture to the wellbeing and social cohesion of diverse communities. There is also a great deal of evidence from North America and the UK to support its efficacy as a framework to embed arts and culture across a number of sectors for community wellbeing. Creative placemaking also implicitly acknowledges a decolonial understanding of place as central to culture, belonging and identity.

Approaches and core values

Redaelli (2019, 2018) offers an historical overview of creative placemaking as the most recent of the five dominant American cultural policy concepts that have been used to frame the connection between arts and place over the past 20 years. Developed by the National Endowment for the Arts (NEA) from 2009 via a mosaic of policy instruments, creative placemaking in the United States illustrates a paradigmatic shift from the 'placeless' character of cultural policy towards an approach where place matters (Redaelli 2018, 403-404). Bonin-Rodriguez (2014, 136) argues "[t]he focus on 'place' ties the outcomes of the local arts and cultural sector to neighborhoods, businesses and city, state, and federal government that will participate in, contribute to, or benefit from culturally invested spaces". Similarly, Nicodemus (2013, 213-214) finds that creative placemaking has expanded the concept of cultural policy through its explicit emphasis on cross-sector partnerships and instrumental value to non-arts stakeholders. In the past five years creative placemaking has become one of, if not the, major cultural policies in the United States, with investment of \$41.6 million US dollars between 2011 and 2013 (Nicodemus 2013) from public and private agencies. In the UK, Arts Council England and the Arts and Humanities Research Council have invested over 9 million GBP in creative placemaking projects and research in the past 18 months alone.

Creative placemaking is characterised by a specific approach to leading community development with arts and culture and represents a rich breadth of creative projects and programs,

as opposed to a particular type of arts project or event. It also represents an innovative and complex avenue for positioning arts and culture as future facing and outwardly focussed as both a sector and set of practices. This research proposes that more nuanced ways of ascribing value must be explored in relation to arts and culture; similarly, more inclusive ways of understanding arts and culture are necessary if they are to be considered vital and central to our future. In this way, creative placemaking presents arts and culture as existing in places and communities beyond galleries, museums or theatres, and challenges researchers, policymakers and practitioners to consider the ways arts and culture are already in the landscape, the streets, hospitals, schools and homes within communities. Creative placemaking centres the community rather than only arts professionals as experts on the value and function of arts and culture.

In the USA highly visible creative placemaking initiatives include the NEA's Our Town grants program and its philanthropic counterpart ArtPlace America which have supported an array of locally initiated, cross-sector projects that engage arts and culture to strengthen communities. Nicodemus's (2013) sample of NEA and ArtPlace America initiatives funded under the creative placemaking umbrella reveals a variety of projects and types of art forms, including design and public art installations, arts engagement initiatives, support for design for cultural facilities and artist spaces, and cultural planning efforts (Nicodemus 2013, 219).

Across such a diversity of projects and artforms, ArtPlace America and the NEA emphasise partnerships between arts and cultural organisations and other sectors including health, agriculture and food, economic development, education, housing, and public safety (NEA 2020); locally-led projects comprising authentic and meaningful community engagement; and the integration of arts and culture into efforts that advance comprehensive community development (ArtPlace America 2020). These values comprise the key characteristics of creative placemaking identified in the growing body of scholarly literature on the field (see for example Miller and Baeker 2013; Bonin-Rodriguez 2014; Redaelli 2018, 2019; Courage and McKeown 2019), and embedded in projects throughout the USA, and increasingly the UK. Interest in creative placemaking has spread to many countries, including the Czech Republic and South Korea (Markusen and Nicodemus 2019, 11-12), however the USA is the context most examined by international scholarship and, along with significant recent initiatives in the UK, represents the most systematic and sustained approaches.

In other contexts, the term creative placemaking has been used sparsely to describe the integration of arts and culture into urban development, and/or to summarise the processes and outcomes of a broad array of community-based arts and cultural activities that connect residents and foster civic pride. In Canada, organisation Artscape has developed an international reputation for city-building through arts and culture-led regeneration, bringing together a range of community partners to develop new places and reactivate public buildings (Baeker and Miller 2013, 9; Artscape 2020). In Australia, a range of creative initiatives designed to shape the social and physical nature of cities and

towns have been encompassed under the terms creative placemaking and creative place-making. For example, Bellingen Shire Council's Creative Placemaking grants support pop up shops, murals and street performances in order to enhance inclusiveness and community wellbeing (BSC, n.d.).

Other regional and urban councils in Australia and Aotearoa New Zealand describe such initiatives as place activation. Aotearoa's Placemaking Week Tāmaki Makaurau describes its approach "lighter quicker cheaper community-led activations", which includes "any activity or infrastructure that enriches the space, making it more alive and people friendly" (2020). Various terms such as creative place-making, placemaking or place activation, these projects do important work; however, we prefer the explicit definition of and approach to creative placemaking offered by ArtPlace America for the sustained and intersectoral approach it represents to embed arts and culture in efforts to strengthen communities. The difference between creative placemaking and other place-based arts or urban regeneration initiatives is encapsulated by Bedoya, who highlights the social and inclusive priorities of creative placemaking: "[c]reative placemaking is much more than what manifests physically within the built environment. Before you have places of belonging, you must feel you belong—to a community, a locale, or a place" (Bedoya in Bonin-Rodriguez 2014, 136).

Fielding and Trembath (2019a, 20) find that processes of 'creative place-making' occur through festivals and public art installations which support the socioeconomic vibrancy of Australian communities through developing social cohesion, improving participation in public life and enhancing liveability. Rentschler, Bridson and Evans (2015) discuss the ways public art, festivals and events 'make places' by transforming public spaces into creative places, stimulating participation, and instilling in residents a greater sense of ownership of the places in which they live. They summarise: "[t]he essence of 'creative place-making' mediates social cohesion, injects vibrancy within the area and connects disparate community groups" (Rentschler, Bridson and Evans 2015, 13). The creative and social outcomes of these projects in Australia often reflect elements of creative placemaking projects in the US and UK; however, so far the Australian approach and discussion has predominantly focussed on the outcomes of one-off and discrete projects and activities, rather than any sustained integration of arts and culture to foster intersectoral collaborations and lead systemic change in communities.

The appeal of creative placemaking for diverse stakeholders is multi-faceted and is in part due to its unprecedented capacity to encourage and support collaboration between agencies and organisations both inside and outside the arts ecology. For instance, as well as piloting new approaches to local investment in arts and culture, Arts Council England's Great Places Scheme (2017-current) was specifically initiated to develop cross-sector partnerships that will invest in culture long-term (Arts Council England 2020a). Comprising sixteen locally-initiated creative and cultural projects in communities across England, the premise of the scheme is that culture has significant value in achieving a range of community agendas, and long-term impact in places can be nurtured by

supporting development of sustainable partnerships between culture and other sectors (BOP 2019, 15). Evaluation of the scheme found that Great Places projects have “significantly improved and extended” partnerships between arts and culture and other sectors, particularly health (BOP 2018, 12; BOP 2019, 15). New and improved cross sector partnerships were evidenced through increased sense of shared vision between partners; increasingly formalised engagement between partners; and a growing sense amongst non-cultural sector partners that arts and culture are relevant to their core concerns (ibid.).

Creative placemaking provides a way of navigating local identities and ways of being/doing/creating in a national and global context. Creative placemaking recognises that emerging social, health, wellbeing and environmental issues are global issues and that we have much to learn and benefit through sharing creative local solutions and approaches. This is a framework that is particularly attuned to amplifying, empowering and lifting up the capabilities of local identities and practices and connecting them to national and global communities. For the purpose of this research place is a social construct as much as a physical space. Social places created by people such as neighbourhoods, schools, churches, libraries, parks, virtual communities all have potential in creative placemaking. The notion of place presented in this report is inextricably linked with people and their practices rather than only as physical or geographical place. This makes it an inclusive approach for cohorts who, for a range of reasons do not have a deep connection to traditional ideas of nations, towns or cities, and instead group around shared creativity, cultural practices or expressions of under-represented identities. Creative placemaking is unique in that it centres the lived experiences of community members in program design and service delivery and understands that arts and cultural activities are among the most nuanced and inclusive ways to approach these tasks and articulate their impact.

For the arts and cultural sector, and cultural policy in North America, creative placemaking initiatives have expanded and improved understandings of the roles of artists and the arts within communities (Redaelli 2019, 156; Markusen and Nicodemus 2019, 23; Novak-Leonard and Skaggs 2017, 6). Redaelli (2018, 2019) finds that creative placemaking positions artists as facilitators, collaborators and researchers in creating liveable places. As researchers, artists engage with the history of a community and its values; they facilitate dialogue between residents to identify shared goals and collaborate with a range of businesses and service providers to address local issues (Redaelli 2019, 179-180). Some research suggests that creative placemaking is shifting public perceptions of artists away from a discipline-based occupation towards greater awareness of artists as community assets who bring attention to and develop creative solutions for community concerns (Novak-Leonard and Skaggs 2017, 19).

Creative placemaking has the potential to shift the conversation about the value of arts and culture away from false binaries of instrumental versus intrinsic benefits. While Nicodemus (2013,

219) questions “[c]an the field reaffirm a commitment to the intrinsic value of arts amidst these instrumental outcomes?”, Bonin-Rodriguez (2014, 135) finds that it is an approach equally focussed on intrinsic values and instrumental ones. As discussed in the section on wellbeing, research has found that arts and health collaborations that have most successfully advanced community wellbeing are those which exhibit high artistic merit (Ings, Crane and Cameron 2012, 18; Fancourt 2017; APPGAHW 2017). As an approach which centres artistic work as an aspect of community wellbeing (Bonin-Rodriguez 2014, 141), it enables a more productive conversation and exploration of the role the arts play in strengthening places and communities.

An emphasis on place

Much has been written about the ways in which arts and culture shape places and communities. The diverse field of practice known as community arts or community-based arts which emerged in Australia in the 1960s and 1970s (Badham 2013, 96), and the increased interest globally in participatory and collaborative arts practices since the 1990s (Bishop 2012), recognise and aim to extend the role of arts and culture in producing a range of social outcomes for specific cohorts and communities. Creative placemaking recognises that emerging social, health, wellbeing and environmental issues are global issues and that we have much to learn and benefit through exploring and sharing creative and place-based solutions and approaches. The characteristics of places profoundly affect the quality of life, behaviours and experiences of the people who live in them (APPGAHW 2017, 66). Place is not something merely encountered; rather, “place is integral to the very structure and possibility of experience ... There is no possibility of understanding human existence - and especially human thought and experience – other than through an understanding of place (Malpas 2018, 13). The current momentum around creative placemaking both reflects and supports an increased focus on the specificities of place (geography, demographics, environment) and the assets of communities (knowledge, resilience, lived experience, culture and creativity) in program design and service delivery.

Dedicated attention to place supports the development and presentation of arts and cultural products and experiences that are relevant and create long-term benefits for diverse communities. In *Creating Art Part 1 – The makers’ view of pathways for First Nations theatre and dance*, O’Sullivan and Huntley observe a problematic “fly-in/fly-out mentality” in the arts sector, which make it difficult for First Nations practitioners to broker the community relationships that lead to locally-relevant, impactful work (Australia Council for the Arts 2020a, 51). Supporting earlier findings outlined in the Australia Council for the Arts’ *Showcasing Creativity* (2016) report, this research highlights that opportunities for increasing audiences for theatre and dance in regional areas may be realised through investing in long-term community engagement (Australia Council for the Arts 2020a, 52). Toured work can lack relevance locally (ibid., 60), and increased sensitivity to place – including the needs and interests of distinct communities and the kinds of arts and cultural practices that are

locally significant – is critical for widening and developing engagement in arts and culture (Symons and Hurley 2018, 124). Given the benefits of arts engagement, place-based arts and cultural products and experiences that address the needs and interests of community members are likely important for supporting community health and wellbeing (Mak, Coulter and Fancourt 2020, 125).

As a framework for developing and delivering arts and cultural projects, creative placemaking has the potential to continually centre the fact that Australia and Aotearoa New Zealand are colonised lands. It also has capacity to consciously privilege First Nations, Māori, and Pacific peoples' knowledges, wisdom and ways of doing outside of specific projects and events. Creative placemaking does not stand in for or replace these existing systems; rather it may be a way of de-centring white or colonial systems. There is an emerging body of work in urban design which purposely questions the prevailing monoculture in architecture and planning in Australian cities through the lens of creative placemaking for reconciliation (see Potter 2012; Volpart 2017; Nejad et al. 2020) and for elevating local wisdom and creativity.

Sensitivity to local dynamics, and investment in locally-informed solutions to entrenched problems, is increasingly recognised by diverse sectors – including health, and arts and culture – as critical for delivery of services that are meaningful, appropriate and relevant, and that support the strengthening of communities. In the UK context, Symons and Hurley (2018) find an increased focus on place is critical for engaging a greater diversity of people in arts and cultural activities, and for understanding the kinds of creativity people find meaningful. Describing strategic partnerships between health and arts in the UK, the All-Party Parliamentary Group on Arts, Health and Wellbeing's (APPGAHW) 2017 *Creative Health Inquiry Report* emphasises that sense of place is critical to developing community wellbeing (APPGAHW 2017, 69). They argue that as an organising principle, place offers a means of enhancing responsiveness, ensuring more appropriate policymaking and service delivery, and therefore better outcomes in terms of individual and societal wellbeing (APPGAHW 2017, 70). Place-based approaches to the design and delivery of health and care services potentially enables a community's specific resources and capacities – including heritage, creativity, culture and environmental attributes – to be harnessed as an integral part of creative solutions to pressing health and social care challenges (APPGAHW 2017, 70-72). Importantly, the APPGAHW observed that an increased focus on place highlights the inextricability of health from a range of other sectors, and the interdependence of the arts in creating prosperous, healthier, stronger and happier communities (ibid.).

Wellbeing

There has been a wealth of research into the social benefits of arts engagement, with implications for the wellbeing of individuals and communities. Wellbeing – understood as happiness and positive affect, feeling a sense of purpose and meaning in life, and general satisfaction with life – is a key

contributor to good mental and physical health and “now lies at the heart of the research and policy agenda of many governments globally” (Fancourt 2017, 32-33). Noting wellbeing is distinct from mental health but inextricably linked to an individual’s overall health, the *Creative Health: The Arts for Health and Wellbeing* report states “[a] high level of wellbeing is associated with positive functioning, which includes creative thinking, productivity, good interpersonal relationships and resilience in the face of adversity, as well as good physical health and life expectancy” (APPGAHW 2017, 17). These understandings of wellbeing include personal, social (Fancourt and Finn 2019, 21) and cultural (APPGAHW 2017, 18) dimensions.

The World Health Organisation Health Evidence Network Synthesis Report *What is the role of the arts in improving health and wellbeing* (Fancourt and Finn 2019) recommended: strengthen structures and mechanisms for collaboration between the culture, social care and health sectors; share knowledge and practice of arts interventions found to be effective in promoting health, improving health behaviours or addressing health inequalities and inequities; and support research in the arts and health, particularly focusing on policy-relevant areas such as studies that examine interventions scaled up to larger populations, or studies that explore the feasibility, acceptability and suitability of new arts interventions. Pre COVID-19 there were already a number of possibilities to examine and embrace hitherto underestimated ways to ‘value’ arts and culture in relation to community wellbeing. Additionally, a range of reports over the past eight years addressing social inclusion and connection have presented recommendations and interventions as part of a wider strategic approach such as: using existing community resources; involving community members in the planning, delivery and evaluation of programs; and bringing together community services for a targeted and cohesive set of strategies (Australian Psychological Association 2011; Australian Institute of Health and Welfare 2019).

These recommendations were echoed and activated by the interview participants. Three interviewees positioned arts and culture as a core component in collaborative efforts to achieve community wellbeing. For one interviewee, arts and culture augmented the work of social agencies and healthcare workers and provided critical insights and learnings: “the social agencies that we work with have always told us that working with us helped them to see the world very differently ... we are training social workers now, we are training nurses and health care workers, we are training volunteers” (international theatre director). Reflecting Redaelli’s (2019, 179-180) description of artists as facilitators and collaborators, these interviewees positioned arts and culture as a ‘connector’ between a range of organisations working towards social change. For example, “art brings all the sectors together, in a human way and not in a numbers way” (international theatre director). From a community cultural development perspective, artists and creative practitioners “are one part of a machine that’s making social change” (arts and wellbeing organisation senior manager).

Collective wellbeing

While Western constructs and measures of wellbeing focus on the individual and the potential for interventions to improve health outcomes for an individual, Indigenous worldviews frame health and wellbeing as collective, relational concepts and experiences (Willing et al. 2019; Ganesharajah 2009; Tiwari, Stephens and Hooper 2019; Walker et al. 2013). For Australia's First Nations peoples, the overall concept of health includes a holistic understanding of wellbeing (Ganesharajah 2009, 2; Tiwari, Stephens and Hooper 2019, 26): "Aboriginal health' means not just the physical wellbeing of an individual but refers to the social, emotional and cultural wellbeing of the whole community" (National Aboriginal and Torres Strait Islander Health Plan 2013, 9). Walker et al. (2013, 208) emphasise "[m]ost importantly, health for Indigenous Australians is simultaneously a collective and individual intergenerational continuum that exists in the past, present and future".

Within a Māori worldview, individual wellbeing is inseparable from the wellbeing of whānau (family), hapū (wider family) and iwi (tribe) (Willing et al. 2019, 9). He Korowai Oranga, New Zealand's Māori Health Strategy, reflects this interconnected and relational conception of wellbeing through privileging strengths-based approaches that build on the assets of this wider network of whānau, hapū, iwi, and communities (Manatū Hauora Ministry of Health 2014). The notion that Māori wellbeing can be measured from several perspectives has been well discussed in the literature, and derives from Durie's (2006) highly impactful work in the area of population health, and led to his transformative Māori health model *Te Whāre Tapa Whā* (Durie 1998). Durie (1998, 2) acknowledges "although universal indicators and measures can be applied to Māori as they can to other populations, there are also unique characteristics of Māori that require specific measurement". He suggests it is useful to consider three levels of outcome measurement that focus separately on Māori as individuals, whānau, and Māori as a whole population (ibid., 3). Pihama, Tipene and Skipper discuss this in the performing arts context in the report, *Nga Hua a Tane Rore: the benefits of kapa haka* (2014) which explored the value of the Māori performing arts genre kapa haka culturally, socially and economically. Gathering information from the literature and interviews, the report found

a major component of kapa haka is its power to effect wellbeing, and to positively transform the lives of individuals and communities. A strength of the movement towards increased health and fitness within kapa haka is that it is achieved collectively (Pihama, Tipene and Skipper 2014, 7).

It suggests that cultural activities have value for Māori as they support individual and collective agency, in the case of kapa haka not just in the performer but also in the audience and that "wellbeing was attributed to being engaged in and connected to Māori culture, as well as the enormous benefits that derive from collective agency" (ibid., 42).

It is important to acknowledge the range of Māori ideas around cultural value and wellbeing that have been discussed in the literature around the New Zealand Living Standards Framework. In

Aotearoa, Māori understandings of cultural wellbeing and cultural value have been embedded into the development of public policy around wellbeing, described by the Treasury whitepaper *Culture, Wellbeing, and the Living Standards Framework: A perspective*. Dalziel, Saunders and Savage (2019) include in the He Tohu Ora part of the index which is selected on the basis of a Te Ao Māori worldview. In the discussion paper *An Indigenous Approach to the Living Standards Framework* (2019) it highlights the importance of values, beliefs and social norms in shaping the way communities view wellbeing. They state,

the way Māori view wellbeing is different from the way other New Zealanders view wellbeing. It is informed by te ao Māori (a Māori world view) where, for example, whenua (land) is not seen just for its economic potential, but through familial and spiritual connections defined by cultural concepts such as whakapapa (genealogy) and kaitiakitanga (stewardship) (Ministry of Māori Development Te Puni Kōkiri 2019, i).

Acknowledging these slightly different frames, and emerging from this diverse literature, one view of the value of arts and culture could be that they facilitate access for Māori into Te Ao Māori (the Māori world). Within this view, arts and culture support the advancement of Māori values that promote interconnectedness, belonging, and evolving Māori identity, with an understanding that all these concepts align with Māori defined measures of individual and collective wellbeing (Pihama et al. 2014; Cram 2014; Durie 2017; Ministry of Māori Development Te Puni Kōkiri 2019).

Understanding wellbeing as a collective concept and experience aligns with the aims and values of creative placemaking projects which embrace arts and culture as a critical resource in addressing health inequities for entire communities. Arts and culture offer some of the most nuanced and inclusive models of community engagement and advancing community-led approaches to change (Sonke et al. 2019, 8), which are noted as particularly appropriate for advancing health and wellbeing amongst Indigenous populations. A systematic review of health interventions focusing on Indigenous children and adolescents in the USA, Aotearoa New Zealand, Australia and Canada considered the extent to which community involvement, and approaches which facilitate co-partnerships and build on community strengths influence the effectiveness of healthy lifestyle interventions (Antonio, Chung-Do and Braun 2015). The review found that prioritising community involvement, along with cultural competency, may enhance the receptivity of interventions by increasing young people's sense of ownership over programs and empowering community members to engage in lifestyle changes (ibid., 158). Anthony, Weston and Vallen (2018) remind us that "on-going and consistent community engagement and relationship building are key to the success" of wellbeing interventions with Indigenous youth. O'Sullivan and Huntley's research supports this emphasis on community engagement and relationship building, which they find are central to the success of arts program delivery in remote Aboriginal communities in Australia (Australia Council for the Arts 2020a, 61).

Similarly, Te Morenga et al. (2018) argue that participatory co-design processes should be considered best practice for developing health interventions targeting Māori communities in Aotearoa New Zealand. Co-design and participatory research approaches are highly compatible with a kaupapa Māori (Māori research approach) “as it gives primacy to the needs and views of end-users” (Te Morenga et al. 2018, 98). The integration of kaupapa Māori and co-design, including creative and narrative data collection methods, enable collaborative partnerships between researchers and communities, an understanding of the distinct health aspirations of Māori participants, and trust (ibid.). The value of creative and participatory approaches to research data collection with vulnerable or minority cohorts has been identified (see for example de Jager et al. 2017; Hammond et al. 2018), and this work helps demonstrate the ways in which the features of arts and culture can offer approaches that are more culturally appropriate, inclusive and participatory. As Hammond et al. (2018, 272) state, arts-based research methodologies “may be used to promote an indigenous research agenda by enabling communities to break out of the colonial cycle of being researched so that they may ‘research back’”. Similarly, arts and culture as they are embedded in creative placemaking projects are valued for their capacity to “change a tradition of things being ‘done to’ particular communities ... aiming instead to take a ground-up approach” (BOP 2018, 17).

The past twenty years has seen a dramatic increase in research into the effects of arts and cultural engagement on the health and wellbeing of individuals and communities (Fancourt and Finn 2019, vii). The *Creative Health Inquiry Report* (APPGAHW 2017) and the ArtPlace America whitepaper *Creating Healthy Communities* (Sonke et al. 2019) represent two significant recent efforts to assert the role of the arts in advancing health and wellbeing, with a view to advance policy and practice in the UK and USA respectively. Both reports advocate community-based and societal approaches to improving wellbeing through the arts, as opposed to individualised approaches. A wealth of literature has illustrated the significance of specific types of arts activities for certain types of individual health conditions (see for example studies on music and dance programs for dementia patients) (Fancourt and Finn 2019, 53); yet individualised approaches do not alter underlying structures which contribute to poor health (Sonke et al. 2019, 9; APPGAHW 2017, 31). More widespread, locally-specific and sustained approaches to integrating arts and health are needed to address the social determinants of health and advance the wellbeing of entire communities (APPGAHW 2017, 23).

Arts for health in public policy

International literature has highlighted Australia as an example of effective cross-sector collaboration and strategic decision-making across arts and health (Fancourt 2017, 62; APPGAHW 2017). While good attempts have been made to coordinate arts and health, there is little evidence of any cohesive approach to arts, culture, and health at a government level in Australia. Australia’s National Rural Health Alliance (NRHA) has consistently advocated the role of the arts in creating healthy

communities through including an arts and health stream at their annual conferences; contributing to discussion papers and federal inquiries; and partnering with national arts organisations including Regional Arts Australia. The NRHA has asserted “[a]rts and health is a whole of government issue” and called for adequate and sustainable funding for arts and health programs and practitioners, in favour of one-off, short-term projects, stating “rural and remote communities depend on these services to strengthen their vibrancy, engagement, social and economic linkages – locally, nationally and internationally” (NRHA 2016, 2). In addition to these attempts to shift policy, according to Fancourt, the Institute for *Creative Health* which began in 2012 and the *National Arts and Health Framework* produced in 2015, which was endorsed by Ministers of Health and Ministers of the Arts in every Australian state and territory, mark pivotal steps forward for the field in Australia (Fancourt 2017, 62). Yet, the Institute has been inactive since 2015, and the Framework has never been updated or applied.

Arts and culture represent fundamental practices of meaning-making, experience and engagement, and are uniquely powerful for exposing root issues, centring under-represented voices and shifting sociocultural norms (Sonke et al. 2019, 6). As such they encompass the potential to alter structural and societal inequities and strengthen preventative strategies to maintain good health for all members of a community (APPGAHW 2017, 2). Wellbeing is a multidimensional concept, and engagement with and participation in arts and culture have been found to have a range of positive impacts on community wellbeing. Arts and cultural activities and programs promote wellbeing through supporting collective behavioural change (Ings Crane and Cameron 2012); helping overcome inequalities of access to healthcare, and by positively shaping the physical and social characteristics of places (APPGAHW 2017; Sonke et al. 2019). For marginalised or disadvantaged communities, arts and cultural approaches can challenge a trend of interventions being imposed upon communities and instead empower cohorts to support their own wellbeing (Anthony, Weston and Vallen 2018; BOP 2019). Of course, not all arts and cultural engagement produce wellbeing outcomes. The literature highlights that quality arts and cultural programs, that are sensitive to local contexts and relevant and meaningful for distinct populations, are vital to positively contributing to wellbeing (Ings, Crane and Cameron 2012, 18; Fancourt 2017; APPGAHW 2017).

Social inclusion

The United Nations has identified inclusiveness as a core aspiration of the 2030 Agenda for Sustainable Development. In *Leaving no one behind: the imperative of inclusive development* (2016), the UN defines social inclusion as:

the process of improving the terms of participation in society for people who are disadvantaged on the basis of age, sex, disability, race, ethnicity, origin, religion, or economic or other status, through enhanced opportunities, access to resources, voice and respect for rights. Thus, social inclusion is both a process and a goal (United Nations 2016, 20).

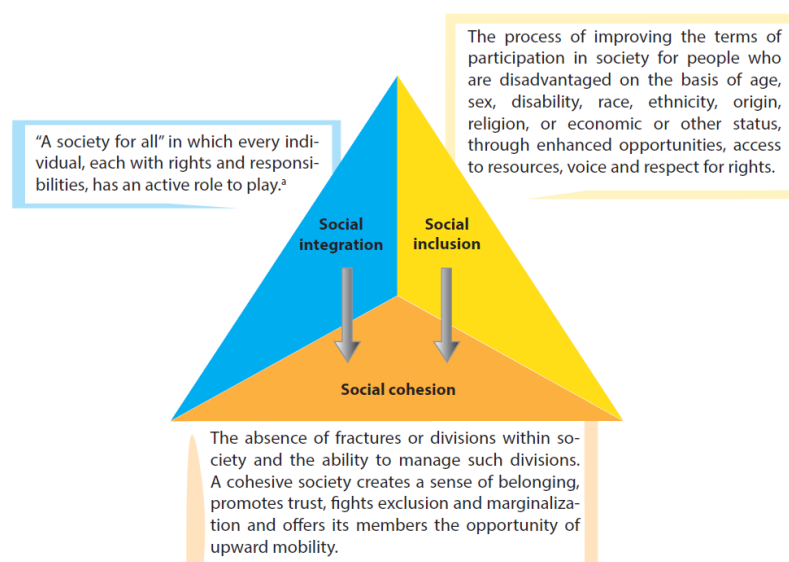
Most discussions of social inclusion focus on individuals especially excluded from participating fully in society – such as those living in poverty (Oxoby 2009, 1134). Anyone can be at the risk of social exclusion and all citizens stand to benefit from “a more deliberate process of encompassing and welcoming all persons and embracing greater equality and tolerance” (United Nations 2016, 20).

There is a dynamic relationship between the concepts of social inclusion and social cohesion, in that greater inclusion is a means of creating greater social cohesion (Oxoby 2009, 1138). The concept of social cohesion refers to a sense of shared identity, reduced sense of loneliness and social isolation, and increased social inclusion. Social cohesion refers to connectedness and solidarity among groups and encompasses “the sense of belonging of a community and the relationships among members within the community itself” (Manca 2014, 6026). Like social inclusion, social cohesion has been conceptualised variously; however, increased wellbeing and belonging are consistent themes. Fonseca, Lukosch and Brazier (2018) define social cohesion as:

The ongoing process of developing well-being, sense of belonging, and voluntary social participation of the members of society, while developing communities that tolerate and promote a multiplicity of values and cultures, and granting at the same time equal rights and opportunities in society (Fonseca et al. 2018, 246).

The United Nations (2016, 21) adds an important component to this definition, stating “a cohesive society promotes trust, fights exclusion and marginalization and offers its members the opportunity of upward mobility”.

Social inclusion, integration and cohesion



Source: 'Leaving no one behind' (United Nations 2016, 21)

Social inclusion and arts and culture

In the literature exploring the ways in which arts and culture contribute to more inclusive societies, concepts of social inclusion and social cohesion are presented as closely related concepts and

frequently discussed together. Arts and cultural activities and events support social cohesion through ameliorating a sense of isolation from others, fostering interaction and connection with others, greater participation in society, and an increased sense of shared identity and belonging (Brownett 2018, 77; Fancourt and Finn 2019, 9). Fancourt (2017) finds that the social benefits of arts engagement most commonly linked to health pertain to decreased loneliness and social isolation. Social support fosters wellbeing, and “[t]he arts have been shown to impact directly on various aspects of social support, including social bonding, with enhanced social support itself becoming a mediator to wider health enhancements” (Fancourt 2017, 39).

As is the case with studies on arts and culture and wellbeing, many research studies have explored the ways creative and cultural activities improve social bonds and build social inclusion for specific cohorts – such as people experiencing severe mental illnesses. Saavedra et al. (2018) found that creative activities facilitated in non-clinical contexts – in this case, a museum – “are beneficial to promote the wellbeing and social inclusion of people with SMI [severe mental illness], as well as their keyworkers and other healthcare professionals, and therefore, facilitates opportunities for mutual recovery” (Saavedra et al. 2018, 910). They found that creative activities had many positive outcomes for participants, which contributed to social inclusion: participation in the activities improved the quality of participants’ social interactions with each other; developed new communicative skills as participants could express emotions both verbally and through creating artworks; and improved the perception of social acceptability of people with severe mental illness (Saavedra et al. 2018, 910). From the perspective of healthcare practitioners, the low cost and lack of negative side-affects were cited as other key benefits of creative interventions for people experiencing severe mental illness.

For young people and minority cohorts, participation in arts and cultural activities provide opportunities for developing a sense of belonging with others. Ennis and Tonkin (2018, 346) found that young people identified social connection, including ‘a feeling of belonging’ and ‘sense of community’, as the topmost benefit they derived from participation in theatre and circus activities. Lee et al. (2020, 7) found that for youth in migration and adversity settings, creative arts projects and activities provided avenues to explore creativity and imagination, which proved a strong way for participants to see the humanity in each other, acknowledge and bridge racial divisions, and thus contribute meaningfully to creating more inclusive communities (Lee et al. 2020, 7). Similarly, Marsh (2019, 303) finds that “shared song creation enables youths’ experiences of segregation and injustice, in addition to their aspirations, to be heard, and understood in new ways”. Echoing Saavedra (2018), Marsh (2019) and Lee et al. (2020) observe the value of arts and culture for enabling new, non-verbal forms of expression and communication in that they “allow youth in diverse settings to go beyond the constraints of common discursive communication that may inhibit their expression “in order to express meanings that would otherwise be ineffable”” (Lee et al. 2020, 109, citing Barone and Eisner 2012).

The power of arts, culture and creativity for promoting tolerance, enabling development of shared meanings – and subsequently – advancing social cohesion has been noted by the United Nations (2005). In *Peace Dialogue in the Social Integration Process – A draft Strategy by, for and with People*, the UN's Department of Economic and Social Affairs offers a strategy for coexistence, collaboration and cohesion and lists the arts as the foremost tool, technique and methodology for enabling people to build peace culture and reimagine new possibilities (United Nations 2005, 5). As Marsh (2019) observes, the Department outlines “standard approaches to dialogue” in facilitating coexistence and collaboration such as town hall meetings, forums, focus groups and participatory assessment; however, for achieving cohesion, it recognises “the power of the arts to convey narrative and metaphor in participatory ways” (Marsh 2019, 302). Considering how music promotes empathy, peace and social inclusion for newly arrived children and young people of migrant and asylum seeker background, Marsh (2019, 312) states “music can be seen to form a dialogic space in which shared meanings can be co-created and through which multiple and sometimes conflictual viewpoints can be expressed in order to facilitate peace-building”. The ways music “gains ‘meaning from the contexts within which it happens’ and also ‘contributes meaning to those contexts’” are the characteristics which facilitate social interaction, particularly in situations of social uncertainty (Marsh 2019, 307).

Notions of social inclusion and belonging are particularly salient for forcibly displaced people, and Indigenous people in settler-colonial societies. White (2018) distinguishes Indigenous forms of adoption and inclusion from the practices of settler-colonial societies and states “a sense of community that does not require assimilation or acculturation, but co-existence ... is truly Indigenous thinking” (White 2018, 341). The literature on arts and social inclusion accords with such a notion of co-existence. For example, as Marsh (2019, 311) finds, collaborative musicmaking enables a multiplicity of experiences to be expressed and acknowledged, without homogenising experiences or identities. Lee et al. (2020, 309) similarly describe the value of creative participation for enabling the expression of multiple perspectives and co-production of new shared meanings. Marsh (2019) echoes Anthony et al. (2018) in describing the ways arts and creativity challenge top-down approaches. Arts and cultural approaches are by definition more conducive to supporting grassroots community participation, and more culturally appropriate methods through which testimony can be delivered and acknowledged (Marsh 2019, 311).

This section has defined and discussed creative placemaking as the intentional integration of arts and culture in place-based community planning and development initiatives. While the practices and ideas of creative placemaking, placemaking and place activation overlap in some ways, this section has sought to delineate the former as a distinct approach to fostering enduring social change in places via arts and culture. Creative placemaking represents the intersection of the following core values:

- Authentic and appropriate community engagement to support locally-generated and community-led arts and cultural projects;
- Coordination and meaningful collaboration between and across organisations, agencies and sectors, within and beyond the arts ecology;
- The integration of arts and culture into efforts that advance comprehensive community development and whole of community wellbeing.

As a specific response to the call to articulate the public value of arts and cultural engagement in relation to public health, creative placemaking offers a unique framework for exploring the contributions of arts and culture to the wellbeing and social cohesion of diverse communities. While there has been considerable research into the role of arts and culture in advancing wellbeing and social inclusion, this work has tended to explore individual rather than collective or community-wide approaches and interventions. This individualised approach to arts and health – and health and wellbeing – is problematic for two reasons: it does not align with First Nations peoples' and Māori understandings of wellbeing which frame it as a collective idea and experience; and individualised approaches do not alter underlying structures which contribute to poor health. Creative placemaking practice and scholarship indicates that these limitations can be addressed through place-based and arts-led approaches which centre the lived experiences of community members and the specificities of place in the design and implementation of solutions to pressing social and public health concerns.

The literature illustrates the key attributes and features of arts and culture which contribute to positive wellbeing and social inclusion outcomes. These include:

- Arts and culture expand the ways people may communicate with each other, develop, make sense of and express experiences, beyond merely verbal communication (as demonstrated in studies by Saavedra et al. 2018; Marsh 2019; and Lee et al. 2020);
- Arts and culture provide inclusive models of community engagement and participation which enable the delivery of interventions done 'with' rather than 'to' people (as emphasised by Anthony, Weston and Vallen's 2018 study involving Aboriginal youth, and in creative placemaking literature by Sonke et al. 2019);
- Arts and culture enable the co-creation of shared meanings (as noted by the United Nations 2005), while also supporting a multiplicity of perspectives and experiences to be articulated and acknowledged (as noted by Marsh 2019; Lee et al. 2020).

Cultural Policy and Creative Placemaking: International, National, and Local Perspectives

According to Craik (2007), a challenge to arts and cultural policy

is whether arts and culture require a specialist policy approach or whether it should underpin government policy as a whole. In recent years, there has been a trend towards whole-of-government (or 'joined up') approaches to cultural policy as part of the broader definition of culture and its scope in everyday life. Yet the question needs to be asked as to whether this has undermined the integrity of cultural policy as a distinctive domain of public policy (Craik 2007, 54).

For Aotearoa New Zealand and Australia, as two post-colonial, settler nations (Gilbert and Tompkins 2008, 113), there is potentially an uneasy relationship to exemplars of excellence that arise from the Global North, in particular European nations. In terms of arts and cultural policy, there can be a danger that we valorise the arts and cultural policies of other nations as 'ideal' arts and cultural landscapes. Conversely, we may be unduly sceptical about the applicability of other arts and cultural contexts to the distinctive aspects of our shared landscapes, particularly in relation to the central role that First Nations, Māori, and Pacific peoples play in our culture, our shared geographic isolation, and the diversity and dispersal of our populations.

The scoping of international arts and cultural policy for existing material about creative placemaking and its relationship to public value, wellbeing and social inclusion has, therefore, drawn from as broad a range of examples as possible, including the UK, Scotland and Wales but also North America, South Korea, Sweden, Canada, Japan and Brazil. Recent research indicates that there are at least 92 cultural agencies active globally (Foreman-Wernet 2019) and the notes from the *People, Place, Power* (Nguema 2018) conference of 2018 reported anecdotal accounts of strong creative placemaking programs in countries such as Kenya and Colombia. This indicates that there is likely to be a body of arts and cultural policy about creative placemaking beyond the scope of this research.

International perspectives

Craik (2007) identifies four main international models of cultural policy that have predominated irrespective of either the cast or predisposition of government: the patron model; the architect model; the engineer model; and the facilitator model. Craik also notes that continental European countries have tended to favour the 'architect' model, compared to Australia and Aotearoa New Zealand, where there has been a stronger tradition of a 'facilitator' approach. This makes an international comparison of approaches a fruitful exercise to benchmark where there are similarities, but also to explore and consider alternative positions, particularly as we see major pivots in all forms of policymaking in Australia due to the practical and economic consequences of COVID-19.

The strong trend discernible in the international arts and cultural policy material of the last three years is a growing interest in creative placemaking as a significant component of arts and cultural policy innovation. There is an often-articulated hope that creative placemaking policy frameworks and their practical application in the architecture of policy design and implementation may provide a way to dissolve some intractable binaries and difficulties around the national discourse of arts and cultural funding. In particular, an emphasis on place seems to offer an antidote to wider community perceptions of ‘arts’ as distant or inaccessible. “Place-based approaches enable local communities to influence, shape, and where there is an appetite, deliver long term solutions because it is easier for people and communities to identify with, relate to and feel connected with their place” (Scottish Government 2020, 46). In a similar vein, discussing strategies for expanding understandings of cultural participation in the UK, Symons and Hurley (2018, 124) state “sensitivity to place and local dynamics is critical for widening and developing engagement in and enthusiasm for a broadened understanding of ‘culture’ amongst policy makers”.

For countries such as Japan and Aotearoa New Zealand, large-scale natural disaster has prompted investment from government in ‘place-making’ (Dimmer 2016) and exciting partnerships between creative artists, government, not-for-profit organisations and associated professions involved in restoration processes (Barber 2013). South Korea has seen a bottom-up movement of socially engaged artists and activists using creative placemaking as a strategy for social change and resistance to government sanctioned urban renewal, corruption and erosion of traditional culture (Hee Sun 2017; Currid-Halkett 2020). Similarly, Brazil – another post-colonial and settler nation – has experienced an emergence of digital placemaking as a response to ongoing issues of discrimination, along with participatory urban placemaking to address localised poverty and ghettoization (Oliver 2018, 1), in light of their central arts and cultural agency being dissolved in 2019.

When searching for creative placemaking programs of scale and complexity, there are still only a few that yield specific analysis about implementation of creative placemaking in an arts and cultural context. These programs are all in the Global North – primarily, North America, England and to a lesser degree Sweden. This is not the case in sectors like local urban planning and renewal, social design and tourism where ‘placemaking’ programs are burgeoning. Many of these programs are not utilising the term ‘creative placemaking’ but are using the term ‘placemaking’ interchangeably with site activation and/or community engagement. While outside of the scope of this research, site activation is often critiqued for an emphasis on generating economic value, for example, as a tool to increase gentrification rather than whole of community wellbeing outcomes.

Creative placemaking must be approached carefully. When portrayed as creative practitioners being parachuted into unfamiliar urban centres to stimulate economic development, creative placemaking could be seen as prioritising economic capital...Consequently, creative placemaking must be utilised for the right purposes in the right situation to avoid

undermining the non-economic...[artistic] value of the creative practitioner (Walker 2019, 50).

Rather, as pioneering North American creative placemakers Markuson and Nicodemus (2014, 2) describe, creative placemaking involves collaboration between public, private, non-profit and community sectors to embed arts and culture in efforts to strategically shape both the physical and social character of a neighbourhood, town or locale. “Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local businesses viability and public safety, and brings diverse people together to celebrate, inspire and be inspired” (ibid.).

The particular focus of this research is not simply to ascertain what arts and cultural policy exists nationally and internationally about creative placemaking; rather, it is interested in how creative placemaking can contribute to an articulation of the value of arts and culture, pushing past economic indicators of value into more intangible but equally important impacts. Meyrick and Tully find that in the case of Australia, “ideas pertaining to the measurement of culture’s value suffer not so much from methodological inadequacy ... as loss of sense ... They lack not rigour, but ‘world’” (Meyrick and Tully 2017, 109). Here, the demonstration of value is reframed from economic value or demonstration of instrumental benefits corralled into particular sectors (for example, arts demonstrating specific benefits to health outcomes). Rather, the focus is on evaluating social impact – the broad, transformative effects of arts and cultural experiences on the lives of individuals and communities (Reeves 2002, 70-71; Jermyn 2001, 13-14).

Before examining the specifics of creative placemaking programs, it is important to contextualise creative placemaking within the broader recalibration of the notion of ‘arts’ and ‘culture’. This has been touched upon previously in relation to cultural value and has been recently identified by Australian researchers (Fielding and Trembath 2020), but is expressed most urgently in Arts Council England’s ten-year strategy *Let’s Create: 2020-2030* which argues:

‘Culture’ means many things to many people and is often used to refer to food, religion and other forms of heritage. Here, though, we use it to mean all those areas of activity associated with the artforms and organisations in which Arts Council England invests...By describing all of this work collectively as ‘culture’, rather than separately as ‘the arts’ museums’ and ‘libraries’, we aim to be inclusive of the full breadth of activity we support, as well as to reflect findings from the research we commissioned for this Strategy, which showed that members of the public tend to use the words ‘the arts’ and ‘artists’ to refer specifically to classical music, opera, ballet or the fine arts. Similarly, we have used the word ‘creative practitioners’ rather than ‘artists’ as an umbrella term for all those who to create new, or re-shape cultural content (Arts Council England 2020b,12).

One of the most significant omissions from the policy is the notion of excellence. In Scotland, after an extended process of draft release and consultation with 216 respondents, the *2020: A Cultural Strategy for Scotland* policy shifted from nominating excellence as its first priority, to its last. It incorporated recommendations to include placemaking into the document (Craigforth 2019, 6) and ‘place’ and ‘place culture’ as a guiding principle. “Place culture [is] ... a central consideration across

all policy areas, including: health and wellbeing, economy, education, reducing inequality and realising a greener and more innovative future” (Scottish Government 2020, 3).

The Scottish Government’s 2020 Strategy will be delivered primarily through its national arts and cultural agency, Creative Scotland, giving it a clear and purposeful whole of government imprimatur. The strategy has a strong emphasis on, “delivering the priorities that are most important for local communities is visible and valued” (Scottish Government 2020, 46). Within the strategy ‘place’ is used 56 times in the document. The large-scale arts and cultural placemaking program launched in the document is explicitly linked back to two whole of government mechanisms: the ‘place principle’ which is a concord signed between government, not-for-profit, community and private enterprise “to help overcome organisational and sectoral boundaries, to encourage better collaboration and community involvement, and improve the impact of combined energy, resources and investment” (Scottish Government 2019, 1); and the National Standards Framework, a nationally administered, whole of government mechanism to measure national wellbeing, similar to the Aotearoa New Zealand *Living Standards Framework* used by Te Tai Ōhanga The Treasury to measure national wellbeing.

This illustrates how conceptually ‘place’ has not just become an important way to reorient arts and cultural policy, but is also linked to the growing emphasis in European arts and cultural policy on ensuring that culture is “part of every community; essential to our lives and wellbeing” (Scottish Government 2020, 2). This is in of itself a general global policy shift “from measuring economic production to measuring people’s well-being” (Stiglitz et al. in Dalziel et al. 2019, 3). The implementation of these whole of government wellbeing policy settings are also situating place-based arts and cultural practices as critical to the development of social cohesion:

A collaborative, place-based approach can help create the right conditions for culture to thrive and partnerships between local government, cultural and creative organisations, businesses and organisations in Scotland’s most deprived communities can and do realise a wide range of outcomes for people including improved health and wellbeing, social cohesion and reduced inequality (Scottish Government 2020, 26).

This is also the rationale behind the uptake of creative placemaking in Swedish cultural policy where despite having “both the political will and the state finances to give funding to arts organisations and institutions ... there is still unmet demand among crucial demographics in many cities and regions across the country” (Gerber 2018, 1). Creative placemaking has been implemented as a strategy to revitalise arts and cultural organisations and the creative economy (Gerber 2015, 29), and to engage more people in arts and cultural activities via their *Creative Places* program (Nguema 2018).

The implicit suggestion here is that an improved arts and cultural ‘participation’ rate, alongside a creative economy consumption growth, will lead to an improvement in community wellbeing and the achievement of a range of whole of government policy outcomes. This is also reflected in the 2018

Cyngor Celfyddydau Cymru Arts Council of Wales *Corporate Plan 2018-2023*, which has set ambitious public goals for an increase in both 'attendance' and 'participation' by 2023, albeit through its investment in arts organisations, rather than through creative placemaking programs.

Large-scale arts and cultural participation surveys from Australia and Aotearoa New Zealand in 2019 and 2020 respectively identified a similar substantive gap between self-identified arts and cultural attendance and participation. In Australia, the 8,928 sample size demonstrated a rate of 68 percent 'attendance' and 42 percent 'participation' (Australia Council for the Arts 2020b, 127). In Aotearoa New Zealand, 80 percent of the survey reported 'attending' compared to 52 percent 'actively involved' (Creative New Zealand 2017, 5). It is useful to note that recent Australian research (Fielding and Trembath 2019a, 101) has cited ABS data to indicate a rise to 82.4 percent in self-reported arts and cultural 'attendance'. While this is a promising upward growth of audience attendance and consumption, these statistics can also be interpreted as indicating unmet need in relation to community participation in arts and cultural activity, with all the associated benefits in terms of wellbeing, public value, and social inclusion.

These broad statistics need problematising in a number of ways. For instance, First Nations peoples in Australia, Māori, and Pacific peoples in Aotearoa New Zealand report much higher rates of arts and cultural participation (Australia Council for the Arts 2017b, 2020b, 184; Creative New Zealand 2017, 8) than these broad averages. Equally, there is compelling evidence that when instrumentalities of surveys are properly interrogated, that many of the 'self-identifying' respondents do not include what might be described broadly as participation in 'cultural' activities (Novak-Leonard, O-Malley and Truong 2015).

The Canada Council for the Arts has announced a widespread consultation process to reframe the development of their new Corporate Plan, drawing on a Qualitative Impact Framework (2019) developed by influential arts and cultural policy researchers WolfBrown, and have signalled a desire to honour their traditional 'commitments' while also reaching for a more inclusive, accessible and relevant strategy for all Canadians. This demonstrates that it is possible to avoid setting up a binary or opposition between notions of government investment in 'attendance' versus 'participation'. Instead, in innovative international arts and cultural policy currently, there is a re-orientation to integrate the two. For many countries, this involves place orientation and creative placemaking as the model to bridge the gap, and in doing so, improve wellbeing and social inclusion policy outcomes, as well as shifting instrumental notions of the public value of arts and cultural activities.

Creative placemaking: national contexts

Creative placemaking as a policy setting or as an arts and cultural practice has not had a strong footprint in recent arts and cultural policy in Australia at a federal or state level, although there is clear evidence of uptake at a local government level. In contrast, Aotearoa New Zealand has an

embedded placemaking history, although no dedicated national program. While a search for the term placemaking on the Creative New Zealand website yielded no results, the Manatū Taonga Ministry for Culture & Heritage show a range of projects, nationally and internationally driven by placemaking. There are also a range of private and not-for-profit placemaking organisations including Gap Filler and Project for Public Spaces in Auckland, which facilitates a placemaking week and a range of conferences and discussions throughout the year. Preliminary research in placemaking yielded a scope and diversity of results that indicated strong community and stakeholder interest.

In Australia federally, placemaking as a term or a practice is not included in the Department of Communication and the Arts' *2019-2020 Corporate Plan* (2019) or in any of the Department's online publications, which trace back to their formation in 2015. Creative placemaking is not included as a term or practice in the Australia Council for the Arts *Corporate Plan 2019-2023: Creativity Connects Us* (2019). A search on the Australia Council research portal and website yields no results, nor do any of the substantial policy documents and reports available on their website. Individual grant funding recipients were not examined for placemaking projects, but this might be a possible course of action to determine whether artistic practice in Australia has been following the international trajectory of growing interest and expertise. There are a number of private consultancies and placemaking organisations in Australia, including Village Well, Creative Roads and Renewal South Australia. However, these do not necessarily have the same breadth or evidence of community or stakeholder interest as those in Aotearoa New Zealand.

Rather than creative placemaking, the Australia Council *Corporate Plan* (2019) connects most strongly to the discourse of wellbeing. The plan makes 11 references to wellbeing in a range of contexts, emphasising many of the intrinsic benefits of 'wider community benefit' (Australia Council for the Arts 2019, 5) and personal, individual benefits (ibid., 17), particularly in cultural contexts, such as the wellbeing of First Nations people (ibid., 21) and in the face of digital disruption (Australia Council for the Arts 2019, 23). While the connections to public value and social inclusion are strongly stated in the *Corporate Plan*, neither of those terms are used specifically. Creative placemaking would potentially connect most strongly to the existing Australia Council *Corporate Plan* through the notions of intrinsic benefits clustered around individual and community benefit, with implicit connections to notions of public value through perceived economic benefit, for example, as a softener to digital disruption.

In Australia, only one of the state and territory based arts and cultural agencies⁵ produced a result from searching their website, policy documents and publication lists for the term creative

⁵ These state and territory based agencies include artsACT, Arts NT, Arts SA, Arts Queensland, Create NSW, Creative Victoria, Department of Local Government, Sport and Cultural Industries.

placemaking. Arts Queensland provided a link to Toronto based Artscape for a guide to DIY creative placemaking and community consultation⁶. As there are 608 local government entities in Australia, a comprehensive search was outside of the scope of this research. An initial scan found that place activation programs which aim to reconnect people with places, and revitalise or reactivate public spaces are prevalent in regional and city councils around Australia (see for example Bundaberg Regional Council's place activation program, Bellingen Shire Council's creative placemaking program, and the Canberra City Place Activation Strategy) and Aotearoa New Zealand (see for example the work of Gap Filler), while organisations such as Village Well describe their work such as Dark MOFO as creative placemaking. Additionally, in Australia, community-based arts projects such as public art, festivals and events, and other discrete or one-off programs that aim to build community cohesion, sense of identity and civic pride have been described as "creative place-making" (see Fielding and Trembath 2019a, 20; Rentschler, Bridson and Evans, 2015a). In these projects arts and culture are seen as a vehicle to enhance or redefine places and how people feel about them, and 'creative place-making' is both process and end-result of community-based arts initiatives that facilitate civic pride.

An indicative search of ten local government entities with a well demonstrated or high-profile commitment to arts and culture was undertaken. These local governments included Aurukun Shire Council (First Nations, Queensland, regional and remote); Adelaide Hills Council (regional, South Australia); Alice Springs Town Council (regional city, Northern Territory); Brisbane City Council (urban, largest council in Queensland); Burnie City Council (regional, Tasmania); Home Shire of Broome (regional city, Western Australia); Maribyrnong City Council (suburban, Victoria); Sydney City Council (urban, New South Wales); and Scenic Rim Council (regional, Queensland). No results were found on the websites or cultural policies of Aurukun, Adelaide Hills, Alice Springs, Broome, Burnie, or Maribyrnong. The local councils that did yield results were either highly urbanised, or regional councils economically reliant on tourism or with a brief for community renewal.⁷ While ten is not a sufficient sample size to generalise, it does potentially indicate that at local level, creative placemaking is more evident in arts and cultural policy than at state or national level. Nonetheless, it remains an emerging policy trend and is yet to be comprehensively and formally incorporated into local government arts and cultural policy.

⁶ See <http://www.artscapediy.org/Creative-Placemaking-Toolbox/Who-Are-My-Stakeholders-and-How-Do-I-Engage-Them/A-Guide-to-Engaging-the-Community-in-Your-Project.aspx>

⁷ Scenic Rim Council (regional Queensland): no articulated placemaking policy, but a recent employment advertisement to implement their Smart Region policy through placemaking. Brisbane City Council (largest council in Australia, whole city, Queensland): no specific policy, but embedded as key term within 7 suburban regeneration projects and a Design strategy for the City. City of Sydney (2019) yielded 8 pages of results, including a Liveability strategy with placemaking as the second major strategy, the incorporation of placemaking into regular planning processes, urban regeneration projects and motions passed at the Council.

The clear interest in creative placemaking at local government and community levels in Aotearoa New Zealand and Australia demonstrates that it is likely to be a fruitful 'bottom-up' approach. In terms of arts funding in Australia, trends over the past decade demonstrate an increased acknowledgement of the important role of place-based and locally specific arts and culture. As Fielding and Trembath (2019b) observe, federal and state government investment in arts and culture is declining, while local governments are picking up the slack. Cultural policy researchers in Australia have noted that in historical terms, cultural policy has always been determined by industry policy (Johanson 2008) and the potential impacts of COVID-19 – including economic recession, de-globalisation and protectionism – may only increase the appeal of community-based, place-oriented approaches that contribute to whole of government wellbeing agendas. Australian arts and cultural policy has traditionally not had a strong history of devolved funding programs, or programs delivered in partnership cross-sectorally. Aotearoa New Zealand, on the other hand, has developed a strong whole of government wellbeing agenda, for which a national placemaking program, may, like the Scottish Council strategy, be ideal to articulate and implement its interest in fostering national cultural vibrancy and social capital.

Understanding Impact

Like value, the notion of impact arising from arts and cultural engagement has been coloured by an economic element. Impact, for the purpose of this research is defined as “an influence or effect on virtually anything, given its context” (Business+Impact at Michigan Ross, n.d.). In the context of the discussion in this report it is useful to drill down further to the specific notion of social impact, defined as “the net effect of an activity on a community and the well-being of individuals and families” (Centre for Social Impact, n.d).

This definition might seem to suggest impact may be easier to demonstrate than value, which can be a subjective angle if one tries to capture data from individual or community arts engagements. The determinant of value is reliant on a number of factors, such as demographics associated with cultural and linguistic diversity, gender, language, sexual diversity, geographic location and socio-economic status. Carnwath and Brown (2014, 9) say that impact “implies that something changes as a result of a cultural experience”. Landry, Bianchini and Maguire (1995, 23) extend this definition by saying that impacts are seen through “the effects that go beyond the artefacts and the enactments of the event or performance itself and have a continuing influence upon and directly touch people’s lives”. This section will demonstrate that there is no firm consensus on the attribution of impact. Rather than providing clarity about the nature of what is evaluated, this confusion results in tensions for both arts organisations and researchers.

Identifying tensions in evaluating value and impact

The debate about how to demonstrate the impact resulting from arts and cultural engagement by individuals and communities is not new in Australia or internationally, but it is contested and confusing territory. Belfiore (2015) notes that the measurement of value attributed to arts and culture, particularly arts products and experiences supported through public funding, has assumed a central position within a number of disciplines. Belfiore continues this theme by saying, the “problem lies in the way in which the attribution of value to the outcome of aesthetic encounters has become part of the technocratic machinery of cultural policy-making” (Belfiore 2015, 97). This highlights that “arts and culture gives rise to forms of value that cannot be captured within the framework of mainstream, neo-classical economics” (Carnwath and Brown 2014, 8). Walmsley (2013, 74) points to a similar conundrum and notes, “impact in the arts tends to equate impact with either benefits or value” although the terms are not entirely synonymous. To confuse the debate even further, the terms value and impact are used interchangeably and as proxies for each other (Gattenhof 2017). This lack of clarity around the attribution of impact and how it might be applied within an evaluative framework makes work difficult for both arts organisations and researchers to clearly point to the outcomes of an arts-based project.

Arlene Goldbard asserts deep concerns about the far-reaching impacts of impact evaluation on the field of arts and culture. Goldbard says:

The trouble is, the very quest for metrics is contaminated with ideas and assumptions borrowed from worlds that have nothing in particular to do with community and creativity. The notion that everything of value can be weighed and measured, which is one of the most grotesque artifacts of post-Enlightenment thinking, is antithetical to the deep values of community cultural development. Indeed, in this domain, the search for metrics actually harms what it seeks to help (Goldbard 2008, 1).

Goldbard says this overemphasis on numeric records that try to capture impact of arts engagement has placed us into “[d]atastan – the empire of scientism” (2015, 214). Using evaluation approaches that go beyond audience, subsidy and economic modelling can build a more comprehensive picture of the “alterations in the quality of life” (Brown and Trimboli 2011, 617) that the arts create.

Concurring with Goldbard (2015), both McCausland (2019) and Badham (2015) note the ways in which measurements of success set by agencies or funding bodies external to a community may contradict or diminish local priorities. Badham (2015, 195) notes that “typical policy-oriented measures of cultural participation and cultural economics are not always relevant ... [and] local understandings of cultural value and progress are not universally translated or easily compared. Targets set by external agencies can conceivably contradict local priorities”. What this discussion demonstrates is that there are questions being raised about the indicators used to provide knowledge about the audience experience. Indeed, critics (Walmsley 2011; Radbourne, Glow and Johnson 2013) say that economic data anchored in ticket buying, attendance figures and the allied activity that

Goldbard (2015) mentions, do nothing to provide evidence about audience engagement. To conclude this position, in a report entitled *More than Bums on Seats* (Australia Council for the Arts 2010b, 30), a major Australian arts funding body noted that “if the link between the arts and the wide ranging benefits they deliver could be more strongly established it would add even greater value to the arts”. And so, ten years on from this report we are still struggling to find an authentic measurement approach to account for both the intrinsic and instrumental benefits of arts and cultural engagement.

Language and approaches to understanding impact

Current evaluation methods dominated by quantitative methods are, according to Holden (2004, 17), “increasingly being questioned, both in terms of the utility of methodologies employed and the extent to which the results illuminate our understanding”. Commentators such as Goldbard (2015) and Blomkamp (2015) suggest that “... a plurality of approaches to measuring culture and understanding cultural change may be desirable” (Blomkamp 2015, 22). The current impact frameworks and evaluation models focus on project outcomes generally tied to audience engagements measures, rather than on investigating why and how a project works, which can then be scaled up and replicated if necessary. Holden (2004, 22) believes this is a “missing ingredient” in the impact debate.

Data driven approaches have received detailed commentary around the “over-focus on economic indicators, and the fact that this domain is, inappropriately, currently positioned first” (Morton 2014, 4). Brown and Novak (2007) encapsulate the dilemma of capturing data and reporting on outcomes. They say, “[a]rts organisations, historically, have had difficulty articulating their impact. In the absence of other measures, board members, staff and funders often rely exclusively on demand metrics such as ticket sales and attendance figures to gauge success” (Brown and Novak 2007, 5). Lachlan MacDowall concurs with this position by saying,

On the one hand, initiatives to make culture count can have an active and positive drive to include a cultural perspective, and to have it be made visible and taken into account in broader decision-making. On the other hand, too often, culture is *made* to count, in the sense that it is forced unwillingly and unhelpfully into systems of measurement, from where it can be pressed into the service of divergent agendas (MacDowall 2015, 5 author’s original emphasis).

In an attempt to make the effects of arts and cultural engagement transparent to governments or funders, and manageable for arts organisations, the processes and frameworks put in place to help solve debates around impact have somewhat clouded the true nature of the activities and experiences themselves. This concern can be evidenced in the *Vital Signs: Cultural Indicators for Australia* document (Australia Council for the Arts 2010a), where the predominance of reportage on national findings, when the cultural indicators have been applied, are expressed through graphs, tables of figures and percentages. Evaluations that look to assess the social impact of an arts program tend not to assess it from an arts perspective – that is, “the evaluation does not discuss the artistic merit or quality of the work as well” (Badham 2013, 100).

As a vocal commentator in this field Goldbard sounds a note of warning:

In any context, choosing quantifiable indicators tends to promote what can most easily be measured and counted. It is common for assessors to choose indicators that are easy to track and crunch, whether or not they go to the heart of necessary learning (Goldbard 2015, 222).

Discussing evaluations of First Nations policy in Australia, McCausland (2019) finds that while policymakers (and funding bodies) expect visible, easily quantifiable outcomes, program deliverers at the coalface of communities prioritise relationship-building, participation, and capacity-building which “is a process that takes time and care that may not fit neatly into government funding cycles” (McCausland 2019, 69). Both McCausland (2019) and Badham (2015) highlight the need for models and processes that are appropriate for diverse communities, that privilege local voices and ascribe worth to locally-relevant indicators of success. McCausland warns against decontextualising evaluations outside of specific places and communities and says, “the perspectives and priorities of their communities must be central in determining evaluation approaches, metrics and the nature of policy and programmes that are intended to benefit them. Context emerges as crucial” (McCausland 2019, 75).

Badham (2019, 212) suggests a relational and dialogic approach to unpack a community’s experiences and tacit knowledge, describing this as “a co-creative relationship” which includes an evaluation on the processes of designing and delivering an arts experience and event, as well as the impacts for participants and audiences. Providing cases of participatory evaluation from Australia, Badham emphasises the need for multiple entry points so that community members can provide feedback in the way most comfortable for them (2019, 215), instead of solely through surveys or questionnaires. Describing the experience and value of participatory evaluation, she states:

Artists and participants report a greater sense of agency and ownership in the collaboratively developed, collected, and analysed material. This democratised and dialogic process of evaluation can then become integrated into practice as a form of critical reflection with the aim to empower those whose knowledge and experience are ultimately at stake (Badham 2019, 216).

Knell and Taylor (2011) argue for continued exploration of the interconnections between intrinsic and instrumental benefits and more “effective measurement of intrinsic value, which connects that measurement directly to the public’s experience of culture and what they value. Otherwise the danger is that difficult to measure benefits – such as the aesthetic, spiritual or social – will continue to be under-emphasised in policymakers’ cost-benefit calculus” (Knell and Taylor 2011, 19). There are a number of language frameworks that could be adopted to better measure intrinsic outcomes of engagement. By way of example, the following three frameworks have been developed to attempt to frame the language for intrinsic impact assessment markers, and chart change as a result of a cultural experience. While no single framework shared offers a complete set of indicators to capture impact in terms of public value, wellbeing and social cohesion, across the three

frameworks there are languages and approaches to move impact evaluation beyond numeric data and into the field of human experience.

Framework One: Alan Brown and Jennifer Novak

Drawing on considerable work as evaluators of the impact of live performance for audience members, Brown and Novak's language framework (2007, 2013) employs an affective and place-based approach to accounting for impact.

(1) **Art as a Means of Feeling** encapsulates the audience member's level of engagement in the arts experience as indicated by a sense of feeling awake and alive, emotionally charged, and being absorbed in the moment and achieving a state of "flow" (Csikszentmihalyi, 1990, p. 71).

(2) **Art as a Means of Social Bonding and Bridging** encompasses the sense of connectedness that can result from arts experiences, both with respect to self-understanding and identity construction, as well as a sense of belonging with, or pride in, one's community, defined by geography or people. This includes gaining an appreciation for people who are different than you.

(3) **Art as a Means of Aesthetic Development and Creative Stimulation** speaks to outcomes associated with exposure to new or unfamiliar art, artists, or styles of art. Over his or her lifetime, every individual has a unique arc of aesthetic development. Each time an individual is exposed to a new or unfamiliar work of art, context is gained and a progression occurs, regardless of whether the individual likes the art. This construct asserts the inherent value of aesthetic exposure.

(4) **Art as a Means of Learning and Thinking** relates to the acquisition and consideration of new information about an issue, idea, or culture; the acquisition and consideration of new information about the content of the art, not of the art itself. It speaks to the heightened cognitive state resulting from being provoked or challenged by an idea or message transmitted through the art.

Brown and Novak's framing supports Brown and Trimboli's (2011) call for impact evaluations that demonstrate "alterations in the quality of life" resulting from arts and cultural evaluation. The fourth articulation has the hallmarks of Theory of Change (ToC) that accounts for new knowledge or new information development resulting from arts and cultural engagement.

Measurable cultural (intrinsic) outcomes of engagement in cultural development activities has similar framing to Brown and Novak (2013). It engages cognitive and emotive language to account for impact, and uses a place-based focus to outline impact which can be described as belonging.

1. **Has creativity been stimulated?**

Sparking of the imagination, creativity or curiosity, resulting in increased desire to participate more and/or create new cultural works.

2. **Has an aesthetic enrichment been experienced?**

Experiences (familiar or unfamiliar) that come through the senses and are special and outside the everyday; feelings of being moved that are evoked by experiences such as beauty, joy, awe (including discomfort), beauty or wonder.

3. **Has new knowledge, insight and new ideas been gained?** Intellectual stimulation, deeper understanding, critical reflection and creative thinking generated.

4. **Has the diversity of cultural expression been appreciated?** Appreciation of different forms of cultural expression: the diverse ways that people express themselves depending on their life experience and interests, and how the interactions between those expressions are valued.

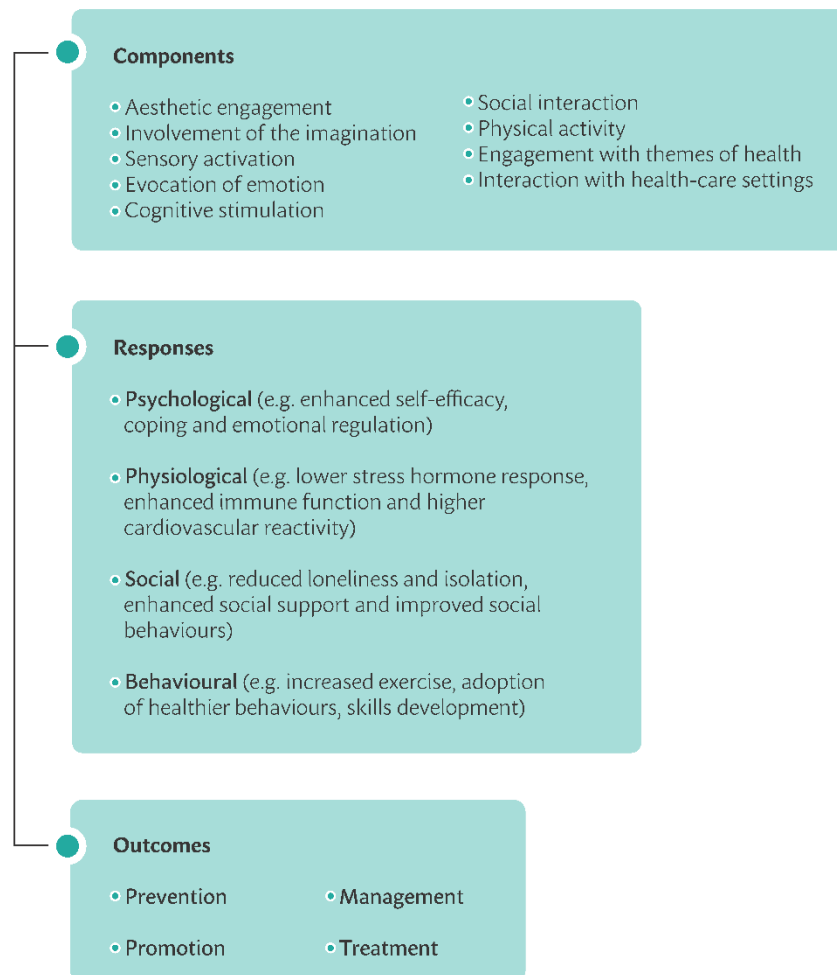
5. **Has a sense of belonging to a shared cultural heritage deepened?**

Illumination of the present through a sense of continuity with the past, and a pathway to the future, through connections to present and past. History, heritage and cultural identity appreciated.

Source: Smithies and Uppal (2019)

Framework Three: Daisy Fancourt and Saoirse Finn

Other indicators of impact can be borrowed from indices developed outside the cultural sphere such as the Arts Health Logic Model developed by Daisy Fancourt and Saoirse Finn in the recently released WHO Europe *What is the evidence on the role of the arts in improving health and well-being? A scoping review* (2019). Notably, the first five indicators in the box titled “Components” are framed through affective language and have similarities to both Brown and Novak’s language framework and Smithies and Uppal’s measurable cultural (intrinsic) outcomes.



Source: Fancourt and Finn (2019, 3)

The responses in the Fancourt and Finn (2019) model are framed in a salutogenesis approach. That is, an approach focusing on factors that support human health and wellbeing, rather than on factors that cause disease (pathogenesis). Of note in the model is the inclusion of social outcomes that point to an indicator of social cohesion.

This discussion shows that an understanding of how and why measurement is undertaken to determine impact is needed rather than debating the merits attributed to cultural evaluation that is already publicly available. According to Radbourne, Glow and Johnson (2013) there has been some shift in governments and evaluation approaches in response to the requirement to evaluate and

report on arts and cultural engagements. They believe that “there is now a movement to identify and measure the intrinsic qualities of the arts, whether these are by artistic excellence, innovation or vibrancy” (Radbourne, Glow and Johnson 2013, 5). Goldband speaks about usurping Datastan by allowing “artists and cultural policy-makers to convey cultural value and meaning with the tools best suited for that purpose: story, image, metaphor and experience” (Goldbard 2015, 226). Within this ethos Goldbard is calling for the impact of arts experiences to be reported through art forms and processes rather than bean counting. Whilst text and numeric data are “dominant in academic research – vital for production, measurement and dissemination of research findings” (Durose et al. 2011, 8) there is equally an interest in “beyond text tools”, including storytelling, performance, art and photography. Perhaps taking a performative research approach, using non-text based tools and, adopting language and approaches shared in this section may provide an answer to Goldbard’s call to arms.

Conclusion

This literature review has assembled and explored global scholarly, professional, and government research, policies and contemporary discussions pertaining to the perceived value and social impacts of arts and culture. The current economic environment has sharpened discussions about the public value of arts and culture. However, the notion of cultural value is complex and divisive, with opinions falling broadly across economic or non-economic, and intrinsic or instrumental concepts of value. The intrinsic/instrumental binaries are a colonial dichotomy and are also imbued with the vested interests of funded major arts organisations. Greater attention to and adoption of a decolonial understanding is urgently required to progress more dynamic and inclusive conceptualisations and attributions of value, which encompass both tangible and intangible notions.

The centrality of arts and culture in the overall wellbeing of a nation, its communities and citizens is articulated in policy documents in Australia and Aotearoa New Zealand, and observable in the opinions and values of Australians and New Zealanders. Yet there has been very little change in policy or funding to reflect the shifts and needs of the wider public. Across Australia and Aotearoa New Zealand the term ‘value’ remains a catch-all for reporting on the public funding of arts and cultural activities, and quantitative evaluation methods pervade in approaches to its measurement. In order to redefine the cultural task beyond an economic transaction, it is vital that the value equation ascribed to arts and culture is represented beyond numerical reportage. Clarifying ‘what’ the value is and for ‘whom’ it is valuable, will allow for more accurate articulation of cultural value, more nuanced evaluation methods, deeper understandings of the social role of arts and culture in nations and communities, and support improvements in the quality of art.

Consolidated Narratives from Key Participants: Public Value, Wellbeing, Social inclusion, Impact, and Indicators of Success

Public Value

One of the agreed aims of this research has been to develop comprehensive, contemporary, rigorous language to account for a multiplicity of understandings related to the value and impact of arts and culture across diverse communities. Interviews support the proposal that to understand the value and impact of engagement in arts and culture a new language and attribution framework is needed. This is necessary to respond to changing attitudes about arts and culture, and to move the debate and analysis beyond the entrenched rhetoric of the false binary of intrinsic or instrumental benefits of arts engagement. As the literature review outlines, the definitions of value and impact are often used interchangeably, yet have different meanings. Value is most frequently aligned with worth and measured in terms of economic outcomes or quality indicators. Impact can move assessment beyond the measurement of economic worth and can allow for a more comprehensive picture of the “alterations in the quality of life” (Brown and Trimboli 2011, 617) that the arts create. This section bears out the positions outlined in the literature review and offers suggestions about the ways in which artists, art organisations, arts researchers and communities would like to see the outcomes of arts and cultural engagement articulated.

Problematizing the concept of value

Overwhelmingly, interviewees indicate that value is an outdated or unhelpful concept when discussing the role of arts and culture in communities. Supporting the literature review, interviewees affirm that the notion of value is entwined with economic outcomes: “... the word value is so caught up with economic value ... The question of value is loaded with economic implications in terms of return on investment or cost benefit analysis of investing in the arts” (international creative placemaking research group senior manager). On the same idea, an interviewee defines value as “... value for someone or value for something. The orientation is therefore more about the person who is in receipt of the value because they put something into it and want to get something out” (international innovation foundation manager). This position aligns with the Return on Investment (ROI) model that is predominantly aligned to an economic or monetary proposition.

Interviewees recognise the idea of value is subjective, noting “... what is valuable to me and what is valuable to someone else may not be valuable to you. I have an issue around the word ‘value’ because it is completely subjective” (First Nations author). One interviewee observes that the subjectivity of value may be damaging, remarking that

I think we need to disaggregate notions that culture brings value, and that you can articulate value in a monolithic concept. There is so much damage that can be done. ... Instead [we need to] start to look at a very multi-faceted ways of serving the public (international audience research group CEO).

Extending the idea that the value of arts and cultural engagement is multi-faceted and differs depending on the artist, organisation and community, there is a call for “space for organisations to work in different ways and assign value in the appropriate way to them. It comes back to how cultural engagement brings different people different kinds of value” (international audience research group CEO). This position is supported by another interviewee who notes “[value is about] wider social issues like quality of access” (symphony orchestra senior manager). Furthermore, “... it seems like the concept of value so far is not very well defined or articulated as being separate from social outcomes or social impact” (international innovation foundation manager). Within these responses there is an opportunity to rethink the definition of value and how the attribution can be moved outside the economic paradigm.

Arts Council England's *Shaping the Next Ten Years 2020-2030* consultation confirms some of the insights from this report. Some of their findings include an observation that across the population there are significant differences in how ‘arts and culture’ are defined, understood and valued and that many creative practitioners and leaders of cultural organisations report a retreat from innovation, risk-taking and sustained talent development. The proposed actions to achieve more relevant and inclusive arts, culture and creativity incorporate: developing new ways and new partnerships to support community-led projects, and supporting partnerships that focus on improving health and wellbeing through cultural experiences and creative opportunities.

Reframing the value question

In thinking through the perception of value, interviewees note the opportunity to reframe how value is ascribed, and offer words and questions that might be useful in shifting the attribution of value. Across the interviews the research participants offer a variety of words and concepts that may be used to reframe the value question. When asked to identify three words that describe value for the communities in which they work the following responses were given:

“visibility, empowerment and knowledge” (Pacific peoples visual artist and curator); “access, reach and deep engagement” (Māori museum director); “culture, story and embodying” (First Nations contemporary dance storyteller); “beauty, quality and active participation” (arts and wellbeing organisation senior manager); “ripple effect, relationship and ecosystem” (live performance executive producer); “reclaiming, maintaining language and building self-esteem” (First Nations author); “community empowerment, identity, imagining how the future could be something different and better” (international audience research group CEO); “Talanoa [a process of dialogue where people may share opposing views without expectation of agreement], Fono [a gathering where people discuss village affairs], and creating space [for voice]” (Pacific peoples arts director); “wellness, belonging and cohesion” (international creative placemaking research group senior manager); “equitable, healthy and sustainable communities” (international creative

placemaking research group ED); “community engagement, inclusion and social infrastructure” (international creative placemaking research group senior staff member); “inclusivity, accessibility and representation” (Māori contemporary dancer); “wellbeing, community, confidence” (international innovation foundation manager); “dialogue, collaboration, solidarity” (international theatre director); “exchange, opportunity and self-discovery” (symphony orchestra senior manager); and “integrity of relationships, wellbeing” (community arts practitioner and researcher).

The words and phrases the research participants offer show a similarity to the words and dispositions in frameworks already available and outlined in the literature review (see pages 56-58 in this report). By aligning the three frameworks the correlations are evident:

Participant Framing	Framework Brown and Novak (2007, 2013)	Framework Smithies and Uppal (2019)	Framework Fancourt and Finn (2019)
Beauty Quality Deep engagement	Art as a means of feeling	Has an aesthetic enrichment been experienced?	Aesthetic engagement and evocation of emotion
Access Reach Visibility Empowerment Ripple effect Relationship Ecosystem Active participation Reclaiming Building self-esteem/ confidence Opportunity Belonging Dialogue Cohesion Talanoa Fono Creating space for voice Solidarity Inclusion Identity/representation Integrity of relationships Wellbeing/wellness Equitable, healthy and sustainable communities Community engagement Social infrastructure	Art as a means of social bonding and bridging	Has a sense of belonging to a shared cultural heritage deepened? Has the diversity of cultural expression been appreciated?	Social interaction, enhanced social support and improved social behaviours
Story Embodying Imagining	Art as a means of aesthetic development and creative stimulation	Has creativity been stimulated?	Involvement of the imagination
Knowledge Culture Maintaining language Exchange Self-discovery Collaboration	Art as a means of learning and thinking	Has new knowledge, insight and new ideas been gained?	Cognitive stimulation

The data shows that the dominant value research participants identify is located in social bonding and bridging that allows individuals and communities to develop a “sense of connectedness, self-understanding and identity construction, as well as a sense of belonging with, or pride in, one’s community, defined by geography or people” (Brown and Novak 2007 and 2013). Value can also be expressed as a diversity of “cultural expression and a sense of continuity with the past, and a pathway to the future” (Smithies and Uppal 2019). Overall, research participants align arts and cultural engagement with “social interaction, enhanced social support and improved social behaviours” (Fancourt and Finn 2019).

In framing questions to assist in understanding the value of arts and cultural engagement, assessments need to, “... unpack attributes and values that makes us [the arts] different. ... What are we bringing that Red Cross is not bringing? That the church is not bringing? That the school is not bringing?” (arts and wellbeing organisation senior manager). Arts and culture have the capacity to drive active citizenship and doing so may “... open up innumerable opportunities for the role of the arts and for people to see value in the arts beyond a simplistic view that most people hold” (ibid.).

Cultural maintenance

For interviewees who identify as First Nations, Māori, Pacific peoples, or those of heritage other than European, the value of arts and cultural engagement is strongly positioned as important to the maintenance of culture and (re)connection of people and communities with culture and language. Cultural maintenance is seen as “... priceless because [it is] based on sharing and keeping cultural and energy strong together” (First Nations contemporary dance storyteller). Cultural maintenance or what can be described as community wealth provides intergenerational connections as communities “... build cultural knowledge, especially if you are of a different generation as that is where you learn about it” (Pacific peoples visual artist and curator). The process of cultural maintenance is intimately connected to the notion of collective wellbeing that is outlined in a previous section (see pages 37-39 in this report) and aligns with the social, emotional and cultural wellbeing of the whole community (National Aboriginal and Torres Strait Islander Health Plan 2013, 9; Ministry of Health Manatū Hauora 2014, 2020a, 2020b; Ministry of Māori Development Te Puni Kōkiri and The Treasury Te Tai Ōhanga 2019).

The value of arts and culture as a process centred on cultural maintenance has efficacy for Pacific peoples’ connection to ancestors and thereby creating an unbroken line of traditions and customs. As an interviewee notes, “... for people this is the opportunity to reconnect with parts of themselves and their genealogy that they did not have before” (Pacific peoples visual artist and curator). Cultural maintenance is a living and breathing process that is not static and is not only located in times past. As one interviewee notes, displays in a museum and gallery position an artefact or “culture and people as a static thing that does not grow and evolve. We know from our art

forms that we do. We create innovative ways to continue our cultural practices” (Pacific peoples visual artist and curator). From a First Nations perspective, “...we are just a vessel representing and carrying culture and trying to find the best way to keep the shield of resilience to carry that. I think we forget when we work with tradition we work with living language” (First Nations contemporary dance storyteller). Recognising that the attribution of value may shift over time is an important aspect of allowing communities to “express stories, points of view, opinions that are unique to this group of people, this circumstance, this time” (symphony orchestra senior manager).

Cultural maintenance through the continuation and reclamation of language and living cultural practices has a strong role in supporting identity creation and representation. As one interviewee notes, “our country has always been building and understanding itself and [it is] no better than now. The role of arts and culture gives us that recognition. We can see when we’ve accomplished something” (Māori contemporary dancer). The positioning of arts and culture within the framework of creative placemaking is supported by the literature (see Arts Council England 2020a, 2020b; Fielding and Trembath 2020; Scottish Government 2020) in that it reaffirms the identity of both individuals and communities, and allow the priorities of a community to be visible.

Identity creation, identity representation and (re)imagining futures

Cultural maintenance has a role in creating and asserting the identity of community and of place. Arts and culture provide accessible avenues for representing identities, challenging stereotypes and for building a sense of self-worth. As one interviewee asserts, “one of the purposes of the arts is to help us understand, explore and interrogate who we are as a society. Whether it is about our identity or [about] things that make us behave in certain ways, or just how we coexist as a society” (live performance executive producer). Similarly, the role of the arts in sense-making in the world is articulated by a second interviewee who says, “I think [the arts are] essential to the way that we understand and make sense of the world, communicate with each other, and articulate what we’re experiencing” (community arts practitioner and researcher).

A number of interviewees discuss the responsibility they hold in developing inclusivity both within cultural groups and between cultural groups:

I think as an artist, we have a responsibility to re-write history, to write Aboriginal people into the Australian literacy landscape. To make sure there is diversity in the classroom, to make sure Aboriginal voices appear in the classroom and on curriculum and that our kids can see themselves (First Nations author).

When people have seen those stories in the theatre it is incredibly empowering for them not only to feel included but somehow feeling like their existence is validated. It is extraordinary the power that it has (live performance executive producer).

The responsibility interviewees express is both a personal and collective one that supports and develops wellbeing. This is captured in Smithies and Uppal’s (2019) framework around the sense of belonging to a shared cultural heritage.

First Nations, Māori, and Pacific peoples interviewees clearly articulate that arts and cultural engagement is a way of not only building identity but also self-esteem, and this is strongly linked to individual and collective wellbeing (see pages 37-39 of this report):

Art and art making are integral to my community in terms of recording and sharing history, for asserting our identity, our place in society, in Australian culture, in reclaiming and maintaining language, in building self-esteem (First Nations author).

We have a very strong messaging when it comes to Māoritanga [concepts around Māori culture]. I think that it has created a lot of support for communities. It has created a lot of self-belief from people. It has changed the attitudes of how we are depicted and what people think Māori are (Māori contemporary dancer).

... the ability to see part of yourself or your worldview in the place [gallery or museum] can be quite an empowering thing (Pacific peoples visual artist and curator).

Assessing the impact of the visibility of culture, story and inclusivity could be described as an intangible outcome. Fancourt and Finn (2019) capture the impact as “aesthetic engagement and evocation of emotion” in their framework. Below are some examples of how interview responses may fall into this frame:

And they watch it [the performance] and the old fellows were crying. When they got up they had nothing to say and that is the best thing: they don't need to say anything. It just stayed with them (First Nations contemporary dance storyteller).

A measure of success for me then was having someone come up to me at a festival or in a community, a blackfella, and say that was my story and I never had a chance to tell it and now I feel like my story has been told (First Nations author).

Overt inclusivity and improved self-esteem provide people creative space to imagine and reimagine futures, and how they want their lives, livelihoods and places to be through people-centred, place-based and community-driven creative processes. “At a very base level our participation in arts or creative processes triggers us back into our thinking brain. It takes us back into that place where we can think in a future sense that we can therefore trigger hope” (arts and wellbeing organisation senior manager). As Malpas (2018, 12) notes, “it is indeed, only in and through place that the world presents itself – it is in place, and in relations to our knowledge to our own being-in-place that the world begins”. The sense of identity through place encourages (re)imagining:

... there's something about imagining how you want a community to be, but also about the aesthetics of a place. All those sorts of things you don't get from the other forms of regeneration. In a way that is what artists have always been about – to give people the creative space to imagine how they want their lives to be (international audience research group CEO).

Place-based programming and creative placemaking consciously locate people and culture at the centre. It is in this milieu that the “work has meaning and brings value, changes people's sense of who they are, what their possibilities are, what the place is or can be, and what their community is” (international audience research group CEO). In such spaces community safety can be developed through arts and cultural engagement for questioning and bringing difficult or taboo subjects into

community and public consciousness. “What the arts offer is that capacity to hold space for people, and to do what one would hope safely, in order for people to be able to move through very big experiences” (arts and wellbeing organisation senior manager). The following section shows that there is an intimate relationship between the value attributed through cultural maintenance, identity and (re)imagining futures to both individual and community wellbeing resulting from arts and cultural engagement.

Wellbeing

The literature review positions creative placemaking as a frame through which to explore and articulate the role of arts and culture in advancing whole of community wellbeing and social inclusion. Universally, interviewees discuss the impacts of arts and culture for neighbourhoods, communities, towns and locales, and frame wellbeing as a collective and inherently social outcome of arts and cultural engagement and participation. The core values of creative placemaking – meaningful collaboration between organisations and agencies, authentic engagement with communities, and arts-led approaches to fostering enduring social change – are echoed across all interviews through discussions of the value of cross-sector collaboration, the role of arts and culture in self-determination and sense-making, and offering alternate spaces and languages for communication and meaning-making.

Reflecting the framework and values of creative placemaking two interviewees emphasise the need to further cement arts and culture in the public health and wellbeing space and work in increasingly collaborative, intersectoral ways. Arguing that public health issues and entrenched social inequities are simultaneously political, social, economic and health concerns, an interviewee states “when governments start to think about how to work intersectorally, the question is how to convince them and make them understand that art brings all the sectors together?” (international theatre director). The need to more effectively centre the role of arts and culture in enhancing community wellbeing is further reflected in a community cultural development context:

I think for arts and culture to take a step in and actively drive our citizenship in that space it will open up innumerable opportunities for the arts and for people to see value in the arts. ... We have to be cleverer at collaboratively sitting in that space (arts and wellbeing organisation senior manager).

This comment suggests opportunities may be realised through dedicated mechanisms to support collaboration between arts and non-arts sectors. Programs such as the Great Places Scheme in the UK have “significantly improved and extended” partnerships between arts and culture and other sectors, particularly health (BOP 2018, 12; BOP 2019, 15). The World Health Organisation report *What is the role of the arts in improving health and wellbeing* (Fancourt and Finn 2019) also notes that the benefits of arts and culture in improving health and wellbeing could be furthered through

supporting cross-sectoral collaborations. Further research could investigate avenues for supporting meaningful, sustainable cross-sector collaboration to advance community wellbeing in Australia and Aotearoa New Zealand.

Alternate spaces for communication, access and action

Five interviewees highlight that arts and culture can provide alternate, more inclusive spaces for communicating experiences and needs, and exploring difficult or culturally taboo subjects. Interviewees describe consciously creating “space and place for people to have conversations” (international theatre director) and “a safe environment for them to ask those things that bother them and they’re wondering about” (live performance executive producer) through arts and cultural experiences and activities. An arts experience “opens up your world in a critical way” (international theatre director), and provides a means of shifting difficult conversations: “instead of talking about end of life maybe we can talk about how to live well in the last stage of life ... At least [arts program participants] will have something to remember and when they want to come to end of life they are much more prepared” (international theatre maker).

For vulnerable communities and those on the margins of society, arts and culture provide new settings for dialogue between healthcare providers and the people who “fall through the system” (international theatre director). Speaking of a participatory arts and cultural program, an interviewee describes “we gathered about 12 to 15 people every time for lunch with us. Eating, cleaning up the space, having conversations ... The social worker will also eat there and any issues they immediately talk to the social worker” (international theatre director). Gathering a culturally diverse community to prepare and share food together with social care providers potentially offers a safer, less threatening setting for conversations around health and social needs, compared with traditional health and social care contexts. Supporting the literature, arts and cultural programming has been found to offer culturally appropriate, inclusive and participatory spaces for engaging community members in positive action regarding their own wellbeing (Anthony, Weston and Vallen 2018, 85; Sonke et al. 2019, 8; Antonio, Chung-Do and Braun 2015, 158).

Helping overcome inequalities of access to healthcare is a proposed way arts and cultural programs promote wellbeing (APPGAHW 2017; Sonke et al. 2019). This is reflected in an interviewee’s description of a theatrical storytelling piece designed to raise consciousness about organ and tissue donation amongst culturally and linguistically diverse communities:

At the end of it we usually have a Q and A and have medical experts available so people then ask all those questions, but it’s a safe environment for them. ... There are people from the community in the audience who also dispel a lot of those myths that are held within a community. They will volunteer some of those false ideas and dispel them themselves. So it’s really not even just what the medical experts tell but what audience members also share (live performance executive producer).

Compared with other, more traditional health communication approaches, “what we’ve found and what [the multicultural health communication service provider] found is that this method we have is in many ways more effective, that it’s reaching people in a different way” (ibid.). As the literature demonstrates, meaningful community involvement and cultural competency enhance the receptivity of health and care interventions (Antonio, Chung-Do and Braun 2015, 158).

Arts and culture offer opportunities and processes which are inherently strengths-based in that they support a community’s assets – such as knowledge, resilience and lived experience – to be harnessed in interventions designed to enhance the wellbeing of cohorts and communities. Through providing a space for connection and discussion, for instance, an arts organisation offered an opportunity “for multiple different artists ... to share their lived experience of what they’re going through and provide tips and advice to each other. Then you have a whole community helping each other” (Pacific peoples arts organisation director). Building on the strengths of a community – in this case the knowledge and lived experiences of artists – and engaging people in knowledge-sharing with each other empowers communities to support their own wellbeing (Anthony, Weston and Vallen 2018, 71).

Sense-making

Four interviewees frame arts and culture as a critical resource for supporting communities to make sense of difficult experiences, and work through and heal personal, collective or historical trauma. Within a community cultural development context, arts and cultural programs and activities create “a safe space” which “gives us that capacity to try to make sense of what’s going on around us” (arts and wellbeing organisation senior manager). From a Māori perspective, transformational performance provides a means of “going in and learning and knowing and having to work through your trauma, which is not really your trauma, it’s *the* trauma” (Māori contemporary dancer). For another interviewee, creating arts experiences from a position of inclusivity provides a path for healing intergenerational trauma (Māori arts organisation director).

Arts and culture expand the ways people may communicate with each other and make sense of and express experiences, beyond merely verbal communication (Saavedra et al. 2018; Marsh 2019; Lee et al. 2020). This is supported by one interviewee who suggests arts and culture provide alternate languages for sense-making:

In order to make sense you can't necessarily put language around things. We don't find it easy to find words or language to explain – that’s why we have poets and painting and dance and music and all those things that are more about that face emotional level. That’s why going to a clinician isn’t necessarily always the first and the easiest way to find your feet and pull everything that’s been so shattered back together again (arts and wellbeing organisation senior manager).

In this case, arts and cultural activities are beneficial as the first port of call for people in disaster and trauma-affected communities. Participatory arts stimulate curiosity and imagination which are critical for triggering hope and supporting people to envisage brighter futures (ibid.).

Hope is a unifying theme across these interviews. For two interviewees, arts and culture are avenues for acknowledging and supporting communities to heal from historic and intergenerational trauma. Providing a sense of hope and stimulating feelings of joy are key components within such works. Noting the socially engaged and culturally informed basis for all their organisation's work, an interviewee describes:

[our organisation] has dealt with so many social issues in our content throughout our productions. And I never leave that hanging, I always like to make sure that we're responsible and give a sense of hope ... if we're responsible for our own storytelling we comfort and heal from there even as shocking as that is (First Nations contemporary dance storyteller).

Similarly, another interviewee notes the value of performance for the acknowledgement and exploration of complex issues and histories, which supports wellbeing: "when you deliver the opportunity for people to return to a space of joy, oh my God, they get to replenish themselves" (Māori contemporary dancer).

Self-determination

Supporting communities to "drive the way they're represented" (Pacific peoples visual artist and curator) and assert agency is a critical function of arts and culture for five interviewees. The literature review notes that arts and cultural programs expose root issues and centre under-represented voices (Sonke et al. 2019, 6) and interviewees echo and expand these ideas in discussions of identity assertion, and self-representation of lived experiences of oppression or marginalisation. Arts and culture enable minority communities to ensure "the issues that they're advocating for are represented in full" (Pacific peoples visual artist and curator). Specifically, through creating and performing their own self-representational piece, a community can communicate "personal experience and ... educate people around some of the issues they have" (Pacific peoples visual artist and curator). For another interviewee, "literature provides a platform for us to drive the conversation about identity. In our voices, our way, for our communities and for the wider community" (First Nations author). Centring under-represented voices and supporting communities to represent their own experiences are amongst the characteristics of arts and culture which make them uniquely powerful tools for shifting sociocultural norms (Sonke et al. 2019, 6).

For these interviewees, ensuring more nuanced representation of marginalised identities is critical to enhancing the wellbeing of communities and creating positive social change. Arts and culture offer "an ability that we have not had before to self-define ... if you are able to give other people that space and opportunity to centre their worldviews, that is probably what I see as my

purpose as a curator, to enhance that” (Pacific peoples visual artist and curator). Marsh’s (2019, 311) finding that arts and culture enables a multiplicity of experiences to be expressed and acknowledged, without homogenising identities, is reflected by an interviewee who describes representing a plurality of experiences and worldviews as a goal: “I want more subtlety in how things are generated and created that include Māori worldviews and Pacific worldviews and I use views plural. I do not believe in one Māori worldview. That’s a myth” (Māori museum director). Increasing diversity in teams would further enable authentic, nuanced representations of a plurality of identities and worldviews held by Māori peoples and Pacific peoples (Māori museum director).

Supporting cohorts traditionally disempowered to have agency is highlighted by two interviewees as an important impact of arts and cultural participation. Speaking of a previous project delivered within a trauma-affected community, an interviewee describes “children were put in bubbles because adults felt like they couldn’t cope, therefore they were removed from the decision-making” (arts and wellbeing organisation senior manager). Through the creative intervention, children were able to assert themselves as important contributors to their families, schools, and community: “young people led these retreats for their parents and teachers that were caring for them and showing them that they could care ... and that they had some contribution to make in that they could bear the weight of responsibility” (ibid.). This example reflects literature highlighting the significance of place in program design and delivery. Arts and cultural programs that are sensitive to the needs of specific locales and communities, that centre residents’ lived experiences, provide a critical avenue for strengthening and healing communities (Sonke et al. 2019; Mak, Coulter and Fancourt 2020, 125; APPGAHW 2017, 70).

The literature review identifies resilience in the face of adversity as a crucial component within the definition of wellbeing (APPGAHW 2017, 17) and, within the interviews, increased confidence in one’s own abilities is positively associated with resilience. Across the interviews the link between self-determination and self-esteem is strong. For instance, building confidence and sense of self-worth is a major individual outcome of arts and cultural participation for an interviewee who states: “teaching them to write their own autobiographies makes them focus on what it is that they are good at in their lives. While it is about writing and recording stories and building skills, for me the positive outcome is self-esteem” (First Nations author). Interviewees who are engaged in the delivery of arts and cultural programs with young people note how their work in community supports “... resilience building, a sense of self and your sense of identity in your school environment and your capacity to feel safe” (arts and wellbeing organisation senior manager), and a “sense of ownership” (symphony orchestra senior manager). Such impacts can be described using indicators of success such as “sense of connectedness, self-understanding and identity construction, as well as a sense of belonging with, or pride in, one’s community, defined by geography or people” (Brown and Novak 2007 and 2013).

Connection to culture

For interviewees identifying as First Nations, Māori, and Pacific peoples, connecting and reconnecting artists and communities to traditional knowledges, story and languages is an inherent value of arts and culture. From a First Nations contemporary dance perspective, “there are kids in this company that come from all over the place, and some say they have nothing in their cultural backyard. It's not been resourced. They just want to breathe good breath into it and so they come to us” (First Nations contemporary dance storyteller). Similarly, in the context of Pacific peoples’ visual arts, “when you do engage in the arts it is a way to connect and to build your own cultural knowledge” (Pacific peoples visual artist and curator).

From a Māori contemporary dance perspective, “we have very strong messaging when it comes to Māoritanga. I think that it's created a lot of support for communities, it has created a lot of self-belief from people” (Māori contemporary dancer). As the literature review outlines, the rise of arts practices that emerge from mātauranga Māori and reclaim and reimagine Māori arts practices contribute to positive wellbeing outcomes by engaging in and connecting to Māori culture, revitalising the language, and sustaining Māori traditions (Royal 1998; Paenga 2008; Mazer 2011; Rollo 2013; Pihama, Tipene and Skipper 2014; Papesch 2015; Papesch and Mazer 2016).

The literature review notes that from a First Nations perspective wellbeing encompasses the social, emotional and cultural wellbeing of the whole community (National Aboriginal and Torres Strait Islander Health Plan 2013, 9). This is echoed by interviewees who describe the innate connection between cultural knowledge and tradition, arts and culture, and the wellbeing of individual artists and communities. For example, a program for First Nations dancers embedded within a specific community “is about them feeling safe with a story and knowledge that is passed onto them. Then it is helping them shape choreographically and learn language from that particular area. The value of that is reconnecting and rekindling through dance” (First Nations contemporary dance storyteller). Strong relationships with communities, trust, and supporting communities to shape and have ownership over the artistic works which represent their stories and languages, are integral to artmaking processes supporting cultural wellbeing.

Community connection to and ownership of artistic expressions of culture is further highlighted in an interviewee’s description of creating a “living dynamic between the taonga [treasures] and the collection and the communities” (Māori museum director). This is a crucial wellness strategy within their organisation:

[We have] a process that we call mana taonga where we bring whānau [family] Māori, iwi [tribe], hāpori [wider community] Māori to the collection and they have re-engagement experiences and help us to understand the taonga [treasures]. We also have processes called mana taonga loans where we take taonga from the collection and we take them back to the marae [tribal space], back to the communities. ... It is trying to create a bit more of a living dynamic between the taonga and the collection and the communities who

want to continue to re-engage with them ... That for us is a wellness measure or aspiration to enhance wellness within the communities (Māori museum director).

As the literature review describes, within a Māori worldview, individual wellbeing is inseparable from the wellbeing of whānau (family), hapū (wider family) and iwi (tribe) (Willing et al. 2019, 9). Reflecting this view an interviewee states “if we do our work correctly, we are impacting our whānau, our iwi and then our people and now in my job and the world” (Māori contemporary dancer).

The importance of community ownership and connection in building and sustaining healthy and resilient communities cannot be overestimated. The literature and insights from participants demonstrate that broader social inclusion and social cohesion is grounded in active, proud communities. It also recognises that paths to health aspirations such as social inclusion and cohesion are rarely linear and take time, investment and commitment.

Social Inclusion

‘Leaving no one behind’ emerges as a strong theme as interviewees describe approaches to arts and cultural program design and delivery. Two interviewees describe inclusivity as central to the worldviews of both Māori and Pacific peoples. From a Pacific person’s perspective, “we don’t leave people in our community behind and that means not leaving our Pacific arts disability artists behind. We take everyone with us because the measurement I think of a community is how well the most disadvantaged are” (Pacific peoples arts director). From a Māori perspective, “if you work to include those who are the most vulnerable and the most excluded you will create a much more inclusive system where people understand each other better” (Māori museum director). Inclusion and care of underserved cohorts and communities is hence a guiding principle in arts and cultural programming. As an interviewee argues, inclusivity must be a starting point for arts and cultural programming, rather than “trying to retrofit inclusion for something that never started with Māori and Pacific in the first place” (Māori museum director).

Closely reflecting formal definitions, these interviewees position social inclusion as both a process and a goal (United Nations 2016, 20). One of the aims of arts and culture is to create pathways for meaningful participation in programming processes, “to give voice to the members of the community, the public so that they have a voice as part of the decision making and the allocating of resources” (Pacific peoples arts director). Part of the power of arts-led approaches in terms of social inclusion lies in their capacity to enable multiple and conflictual viewpoints to emerge and be acknowledged (White 2018, 341; Marsh 2019, 312). This is echoed in an interviewee’s description of intentionally creating spaces for Talanoa (a process of dialogue where people may share opposing views without expectation of agreement) with communities, “a feedback loop and a space where we’re all together” for voice and listening (Pacific peoples arts director). Reflecting the ideas of

dialogic space (Marsh 2019, 312), “Talanoa means it’s open for people to challenge, to disagree and that’s the only way you’re going to innovate, to allow space for disagreements ... in a respectful way” (Pacific peoples arts director). The goal of inclusion is also reflected by interviewees who emphasise the value of arts and culture as a means of centring under-represented voices (see page 69 of this report).

Social inclusion is aligned to self-determination, identity representation, and (re)imaging futures. Interviewees demonstrate this has particular resonance for vulnerable young people or those within the youth justice system as arts and cultural programs provide “opportunity to demonstrate to their people that they are wanting to make different choices and to take a different pathway as they are released” (symphony orchestra senior manager). Further, arts and culture allow young people agency in “changing other people’s perceptions and expectations of them” (community arts practitioner and researcher). This evidence can also be seen in outcomes from projects such as The Y Connect Project (2019) that “attempt to enhance young people’s sense of belonging and connectedness, and to generate improvements in several aspects of learning” (Dunn et al. 2019, 3). Working predominantly with students from refugee and recently arrived backgrounds, one of the key findings from the project shows that arts and cultural engagement develops in students a “connection to the future through the creation of alternate possible selves” (Dunn et al. 2019, 5).

A recent creative collaboration between Queensland University of Technology and Milpera State High School also provides evidence of the benefits of arts and cultural activities when engaging young people from refugee and asylum seeker backgrounds. The project aimed to explore alternative creative pathways for this under-represented cohort into higher education. Huss et al. (2015, 684) find that arts-based methods enable communication “between different sectors and power levels” and can destabilise “dominant global ‘expert’ knowledge”. Thus, arts-based methods were adopted as a means of critiquing ‘expert’ university knowledge and values by privileging the perspectives of students from refugee backgrounds. Huss et al. (2015, 685) also find that arts-based methods create “a safe, indirect symbolic space for those without power to define their needs”. The use of creative and experiential methods can illuminate deeper meanings and more intimate insights into issues (Brady and O’Regan 2009). The mix of verbal (narrative responses) and non-verbal (musical and embodied) create unique opportunities to contextualise the lives and hopes of the participants and to reduce the effects of uneven power relationships within the project. These approaches and the strength-based philosophy create a conceptual framework that centres the voices of the participants and values their experiences and agency.

Collaboration and connection

Arts and culture provide inclusive approaches, processes and opportunities for enhancing connectedness and solidarity amongst disparate community groups (Rentschler, Bridson and Evans

2015, 13; Redaelli 2019, 168; Sonke et al. 2019, 8). This is supported by interviewees who value arts and culture for creating avenues for communities to work together and support each other, despite cultural differences. Summarising the outcomes of a project delivered in a culturally diverse neighbourhood, an interviewee observes “I do not think they all became wonderful friends – they just greet each other. I think that’s more important than saying that we’re all the same. They have learnt to live in diversity and they have learned to come together” (international theatre director). The collaboration aspect resulting from arts and cultural engagement is not just located within participants. Collaboration is at the forefront of arts delivery organisations where interviewees believe the work moves beyond a “community outreach program ... It is an equal exchange. It is a partnership” (symphony orchestra senior manager). In arts and health literature, increased interaction and connection with others and enhanced social support are amongst the most commonly cited social benefits of arts engagement (Fancourt 2017, 39; Fancourt and Finn 2019, 9), while tolerance towards other values and cultures is a core component of social cohesion (United Nations 2005, 5; Fonseca et al. 2018, 246).

The literature review discusses ways in which arts and cultural activities and programs enable co-creation of meanings, and opportunities for collaboration around shared interests or challenges (Lee et al. 2020, 309; United Nations 2005, 5). Such ideas are echoed and extended within interviews that highlight arts and culture as an avenue for organisation and collective action. Within a culturally diverse community experiencing cultural and political division, an interviewee describes the value of “story as an organising tool” for community collaboration (international creative placemaking research group ED). Similarly, another interviewee describes “the practice of how to organise, the practice of solidarity and cooperation” are amongst the critical benefits of arts and cultural participation which support positive social change within communities (international theatre director).

Belonging

A sense of belonging with others is one of the markers of inclusive, cohesive societies (United Nations 2016, 21; Fonseca et al. 2018, 246). The literature review’s discussion of the value of arts and culture for fostering belonging and a sense of community (see for example Ennis and Tonkin 2018) is reflected in three interviewees’ accounts of the ways arts and cultural engagement support connection to place and belonging with others. Discussing the impact of an arts event for a migrant community, an interviewee states “to be able to come and to have or create a space of belonging and connection to a place is probably I think a huge [impact]” (Pacific peoples visual artist and curator). Within a culturally diverse and underserved community, another interviewee describes increased participation in community life, which resulted in enhanced sense of hopefulness and happiness, as a major individual outcome for an arts program participant (international theatre director).

The interviews reflect White et al.'s (2018, 341) assertion that supporting individuals and groups to experience belonging and a sense of community does not mean assimilation or acculturation, but rather emphasises co-existence. An interviewee states, "I think it is really important that people can feel that they can hold onto their heritage and their language without in any way being questioned as to whether or not they belong in this society" (live performance executive producer). This is also reflected in the cultural maintenance analysis in this document (see pages 63-66 of this report) in which interviewees account for the ways arts and culture provide a means of reclaiming and sustaining language and culture.

For another interviewee, residents feeling safer within their neighbourhood and participating more fully in community activities is an indicator of success which speaks strongly to an increased sense of belonging within a place and community. They report: "somehow at night [the neighbourhood] became more peaceful. ... [A participant] said ever since we were there [to deliver a creative placemaking project] she felt so safe that she could come downstairs in the evening" (international theatre director). Another participant of this creative placemaking project "was really frightened. He kept very much to himself. When we first started to do this workshop he said 'no' ... and during the process he started to share more and become motivated ... The social agency found him much more hopeful and happy" (ibid.). Such outcomes are both individual and collective in nature in that an individual's developing personal confidence and sense of safety contributes to the wider health and cohesion of a community. Viewed through a creative placemaking lens "it is all about representing ourselves and our values and who we are and how we want to be together in that space" (community arts practitioner and researcher).

The evidence that the literature review presents, international exemplars, and the insights by the interviewees all suggest that community generated and owned approaches to arts and culture increase a sense of belonging and subsequent feelings of inclusion and agency. Following from this it seems appropriate that definitions and indicators of impact or success also be informed by community experience.

Defining Impact and Success Indicators

As the literature review notes, the terms value and impact are used interchangeably and as proxies for each other (Gattenhof 2017). The discussion of public value in this document shows that consideration of value as cultural maintenance, value as identity creation and representation, value as (re)imagining places and futures, and value as a safe space for questioning structures/social norms, may assist to refine and stretch the concept of public value of arts and cultural engagement.

Interview data show that impact may be more people-centred than value. One interview outlines the difference between value and impact as,

... impact is what the individual person or community has felt for themselves, their lives, and their world. Value sounds like it is more from the perspective of the observer looking at what has happened in that community [and is the] receipt of something in exchange for an investment of time or money or resource (international innovation foundation manager).

The discussion about value arising from the interview data demonstrates that a singular notion of value, as defined in economic terms, does not always capture the variety of ways value is understood if using a creative placemaking lens. Likewise, impact is multifaceted and, “understandings of impact depend on who you are and where you are. A one-size-fits-all understanding of impact [is not] relevant across communities” (international audience research group CEO). This position aligns with Blomkamp’s (2015) call for a plurality of approaches to capturing the impact of arts and culture and to understanding change. Similar to the discussion of value, the attribution of impact and how indicators are determined need to use people-centred approaches so “[the] community totally understands from the get-go that what you make is for them, of them, and represents them” (international audience research group CEO). Further, indicators of impact need be framed early in the life of a project rather than being looked for retrospectively.

Frameworks that allow for the attribution of both individual impact and collective impact, “that go beyond the artefacts and the enactments of the event or performance itself and have a continuing influence upon and directly touch people’s lives” (Landry, Bianchini and Maguire 1995, 23) are needed. The frameworks that this research outlines (Brown and Novak 2007 and 2013; Smithies and Uppal 2019; Fancourt and Finn 2019) are examples of frameworks that can be adopted or adapted by projects and nuanced with language and questions most appropriate for the community and place. Such actions support McCausland’s (2019) and Badham’s (2013) finding that models and processes are needed that are appropriate for diverse communities, that privilege local voices and ascribe worth to locally-relevant indicators of success.

For Australia and Aotearoa New Zealand impact assessment frameworks need to consider the diversity of the populations and privilege First Nations (for Australia), Māori, and Pacific peoples’ worldviews. In doing so, diversity within cultural identities needs to be considered. This is linked with self-determination that allows for a “multitude of place-based, context-based understandings of all of the variations and what it is to be Māori” (Māori museum director). Consideration should also be given to how impact can be viewed as having a ripple or flow-on effect that may not be directly attributed to the individual who had first-hand experience of the arts and cultural engagement activity. For Māori, impact is part of an ecosystem: “[w]hen you work with a Māori person you are working with their families. The reach goes further than you, [further] than one person. There is a wider

impact, if we get those voices supported and if they are all able to stand up and be really strong” (Māori contemporary dancer).

The impact outlined above points to an active rather than passive indicator. Interview data show that this could be a new way of attributing impact using a scale of engagement:

The Audience Impact Model is trying to move away from a ‘vanity matrix’ – number of bums [on seats], the number of clicks, the number of people through the door and moves to a nine point spectrum where you go from passive enjoyment to actively being inspired to do something after engaging with what we [the gallery or museum] have done (Māori museum director).

Currently in prototype phase, the Audience Impact Model takes as its starting position an artist, curator, or creative practitioner’s intention for how a work will impact an audience and endeavours to measure an array of intangible, social outcomes arising from arts and cultural engagement. These outcomes may include the extent to which an audience’s engagement with a work resulted in a deepened sense of connection to culture, or continuation and reclamation of living cultural practices. The model attempts to answer the question: how can we build proper engagement, and build a mutually beneficial dialogue that avoids a false set of privileged assumptions about the audience? It aims to reflect and promote a more nuanced, complex understanding of audiences beyond merely passive receptors of creative content but rather as active contributors in a productive dialogue with cultural institutions about access, inclusion and identity (Māori museum director).

Interviews note that impact can be understood, “by the degree of involvement and actually it must be measured in terms of the kind of social community impact” (international audience research group CEO). Impact is: providing “empowerment, inspiration and recognition for audience members and that then flows onto them seeking that experience in other ways through the arts” (live performance executive producer); empowering and enabling the creativity of others (international audience research group CEO); and “affirming for them that their stories matter” (First Nations author). These viewpoints from interviewees support McCausland’s (2019) position that program deliverers at the coalface of communities prioritise relationship-building, participation, and capacity-building.

Understanding Value and Impact from Multiple Perspectives

In addition to producing evidence relating to the three identified themes (public value, wellbeing and social inclusion), the interviews include a range of other perspectives for consideration. These perspectives include: language attribution related to arts and culture; the importance of positioning community at the centre of narrating impact; and processes and structures available to support the reporting of outcomes for individuals and communities resulting from arts and cultural engagement.

Below are four narratives arising from the interview data which may be considered for framing the value of the arts and for the communication of outcomes. The four key areas for consideration are:

1. Reframing of the nomenclature of arts and culture to include creativity
2. A people-centred approach to understanding impact and success
3. Capacity-building in the sector to support impact assessment
4. Opportunities for rethinking funding and reporting structures

Understanding terms: arts, culture, creativity

The literature review highlights the need to use the words 'arts' and 'culture' together rather than referring to one entity or another in the singular. This position is a key finding identified in A New Approach's 2020 report which notes,

using 'arts and culture' together, rather than 'arts' or 'culture' separately, broadens middle Australians emotional response and evokes a wider range of imagery. The word 'arts' alone prompts imagery of the high arts, which are seen as elitist and as being more for other (wealthier) people, not them (Fielding and Trembath 2020, 7).

Interviewees support this repositioning and believe that 'art' and 'arts' are problematic terms, while also expressing that arts and culture are closely entwined. All interviewees note that the terms 'arts' and 'culture' are inseparable, and language and cultural heritage are integral to practice. As a corollary, an interviewee remarks, "arts is one aspect of culture and culture is broader than the arts" (community arts practitioner and researcher).

Uniformly, research participants state that culture is place-based and inclusive of practice, ritual, custom and storytelling that express people and place as well as what is valuable and meaningful. Interviewees note that arts and culture are not separate from communities. "To me culture is essentially a way of life and values, how we behave and how our values influence our behaviour, how we demonstrate respect, how we assert sovereignty, our connection to place and so forth (First Nations author). Additionally, "[c]ulture... speaks to inclusivity, accessibility, and representation" (Māori contemporary dancer). This concept is also foregrounded within a community cultural development context:

If you are talking about community resilience and connectivity you have to do that around a framework of ritual, food, sharing, lifestyle and sleep and all those things which are about culture and how we understand our place in the world. Place-based work is inevitably part of what we think of as the container of culture (arts and wellbeing organisation senior manager).

Just under half the interviewees express the need to make 'arts' framing more inclusive of peoples and practices and proffer the position of adopting the term creativity. One Pacific peoples interviewee notes that "the word 'arts' is perceived as a very European concept and is almost elitist. It seems to be something that only some people can do, be an artist" (Pacific peoples arts director). From a First Nations point of view, "art is very insipid as an English word. It does not really explain

the truth or volume spirit of our culture” (First Nations contemporary dance storyteller). Within a community cultural development context, “culture and creativity in community resilience work are inseparable” (arts and wellbeing organisation senior manager). For Pacific peoples’ communities the precision and inclusivity of “language is really important for our people and the use of language in society, and culture and art is really powerful because some of our terms from Pacific peoples cannot be translated literally in to the English language” (Pacific peoples arts director).

Using the term ‘creativity’ as part of the lexicon opens up avenues of practice and meaning in a more inclusive way. Ultimately, “language artistically breaks down the barriers” (First Nations contemporary dance storyteller). For interviewees the word art implies form based whereas creativity is experiential. An interviewee notes, “we tend to use the word creative rather than art because we find [the word] art too definitive” (arts and wellbeing organisation senior manager). The unifying theme relating to nomenclature across the interviews is that, “culture and creativity are broader, more inclusive concepts. Creativity belongs to everybody; creativity is more relevant in today’s world” (Pacific peoples arts director).

People-centred approach to impact assessment

Interview data reveals that engaging in a people-centred approach when determining the impact of arts and cultural engagement supports a creative placemaking approach. People-centred approaches have capacity to change people’s sense of who they are, their opportunities and futures, and what their place and communities can be at both individual and community levels. This position is captured eloquently in the following statement:

... [M]oving from a set of indicators that everyone should use to measure their success for creative placemaking, to asking practitioners the question: “How will you know when you have succeeded?” or “How will you know when to stop doing your work?” is more useful. ... This is acknowledging that the folks who are doing project management, the artists who are doing the work, the community members who are involved are the ones who will know what they are trying to achieve and when they have achieved it (international creative placemaking research group senior manager).

A relational and dialogic approach to unpack a community’s experience, including approaches to capturing impact is noted in the literature (see Badham 2019). Framing impact is about knowing and understanding the community in which the project or organisation is located in, and its peoples. This can be framed as a service-focussed orientation in which questions such as, “what is our role here for the people that we serve? What are the gaps there? What is going on here?” (symphony orchestra senior manager) need to be excavated as part of the impact assessment.

The people-centred approach is important not only in determining the indicators of success or impact for a project, but also important for how questions are framed and how evidence of success may be collected. In a people-centred approach, using a storytelling methodology for data collection may be useful and inclusive as, “it is all about drawing stories out of people though authentic

relationships. A [formal] interview relationship [can be about] an already established hierarchy and imbalance of power [rather than] conversational questioning” (international innovation foundation manager). A storytelling approach aligns with the decolonial research methodology of yarning (Bessarab and Ng’andu 2010). Yarning is a versatile method and “[t]he recent emergence of storytelling or yarning as a research method in Australian and Aboriginal and Torres Strait Island studies and other Indigenous peoples of the world is gaining momentum in the education and social sciences” (Geia, Hayes and Usher 2013, 13). Also known as narrative, story or conversation, yarning is considered a valid form of research communication and is therefore appropriate to communicate impact and success stories.

“Projects that are successful are built on respectful partnerships and relationships” (First Nations author). Taking a community-led participatory action research approach to understanding the impact of arts and cultural engagement over evaluation, which is considered top down and not always useful to communities, would support a people-centred approach. “There’s a lot about traditional evaluation that lots of communities have taken issue with from a power perspective ... I always think it is really important to frame the success of the project based on who it is impacting and what they care about actually happening” (international creative placemaking research group senior staff member). Such an approach may foreground harm mitigation “with trauma impacted communities who are already over-studied. [In these communities] we want impact research that is not framed as ‘yet another person wanting to pick me apart’” (arts and wellbeing organisation senior manager).

Framing impact respectfully is a process of reciprocity that involves developing equitable relationships and shaping the impact assessment with a sense of accountability to tell a community’s stories appropriately at the earliest stage of a project. Two interviewees note the need for early engagement with communities to co-design indicators of success. For example, “there is no substitute for the idea that you must have community defined success as a starting point. You must have user defined outcomes as your measure” (international audience research group CEO). Additionally, “[w]e give them opportunities to have a voice at the table ... I feel a deep sense of accountability so you generate a space where there is a feedback loop and a space where we are all together – to share, be heard” (Pacific peoples arts director). The position of dialogue and reciprocity is highlighted in the literature review which argues that arts organisations needed to rethink their relationship with communities and individuals (see Cameron 2009).

From a Pacific person’s viewpoint, the formation of indicators of success which engage people-centred and participatory processes is aligned with the “way that you would try and build relationships. ... You [have to] be able to sit, be able to hear things and just observe and to be told” (Pacific peoples visual artist and curator), and “... the first thing we need to do before we do anything is go out and talk to the people” (Pacific peoples arts director). Similarly, a Māori approach to

success and impact is activated by being conscious of how particular communities want to access and engage with arts and culture. One Māori research participant noted,

... [W]e might attract 11% Māori audiences but what about the rest of them that are sitting up in Auckland especially or far away from Pōneke [Wellington, the capital city of Aotearoa New Zealand]? Does that mean they miss out? ... [It] means we should be sympathetically creating access points that are about how they best want to access [and] not be limited by the things that we think are in our immediate reality which is you know a preoccupation with the physical. We are trying to move towards that we're being more empathetic with how our Māori and Pacific audiences want to get the content (Māori museum director).

The sense of accountability to tell a community's stories appropriately using shared decision-making, co-design, and equitable relationships to capture and understand impact relies on "the user defined outcomes that [require] skilling people up in the use of really good co-design tools" (international audience research group CEO).

Opportunities for capacity-building in the sector

Interviews indicate a need for sector training around how to track and report impact, as well as flexible frameworks or tools to develop people-centred impact assessments. As one interviewee notes, "in my experience working with small grassroots organisations, many of them can do all the data collection that they want but they have no idea how to write it up" (international innovation foundation manager). As the literature review outlines, numerous frameworks are available to assist arts organisations and arts researchers to articulate the impacts resulting from arts and cultural endeavours, both intrinsic and instrumental, for communities and individuals; however, what the sector needs is "more practical frameworks for thinking about how [to] use these concepts on a day to day basis within [an] organisation, and how [organisations] can practically implement this in a way that does not feel hugely time consuming and expensive to do" (international innovation foundation manager).

Without training and support in impact assessment organisations can fall into "... essentially case-making or doing lobbying" (international creative placemaking research group ED) resulting in a report that highlights only the positive outcomes of the project or event. This approach can be described as a "victory narrative" (Lather 2007) and privileges the storyteller. In this case the storyteller can be seen as the arts organisation. "A victory narrative is, in essence, a partial truth, usually provisional, and therefore does not tell the full picture" (Gattenhof 2017, 12). This approach may be due in part to the inexperience of the arts organisation and its staff or the fact that staff members have little training or expertise in assessment methods. This lack of skillset around impact assessment was evident in the interviews. One interviewee states:

... impact studies and our evaluation reports are more documentary rather than a rigorous investigation around impact ... we have realised that the current research or processes

around creative projects in disaster and injury are poorly evaluated and poorly investigated (arts and wellbeing organisation senior manager).

Another interviewee describes the use of documentation rather than assessment of impact in the sector as a crisis, noting "... it is in desperation. You so want people to hear about how marvellous your work is [so] you focus on summative crowd-pleasing form of research instead of on formative game changing research" (international audience research group CEO). As a corollary, the need for integrated processes as part of project delivery is noted. An interviewee asks, "[h]ow do you do that [collect data] and integrate it into your delivery in such a way that it feels organic and an intrinsic part of the process rather than somebody stepping in to observe you all of a sudden?" (international innovation foundation manager).

Interviewees point to ways forward to assist the sector in developing approaches and skillsets to support impact assessment:

- Rather than relying on toolkits or frameworks, one approach may be to develop a set of "evaluation principles to evaluate complex, social, and mixed impact outcomes" (international audience research group CEO).
- Moving assessment from numeric outcome-focused or output-focused analysis of impact to include, "qualitative stuff like stories or descriptions" (community arts practitioner and researcher).
- In the spirit of reciprocity outlined in the previous section, there is an opportunity to develop a learning cycle approach with organisations and communities to impact assessment. "It is not just about submitting a report. It is about having the opportunity together to reflect on that report to reflect on what went well, what could be done better and that is both on the program delivery side and on the measurement and evaluation side of things" (international innovation foundation manager).
- Develop a portfolio approach to "evaluation that shows efficacy over time rather than assessment of individual projects" (international creative placemaking research group ED).

A noted impediment to developing strategies outlined above is related to the availability of resources – human capacity and financial resources. The financial impost is felt most acutely in small the medium enterprises in the arts and cultural sector. This impact is captured in the following comments:

There is not a lot of resources to collect data, not even to run audience surveys. ... We are usually scrimping and saving just to get the show up and pay the artists. So, it's been a low priority. I do not have frameworks and I can only rely on box office numbers, reviews and audience feedback (live performance executive producer).

If funding bodies are so concerned about outcomes, why don't they fund a budget line to evaluate the project? (First Nations author).

Allied to the capacity to develop impact assessments is the need to account for impact over time rather than immediately following the project where only short-term outcomes may be captured. Interviewees describe the lack of frameworks, evaluation principles and time post-delivery of a project to capture deep data about the impact of their work and how to frame the collective impact, flow on or ripple effects: “[w]e will never really know what that impact was because we do not have capacity to follow the tendrils of what that meant for the school environment, from the class to the school to the home environment, and then to the family” (arts and wellbeing organisation senior manager). Similarly,

Because we can only be a drop in the ocean, how do you measure how it resonates out? ... [Our work] has a flow on effect, a big impact on the industry. I do not know how you capture that. I still like the analogy of an ecosystem, that we feed in and it has an impact or an affect eventually through the whole organism (live performance executive producer).

While interviewees uniformly agree that support for sector development in approaches to impact assessment is needed, they point out that “art is more than its material presentation” (international theatre director). For First Nations peoples, Māori, and Pacific peoples, the artwork and engagement processes are living and breathing entities and therefore the impact may be expressed as being anchored in “wellbeing, confidence and community” (international innovation foundation manager) and “protection” (Māori contemporary dancer). This position is expressed as:

It is not a product. The dance we make is a living, breathing commitment of shared values (Māori contemporary dancer).

... the western system always wants to understand rather than just accept. We are a constant process and we like to think our outcomes are not the end product. It is like our storytelling on stage: they are connected to really long song lines of stories. Even though the themes might feel contemporary, they still carry a very deep connection to culture (First Nations contemporary dance storyteller).

To be able to have or create a space of belonging and connection to a place is huge ... even though it [engagement] is through an individual we are all catalysts for a much wider community and cultural shift of how they might think about galleries, how they might think about the importance of what they do and what they have (Pacific peoples visual artist and curator).

Opportunities for rethinking funding and reporting

Interviewees note opportunities to review structures aligned to funding and reporting to better support people-centred outcomes. Interviewees describe how funding structures in Australia, Aotearoa New Zealand and internationally can reinforce preconceived ideas of outcomes and processes that do not necessarily equate to best social outcomes. Further, interviewees find that funding structures can lack transparency around expected outcomes aligned to value, wellbeing and social inclusion. This position is captured in responses such as “[f]unding bodies need to be asking themselves – what is it we want out of this project? What do we see as a successful outcome? What is the measure of success?” (First Nations author). For another interviewee, “this notion that working with a ‘story of

change' outcome, where you pre-set the outcome and you pre-set the method that you are going to arrive at. [This approach] does not get the best social outcomes" (international audience research group CEO). A Pacific peoples creative practitioner states,

In navigating two worlds/identities [I have been] thinking about how we can, how I can be of service to Pacific people but also where those forms of agency can be extended to Indigenous here. I think that is an obligation that you just have if you are here in New Zealand. But doing those two things at the same time can make them compete, and part of that competition is through funding bodies (Pacific peoples visual artist and curator).

Within this discussion is an acknowledgement of the important and necessary role that relationship building and community engagement processes have in the development and delivery of an artwork. "Community engagement and relationship building should be built into their project and should just be a normal part of their project. If it requires costing it, then they should just build it in. The language [community engagement and relationship building] should appear [in funding applications]" (First Nations author). This extends into a period of time post-delivery when impacts will be seen, felt and heard through individuals and communities. Interviewees argue that currently, "there is no kind of value attached to building relationships" (First Nations author) or longitudinal impact studies in the funding cycle of a project. Community change is not instant but happens over time, therefore it is "an unrealistic expectation to do outcome analysis or summative evaluations. It is not realistic for [social impact] work because we are still learning all of the possible things that could be measured" (international creative placemaking research group ED).

Building in extended timelines and funding support will allow projects to capture outcomes over time. It may support the portfolio approach to evaluation that shows efficacy over time, rather than assessment of individual projects, as the previous section notes. One interviewee offers a set of question prompts that may be useful in tracking change over time and may be used to expand the three existing frameworks (Brown and Novak 2007 and 2013; Fancourt and Finn 2019; Smithies and Uppal 2019) that this document outlines. The questions are expressed as:

Is it something that enriches my life? Does it add a dimension to my thinking, to my experience, my consciousness of my place, of who I am? Does it provoke it? Does it soothe me? Does it uplift me? Does it ease me? Can I feel a change when I am engaging with it or thinking about it or involved or hearing it? (symphony orchestra senior manager)

Overall, interviewees note a need for reporting to be more "authentic about what change is actually needed and whose change that is" (community arts practitioner and researcher). This harks back to the opportunity to develop impact assessment models and approaches that are people-centred and have user-defined outcomes so that change is not only articulated through the "funders or the organisation's goal [and] it is understood by the people participating" (ibid.).

Conclusion

In order to understand and articulate the contributions that arts and culture make in advancing the overall wellbeing of diverse communities, an increased focus on place is required. Creative placemaking – as a policy concept, a distinct practice around fostering enduring social change in places, and an expanding field of scholarship – recognises arts and culture offer some of the most flexible and inclusive methods for advancing the wellbeing and cohesion of entire communities. As opposed to a distinct artform or process, creative placemaking is characterised by a distinct set of values and a specific approach to strengthening communities and enhancing collective wellbeing.

These values include: authentic and appropriate community engagement to support locally-generated and community-led projects; meaningful collaboration between and across organisations, agencies and sectors, within and beyond the arts ecology; and the intentional integration of arts and culture into efforts that advance comprehensive community development and whole of community wellbeing. The literature demonstrated ways in which creative placemaking has extended and improved understandings of the roles of artists in communities and expanded the concept of cultural policy through its explicit emphasis on cross-sector collaborations. The uptake of creative placemaking in North America and UK can be associated with a broader ‘turn’ to place and decentralisation strategies which have increased opportunities for localised decision-making. Creative placemaking recognises that emerging social, health, and environmental issues are global issues and solutions that are responsive to the specificities of distinct places, and reflective of the needs and strengths of communities, are the most impactful for those communities.

The increased attention to place – that is, geography, environment, climate, culture, demographics – and the assets of communities – including creativity, knowledge, resilience, lived experience – that creative placemaking supports highlights the interdependence of arts and culture in efforts to advance healthier, more equitable and inclusive communities. There has been much research on the role of the arts in advancing individual and collective wellbeing; as Fancourt (2017) notes, the social benefits of arts engagement most commonly linked to health pertain to decreased loneliness and social isolation, which are essential for enhanced collective wellbeing. The research on how arts and culture advance collective wellbeing and social inclusion highlights a number of attributes: arts and culture offer participatory and inclusive approaches, models of community engagement, redressing of dominant power structures, opportunities for individual voice and co-creation of meanings, and diverse forms of verbal and non-verbal communication and expression.

While Western constructs and measures of wellbeing focus on the individual and the potential for interventions to improve health outcomes for an individual, First Nations peoples in Australia, Māori, and Pacific peoples’ worldviews frame health and wellbeing as collective, relational concepts

and experiences. Additionally, emergent research is emphasising the need for more widespread, locally-specific and sustained approaches to integrating arts and health in order to address the social determinants of health and advance the wellbeing of entire communities. As a specific approach to supporting place-led, arts-led, whole of community development, creative placemaking offers an avenue for progressing these objectives and enhancing the responsiveness of health and social care service delivery.

Wellbeing and sensitivity to place and local contexts are increasingly at the heart of cultural policies internationally, although, the sustained and intersectoral approach that creative placemaking offers is not currently reflected in practice, policy or scholarship emerging from Australia or Aotearoa New Zealand. The review of cultural policies globally reveals that in some cases, conceptually, place has not just become an important way to 're-orient' arts and cultural policy, but is also linked to a growing understanding that arts and culture have a role to play in every aspect of society. In both Australia and Aotearoa New Zealand, there is a clear evidence of a focus on place at a local government level, such as through a broad array of place activation and placemaking initiatives. At a federal level, however, neither place nor creative placemaking are focal points. In Australia, arts policy discourse connects strongly to wellbeing, and some good attempts have been made to integrate arts and wellbeing policies, though these have been unsustainable. Creative placemaking may provide an avenue for further advancing community-based, place-oriented approaches.

The literature around how to measure and articulate the impact of arts and cultural engagement and participation suggests that increased attention to place may provide an important avenue for supporting more nuanced and meaningful evaluative methods. Across the literature and existing frameworks, there is no firm consensus on the attribution of impact which results in tensions for both arts organisations and researchers. Further, the overemphasis on quantitative methods and numeric data are increasingly being questioned, in terms of the use of the methodologies employed, and the extent to which these increase our understanding about how and why a project works. Using evaluation approaches that go beyond audience, subsidy and economic modelling can build a more comprehensive picture of the transformative potentials of arts and culture for individuals and communities. More nuanced approaches and models, that can include local voices, ascribe worth to locally-relevant indicators of success, and encompass multiple – both tangible and intangible – understandings of value and impact, are urgently needed. This research presented three frameworks which offer languages and approaches which may be reconfigured to move impact evaluation beyond numeric data and into the field of human experience.

Research Team

Professor Sandra Gattenhof

Prof Sandra Gattenhof is the Director of Research Training in the Creative Industries Faculty at QUT. She has previously been Discipline Leader Dance, Drama, Music and Discipline Leader Drama. Sandra has led major arts impact and evaluation projects and consultancies for large cultural organisations (Queensland Performing Arts Centre, Queensland Ballet, Brisbane Festival, Australian Performing Arts Market delivered by Brisbane Powerhouse since 2010). She is the lead Chief Investigator on the ARC Linkage *The Role of the Creative Arts in Regional Australia: a social impact model*. Prof Gattenhof has published high profile and high-quality outputs in the field of arts and cultural evaluation including a monograph, *Measuring Impact: Models for Evaluation in the Australian Arts and Cultural Landscape* (Palgrave 2017). A life-long arts educator Prof Gattenhof is internationally recognised as a leader in arts and creative learning and has published 4 books and 96 journal articles, book chapters and reports across the fields of arts and cultural evaluation, arts education and contemporary theatre performance. She has a co-authored book with Helen Klæbe, Donna Hancox and Sasha Mackay *The Social Impact of Creative Arts in Australian Communities*. Springer (2021).

Sandra is co-leader of the QUT research group Creative Placemaking for Social Impact. Sandra has previously been leader of the Creative Learning and Creative Workforce research theme at QUT's Creative Lab and was co-program leader of the Children and Youth Cultures strand within the QUT *Children and Youth Research Centre (CYRC)*. Sandra is a board member of National Advocates for Arts Education, a lobby group responsible for the successful inclusion of the five art forms (dance, drama, media arts, music and visual art) in the Australian Curriculum. She is an editorial board member on Drama Australia National Journal (NJ) and peer reviewer for academic monographs for the publishers Palgrave and Routledge. In 2012 Sandra was awarded Drama Queensland Life Membership for Longstanding Contribution to the Drama Community. Sandra is a senior fellow of the Higher Education Academy.

Prof Gattenhof's Distinctions and Awards include Women and Leadership Australia Scholarship – Accelerated Leadership Performance Program (2015/6), Vice-Chancellor's Performance Award (in recognition of a significant and superior contribution to the work of the University) (2014), Creative Industries Faculty Dean's Award for Excellence in Research and Innovation (2011), Vice-Chancellor's Performance Award (in recognition of a significant and superior contribution to the work of the University) (2007), Carrick Awards for Australian University Teaching Citation Nominee - Outstanding Contribution to Student Learning (2007) and QUT Creative Industries Faculty Dean's Award for Teaching Excellence (Early Career) (2006).

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Professor Donna Hancox

Prof Hancox is the Associate Director of the Creative Lab in the Creative Industries Faculty at QUT. Donna is co-leader of the QUT research group Creative Placemaking for Social Impact. She is internationally recognised in the field of innovative storytelling with marginalised cohorts and creative community engagement methods. In the past five years she has successfully completed four funded projects in regional, rural and remote communities examining the efficacy of arts-based interventions and innovations for community wellbeing and improved policy outcomes. She has partnered with federal and state government bodies and major philanthropic organisations. In 2018 Prof Hancox delivered a comprehensive consultation and engagement toolkit for working with rural communities to Tim Fairfax Family Foundation that is being disseminated to the arts organisations they fund and the communities they collaborate with. Her research is consistently high impact with the outcomes and findings directly influencing policy and processes across a range of sectors including the arts, education and human services.

Along with Professor Gattenhof she is a Chief Investigator on the ARC Linkage *The Role of the Creative Arts in Regional Australia: a social impact model*. Her international networks are significant and well established including two international research fellowships: Leverhulme Visiting Research Fellowship (2013-2014) and an Advance Queensland Smithsonian Research Fellowship (2017).

Prof Hancox is co-editor of the international online journal *The Writing Platform* and member of the editorial board of *The International Journal of Creative Media Research*. Prof Hancox is on the NESTA International Steering Committee for the Future of Storytelling. She has published peer reviewed articles in high quality international journals such as *New Media and Society*, *Convergence* and *New Writing* and national journals TEXT and *Social Alternatives*. In the past two years Hancox has published four book chapters covering regional creative economies, participatory research methods to work with underserved communities and storytelling for social change, and has a monograph *Place and Immersion in Contemporary Transmedia Storytelling: Pervasive, Ambient and Situated* forthcoming in late 2020 (Routledge) and a co-authored book with Helen Klaebe, Sandra Gattenhof and Sasha Mackay *The Social Impact of Creative Arts in Australian Communities*. Springer (2021).

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Associate Professor Te Oti Rakena

A/Prof Rakena is an American-trained singer, voice teacher and researcher. He studied voice at New England Conservatory in Boston and received his doctorate in vocal studies from the University of Texas at Austin. He undertook three years' post-doctoral study in Germany and currently works at the University of Auckland in Aotearoa New Zealand.

Te Oti has a distinguished reputation as a solo performer and has become known for his performances in boutique operas and his commitment to premiering works on themes of national and global significance. He performed the world premiere of Eve de Castro-Robinson's *Len Lye* the opera, premiered David Hamilton's work *Erebus* with the Auckland Choral Society and was soloist in the New Zealand Premiere of *Street Requiem: for the homeless*. In 2017 he played the Ferryman in Gareth Farr's operatic version of Renee Liang's play *Bone Feeder* for New Zealand Opera and in 2018, he premiered the role of Ophelia Bottom in New Zealand Opera's *Live Drag: an opera in the making* by Claire Scholes. In 2019 he gave the New Zealand premiere of two important works by American/New Zealand composer Annea Lockwood, *In Our Name* based upon two of the many poems written in Guantánamo by detainees and *Luminescence*, a song cycle based on eight poems from Etel Adnan's *Sea*.

As a researcher, he has published widely in the area of studio pedagogy and community music. He is the first indigenous academic and first New Zealander to be appointed as a commissioner on the Community Music Activities (CMA) research commission of the International Music Society of Music Educators (ISME). At the University of Auckland, he has held appointments as Associate Dean Equity and Associate Dean Māori and Pacific Island for the Faculty of Creative Arts and Industries. He is currently the coordinator of Vocal Studies and Director of External Relations for the School of Music. He has won two *Excellence in Equity* awards for his work with indigenous and marginalised students and in 2010 received an *Excellence in Teaching* award for integration of innovative teaching practices in the area of vocal and dance studies. In 2012 he was part of the *Success for all* research team that won a New Zealand Association for Research in Education (NZARE) award and in 2017 he was a University of Auckland nominee for the National Tertiary Teaching Excellence Awards.

Te Oti is indigenous Māori, and his tribal affiliations are *Ngāpuhi, Ngati Ruanui, Kāi Tahu*.

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Dr Gabriela Baron

Dr Baron is a Design academic, lecturer and researcher currently working at the University of Auckland. She specialises in Design strategy at the intersection between people, their communities and their natural environment. She has been working in the areas of Design for Conservation, Sustainability and Social Innovation for 15+ years.

Gabriela graduated as an Industrial Designer in Argentina and after working as an independent contractor she got a full grant to pursue a specialising master in Product-Service System Design at Politécnico di Milano in Italy. After gaining experience in Italy she was awarded a full-time research grant to pursue a PhD in Environmental/Civil Engineering. Her unique study path has led her to follow a collaborative, interdisciplinary and systemic approach to addressing complex, global problems.

Gabriela has been an educator and researcher in Argentina, Italy and New Zealand. As part of her teaching and research, Gabriela has developed highly visual tools that enable collaborative problem solving. She is currently developing the “Design for Conservation” methodology which explores alternative collaborative models around grassroots environmental conservation, as a decolonised approach that shed light on new ways of understanding impact assessment that are closer to the people and their land (www.design4conservation.com).

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Dr Kathryn Kelly (Project Research Fellow)

Dr Kelly is an early career academic, dramaturg and theatre historian and is currently a lecturer in Drama at QUT. Her research interests include dramaturgy and socially engaged, feminist and transcultural performance practices. She completed her PhD on the Pedagogy of Dramaturgy in 2017 at the University of Queensland and has taught extensively in the last seven years at Institutions including, Western Australian Academy for the Performing Arts (WAAPA), Flinders University, Griffith University, and Southbank Institute of Technology. Her publications include a history of Australian dramaturgy 2000-2010 in *Catching Australian Theatre in the 2000s* (Australian Theatre Series, Brill) as well as with the *Australasian Drama Studies* journal, *Social Alternatives*, *Fusions* and various industry journals. She was a long-time *Real Time* contributor and continues to mentor young critics and dramaturgs. Her current research projects include an international collaboration around climate crisis, which will premiere in the Tokyo Olympic Arts and Cultural Festival in June, 2020; a project to explore First Nations community engagement models, using the 8ways model in collaboration with First Nation Artists, and piloted on a five-stop national tour and a project to support theatre criticism and critical discourse. She has worked for every major festival and theatre company in Queensland;

nationally for Theatreworks (Melbourne); Malthouse (Melbourne); Playwrighting Australia (Sydney) and the Darwin Writers Centre and internationally for the Factory Theatre and Cahoots Theatre Projects in Toronto, Canada. Formerly, she has worked as CEO of Playlab (2004-2008), Australia's second largest theatrical publisher and as Resident Artist for World Interplay, the largest festival for young playwrights in the world. She has also worked for Arts Queensland and other arts organisations in her twenty-five years in the performance sector.

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Dr Sasha Mackay (Research Assistant, Australia)

Dr Mackay is an early career researcher in the Creative Industries Faculty at Queensland University of Technology. Her professional background spans journalism and socially engaged arts in rural and regional Australia, and her research interests include the practices and impacts of co-created life storytelling and participatory arts projects for underserved cohorts and communities. Sasha has been an online producer and editor for the Australian Broadcasting Corporation's *Heywire* storytelling project for rural and regional youth, and a producer at social impact arts organisation Creative Regions where she designed and delivered oral history and digital storytelling projects with and for regional communities. Currently, she is the Research Project Manager for the Australian Research Council Linkage Project *The Role of the Creative Arts in Regional Australia: A Social Impact Model* (LP180100477), led by Prof Gattenhof and A/Prof Hancox. She has a co-authored book with Sandra Gattenhof, Donna Hancox and Helen Klæbe *The Social Impact of Creative Arts in Australian Communities* (Springer 2021).

Full list of research publications is available at
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Vula To'ofuhe (Tonga, Kolomotu'a, Haveluloto, Tongatapu) is a current postgraduate student in the School of Architecture and Planning, Faculty of Creative Arts and Industries, University of Auckland.

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