



UTS Art Live: Art for inclusion

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The methodology adopted and sources of information used by the authors are outlined in this report. While all care and diligence has been exercised in the preparation of this report, the authors assume no responsibility for any inaccuracies or omissions. No indications were found during our investigations that information contained in this report as provided is false.

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ACKNOWLEDGEMENTS

This research was supported by the UTS Social Impact Grant and UTS ART Live. The views expressed herein are those of the authors and are not necessarily those of UTS ART Live. The authors are very appreciative of the assistance and contribution provided by UTS ART Live and the UTS Social Impact Grant. In particular, sincere thanks go to Alice McAuliffe and Eleanor Zeichner.

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1 Introduction

Public art in universities has multiple purposes including “(a) embodying and reflecting the intellectual and creative mission of the institution, (b) enhancing the aesthetics of a campus, (c) fostering campus community spirit, and (d) memorializing individuals or events significant to the institution's history” (Mankin, 2002, p. 57). University art museums and galleries play an important role in integrating universities as places for both culture and learning. Respect.Now.Always (RNA) is an Australian University-wide program that highlights the determination of Australia’s universities to ensure they are also places of safety and respect. The program’s purpose is to promote the creation of safe, respectful spaces for all students to study on campus through education initiatives and training.

Founded on this program is the UTS ART Live/RNA Project. UTS ART Live was a series of temporal public performance events curated by Alice McAuliffe, Coordinator Learning and Projects, UTS ART. Two projects brought together professional artists and UTS staff and students to collaborate and produce art events on campus.

While public art is often acknowledged as a vehicle for inclusion little research has been conducted to evidence the impact of public art in Universities. Understanding the social justice impacts of the Arts in a University setting is an under-researched area.

Research can provide an evidence base by which to inform future RNA submissions and contribute to cross-disciplinary research outputs. To address this need the events above were evaluated for their social impact in partnership with Associate Professors Deborah Edwards and Carmel Foley, and Dr Anja Hergesell from the UTS Business School, who have significant experience in measuring legacy outcomes.

The Curator and Manager, UTS Art, Stella McDonald engaged the UTS Business School event evaluation team, Associate Professors Carmel Foley and Deborah Edwards to assess the impact of two UTS ART Live/RNA Projects:

- the development and performance of a UTS LGBTQIA+ queer tour of the university to facilitate an understanding of queer space making, and
- the Athena Swan collage workshop to develop visual marketing and communication materials for Athena SWAN.

Both initiatives were led by well-known artists and were left open in regards to the process of developing outcomes and the outcomes themselves. The events demonstrate the opportunities of arts and art-based processes for the development of event concepts and marketing tools, as well as the opportunities of arts-based events to help empower social groups.

1.1 Literature Review

Art brings ‘excitement, danger, magic, colour, symbolism, feeling, metaphor and creativity’ to the ways we reflect on our experiences (Matarasso, 2003, p. 342). Since the 1960s, the arts have increasingly been used by policy makers and councils as a vehicle for inclusion, as well as to facilitate community development and amelioration, in the

hope that shared aesthetic experiences will galvanise and heal disadvantaged individuals (Belfiore, 2002).

Art is valued differently. Belfiore (2002) found that artists and arts funding bodies value the quality of artworks, while community groups value the process of empowerment of individuals participating. In contrast, the United Kingdom (UK) public sector was more invested in the social impact of the arts than in the aesthetics or meaning of the artwork itself and funding was allocated with the goal of balancing social and regional inequality. Consequently, she argued that the allocation of such funds became dependent on the provision of evidence that social benefits transpire (Belfiore, 2002).

Social impact of the arts is defined as “those effects that go beyond the artefacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch, people's lives” (Landry et al. in Galloway, 2009, p. 126). Many community arts projects are funded with the expectation that they can, and will, deliver specific positive outcomes, meet key performance indicators and demonstrate measurable results. However, assessing the social impact of the arts is a complex and nuanced process requiring cognizance of numerous variables that may impact outcomes. Because art encounters are never repeated in exactly the same conditions, differing or conflicting findings are yielded, and therefore greater research is required to build results.

Belfiore (2002) conducted an extensive review of the literature and queried whether researchers consider that a) participatory audiences and arts are not the same in different places, times and contexts; b) participants' cultural backgrounds influence the social impact that the work will have on them; and c) people's differing levels of skill in terms of reading, deciphering and understanding artworks. In this context, art is used as an instrumental tool for social renewal, not created for its own sake. She concluded that at its worst, art is employed as a diversionary tactic, a ‘carnival mask’ that covers deeper, unsolved social problems. Finally, she observed that there was little research available on the positive social impacts of arts projects, and that what was available was not convincing. ‘Culture is not a means to an end. It is an end in itself.’ (Belfiore, 2002, p. 104).

Matarasso (2003) in a study of 50 projects within nine case studies also found that the social impact of the arts depended greatly on a range of variables, which could create uncertain outcomes. For example, different social and institutional contexts powerfully influence individual responses to artworks. Engaging individuals in community arts projects also relies on their commitment to, and agreement with, specific agendas and changes that are likely to have been governed by funding bodies.

In an educational context, universities aim to attract new audiences through public and participatory art (Crouch, 2015). Ruppert (2006) identified a significant number of benefits arose from students studying arts subjects including improvement in overall academic performance of students. She found that when arts subjects, such as dance, drama, visual arts and music, become part of the core educational experience, positive changes in both student environments and performance were demonstrated. These changes led to success in school, work and life. Students demonstrated an increased readiness for university study if they had studied arts subjects (Ruppert, 2006). Put simply, more art classes lead to higher scores for school leavers (Ruppert, 2006). Six primary areas of benefit were identified as an outcome of students studying arts subjects - reading and language skills, mathematical skills, thinking skills, social skills, motivation to learn, and positive school environment (Ruppert, 2006). For example, students who

study music demonstrate an increased proficiency in mathematics, and dance students score higher than non-dancers in terms of creative thinking specifically regarding fluency, originality and abstract thought (Ruppert, 2006).

Additional and more general effects of an arts education include an increased motivation to achieve and the ability to think critically (Ruppert, 2006). Students who performed for their peers after learning a musical instrument found that their social skills increased, through improved confidence and self-esteem (Ruppert, 2006). The arts develop disciplined and sustained attention active engagement and persistence and risk taking (Ruppert, 2006). Students at risk of dropping out of school and those with special needs cite the arts as contributors to their motivation to learn and ability to read and visualise more easily (Ruppert, 2006). Studying the arts also creates an environment that fosters community engagement and a sense of school identity (Ruppert, 2006).

Simon (1999) observes that a crucial aim of university is to broaden the number of voices defining relevant problems and positioning them at the forefront of knowledge generation. She argues that to deepen their engagement with society, universities must embrace outreach as part of their contemporary role. She defines outreach scholarship as ‘generating, transmitting, applying and preserving knowledge for the direct benefit of external audiences’ in alignment with the university's goals (Simon, 1999). However, in doing so, they are forced to straddle the fast pace of the modern world and the potentially slower pace of research, academic reflection, and enquiry. Thus, they must consider how to fulfil an evolving social role whilst addressing the needs and expectations of society (Simon, 1999). They also need to consider how to remain both academically rigorous and yet dynamically engaged in contemporary issues (Simon, 1999). Additionally, the social and historical contexts within which artworks are produced are currently becoming more important than the meaning of the work itself, in a process that prioritises ‘social interaction’ (Badham, 2013).

Examining social impact opportunities within the university context, Routledge (1996) identifies a location he sees as fluidly existing both within and outside institutions. He calls this the third space and suggests that academics must create and occupy this space, engaging in activism and direct experience to live the theory they espouse. In this third space, he encourages academics to continually question themselves, their roles, and the location of their research (Routledge 1996). In doing so academics can “deconstruct the barrier between the academy and the lives of the people it professes to represent, so that scholarly work interprets and effects social change” (Routledge, 1996, p. 400). While theory is often understood in a moment of "cultural petrification", critical engagement is the attempt to live theory in an immediate way (Routledge, 1996, p. 400). Participants are therefore able to explore emotional, sensual and political spaces that are sometimes excluded from academic work (Routledge, 1996). Understanding that critical engagement can open up ‘spaces for practical actions that are as heterogeneous, and multiplicitous as our imaginations allow for the possibility of developing ‘new spaces of being and becoming, spaces of personal and collective communication, participation, and actualization’ (Routledge 1996, pp. 414-415).

Crouch (2015) identifies a distinction between ‘placemaking’ and ‘placemarketing’ in the context of campus public art in universities in the UK. She claims that the former encourages and welcomes people and debate whilst the latter may descend into the realm of ‘flaunting cultural capital’ if a university uses prominent artists’ work to impress audiences (Crouch, 2015). As universities straddle their position as public, educational

institutions and businesses aiming to raise revenue, they are increasingly aiming to attract a visiting public, to develop their reputations, by using participatory art projects as one method of facilitation (Crouch, 2015). As a result, artist commissions can be justified under their 'impact' funding streams (Crouch, 2015). Dangers inherent in this practice have been highlighted and include the notion that art should be provocative and challenging for its audience, not necessarily appealing (Crouch, 2015). Galloway (2009) delves into the complexity and challenges of researching the social impact of the arts. She examines how and why the arts can result in social change and what impacts the arts may have on those who engage with it (Galloway, 2009) finding that a central flaw in much research is the inability to prove cause and effect (Galloway, 2009). To add to this, there are many additional variables that may be influential (Galloway, 2009). Given that participants may be self-selecting, levels of participation can vary, and the intensity of the experience for each individual can be different, it is challenging to measure a direct correlation between individuals' participation and outcomes (Coalter, 2001 in Galloway, 2009). Finally, whilst self-reporting data has been criticised as anecdotal it does allow for excellent insights into each participant's background and attitudes (Miles & Clarke, 2006 in Galloway, 2009; Pawson & Tilley, 1997 in Galloway, 2009). Galloway (2009) suggests that research that amalgamates results from different studies into generalisable conclusions may have the best chance of yielding significant results and provide new learnings from such aggregations.

In her critique of participatory art as the silver bullet of social amelioration, Bishop (2012) observes that the contribution of community arts is often simplistically viewed 'in positivist terms, that is, by focusing on demonstrable impact' (Bishop, 2012, p. 18). Concrete goals are considered more 'substantial, 'real' and important than artistic experiences' and ethical goals are valued over artistic merit (Bishop, 2012, p. 19). One artistic collective facilitating participatory arts projects claimed that rather than aesthetic outputs, 'dynamic and sustained relationships' were measures of their success (Bishop, 2012). A critic of one artist who hired and paid community members to help execute his artistic vision accused him of making marginalised groups exotic and 'contributing to a form of social pornography' (Bishop, 2012, p. 22). The relationship between artist and their collaborators is more important in this context than the conceptual and experiential results of the projects, and intention and working procedures are clearly paramount.

Casting a contemporary eye on issues around participatory and public art Cross (2017) criticises Bishop for suggesting that form and effect remain in a binary relationship. He views public art as an ambitious catch-all term for a very diverse set of work, audiences, communities and ends, acknowledging that artists and curators are becoming ever more sophisticated and that they are 'still learning to build increasingly robust and effective protocols and forms for participatory work' (Cross, 2017, p. 153). Additionally, he feels that 'many artists today are seeking to work in a way that could be described as a 'compound' approach, with the artwork activating a dynamic relationship between artist and participant' (Cross, 2017, p. 154). Cross (2017) feels that participatory and public art has reached a level of maturity that is only now finding its way, and is evolving into an art form that is part of the long game - an emergent modality, one that is yet to fully reach its stride, impact and effective capacity.

Finally, measuring the social impact of the arts has been found to be possible and fruitful in certain circumstances. Capturing anecdotal evidence is one method of gathering data regarding individuals' participatory experiences, which when aggregated from several projects can lead to generalisability. If participatory art projects are conducted

appropriately, and without manipulation of participants, they can have a positive social impact. However, researchers aiming to confirm this impact must be aware of the many variables associated with this analysis, and parties with specific agendas must bear in mind that, ultimately, nobody can control what art is and how it operates.

2 Methodology

The UTS ART Live collaboration with the UTS LGBTQIA+ community and artist Sarah Rodigari was designed to develop a queer understanding of UTS and give voice to the LGBTQIA+ community at UTS. Sarah Rodigari is an artist whose practice addresses the social and political potential of art. Her work is site responsive, employing, durational live action, improvisation, and dialogical methodologies to produce text-based performance and installations. This was the second time this project was run at UTS with Rodigari. Over a four-week period, Rodigari and the Queer Collective used Sara Ahmed's texts "Queer Feelings and Queer Phenomenology" to explore and unpack people's relationship to objects and architecture through non-normative models. Based on this understanding, they developed a queer walking tour of the UTS Tower drawing a queer portrait of the university, intimately illustrated by its staff and students, their knowledge and lived experience. Through singing, poetry and the sharing of personal experiences and perspectives in selected spaces of the university, the broader audience were encouraged to look at space through the eyes of the performers. The tour draws a queer portrait of the university, intimately illustrated by its staff and students, their knowledge and lived experience. This project developed by Queer students in collaboration with artist Sarah Rodigari involved the delivery of public facing performances to share queer perspectives with a broader audience. Through a series of walking conversations with academics and students, this project engages with subjectivity, exchange and non-linear "minor" forms of attention and expression (such as walking and talking) to playfully and poetically consider the socio-politics of a queer space/placemaking.

The UTS ART Live collaboration with Athena Swan and artist Deborah Kelly was designed to develop visual collateral for use in Athena Swan marketing and communications through artist led workshops with select stakeholders. Athena Swan is a gender equity program recognising and celebrating good practice to boost gender equity in STEM areas. Deborah Kelly is an established Sydney-based artist whose work has been exhibited extensively nationally and internationally. Her works offer ways to re-read colonial, patriarchal histories by reworking printed pop-cultural images through analogue collage. Her collaborative workshops provoke thoughtful, creative responses to issues from novice and experienced participants. Staff and students were invited to attend two two-hour workshops. They could choose to attend the workshops: a) Tuesday 8 & 15 October 2-4pm, b) Wednesday 9 & 16 October 12-2pm or c) Thursday 10 & 17 October 5-7pm. A maximum of 12 participants per workshop were allowed. In the workshops, participants were led through the process of collage making, utilising the artist's collection of vintage science textbooks, encyclopaedias and other material imagery. While cutting and collaging, the artist read a text to participants which was selected for its alignment with Athena Swan principles and values and to invite new ways of thinking about women in STEM. Select collages were digitally manipulated by the artist post the workshops.

The research was informed by a brief literature review. Primary data were collected in the form of surveys and face-to-face interviews. The research team also attended the live art performances and participated in the collage workshops.

2.1 Surveys

Two similar questionnaires were developed to survey a) the audience of the queer walking tours and b) the participants of the Athena Swan workshop to get a better understanding of their experience and whether this experience has affected the participants' knowledge, attitudes and feelings in regards to the subject presented. The questionnaires covered the following aspects:

- Captivation: the degree to which an individual was engrossed in the tour;
- Intellectual stimulation: different aspects of mental engagement or intellectual stimulation;
- Emotional resonance: the emotional impact of the performances;
- Inspirational value: the inspirational impact of the tour, which goes beyond engagement and leaves one with a sense of personal renewal;
- Social bonding: the extent to which the tour connected the audience with other participants, allowed them to explore their own social identity or learn about social groups outside of their everyday experience, and left the audience with new insight on human relations; and
- Perceived longevity and strength of impact on UTS QoL.

The queer tour audience was surveyed at the end of each tour. Two tours were conducted, which started at 1pm and at 6pm on October 1, 2019. At the end of each tour, two of the researchers distributed paper copies of the questionnaire among the audience to complete immediately. The questionnaire took about five minutes to complete. Thirty-three responses were collected and analysed in SPSS.

The Athena Swan workshop participants were planned to be surveyed at the end of their final workshop in the same way as the queer tour audience was surveyed. However, at the final workshops, the artist decided that there wasn't any time to do the surveys at the workshop. Instead, the participants were given paper copies of the questionnaire and asked to mail them to the research team. As this resulted in only one response, the questionnaire was set up online and the link was shared with workshop participants. Unfortunately, this did not result in further responses, so only survey results to the Queer tour are reported in the Results section.

2.2 Face-to-Face Interviews

The purpose of the interviews was to gain insights into the experiences of those participating in the artist-led workshops. Interview questions were informed by the literature review. The guide to the in-depth interviews covered the following aspects:

- Participant experience of the workshops
- Impacts of workshop participation and use of shared language:
 - on sense of belonging and connectedness to UTS communities and perception of UTS

- on personal behaviour, attitudes, opinions, beliefs, feelings (confidence, support, empowerment, resilience)
- On wider society by talking about the experience with others.

Artists and the curator were also interviewed to learn more about the workshop process, intended and actual outcomes, as well as the contribution of arts to making a social impact.

The interviews, which lasted between 30min – 1 hour each, were conducted in September and October 2019. Next to the two artists and the curator of the events, three LGBTQIA+ workshop participants and three Athena Swan workshop participants were interviewed. Initially, four of the five workshop attendees had agreed to be interviewed but one interview was repeatedly postponed and ultimately cancelled. Similarly, we planned to interview three student and three staff Athena Swan workshop participants but some of the scheduled interviews did not go ahead. The interviews were transcribed and analysed with reference to identified themes.

3 Results

The intangible elements of art can affect people deeply. We have explored some of these intangibles in relation to UTS ART Live. From the survey of participants in the ‘Queer Tours - live art performances’ and interviews with participants in the LGBTQIA+ and Athena Swan workshops we found outcomes in the areas of intellectual stimulation, emotional resonance, inspiration value, and social bonding. We differentiate between the impacts experienced by the workshop participants and those by the wider audience attending the Queer tours.

3.1 Intellectual Stimulation

The Queer tours had a profound effect on the tour audience: 25 of the 33 respondents were absorbed during the queer tour to such an extent that they lost track of time and forgot about everything else (agreement level >3).

25 respondents agreed that they were intellectually stimulated and 21 respondents were provoked or challenged by an idea or message arising from the Queer Tour.

The tour caused 21 respondents to reflect on their own opinions or beliefs.

23 respondents felt that they understood the program and “got” what the organizers of the tour were trying to convey.

26 respondents were going to discuss the meaning or merits of the tour with others.

23 respondents experienced an “a ha”, “light bulb”, or “gift of surprise” moment. These moments included:

- An altered experience of UTS spaces, in particular the audience mentioned;
 - Seeing colours of the lab from a Queer pride perspective.
 - Being invited to turn around and look into the lab space through the lens of being queer made some appreciate another layer of the rainbow colours in the space.
 - How spaces that are previously overlooked can be used in creative ways i.e. in between buildings. “Oh wow, maybe space is occupied differently for different people”.
 - Using spaces in ways different to the original intention.
 - The relationship with space juxtaposed with the relationships between people.
 - Places that are sort of comfortable and secluded tend to be valued...by queer people. Places where you're not necessarily too exposed and you can put your back up against a pillow or a wall or something like that.
- Some mentioned that they were taken out of their comfort zone:
 - Being asked to make eye contact as well as confronting the subjects being presented.
 - Queer discomfort: do we aim to escape it, or lean into it

- Being forced into the awkwardness of eye contact was awakening to the awkwardness of one's body
- The realization that it must be exhausting not being able to just "live".
- How important love is.
- That this is as much about youth and experience as it is about queer experience and what an important period to capture.
- The courage of people in the LGBTQIA+ community.
- The proximity of the final speaker to a sign that said "Catholics + Sex" provided further relevant context for me re: this campus.

Some went away with unanswered questions such as: How did the group come together initially? Why was the term "queer" as opposed to LGBTQIA+ used in the tour? Some audience members would have liked to have been included in some way as active participants. Unanswered questions can be uncomfortable things to hang onto. In experiences such as this they are a positive outcome as they force us to seek answers.

The workshop participants also valued the opportunity to engage in the arts as a form of stimulation:

"it's very hard to find time in a busy life to make art. So this is a little space carved out of teaming life in which you can find some quietness and a way to go straight to the work (art work)." (Athena Swan workshop participant)

3.2 Emotional Resonance

There was a strong emotional resonance for participants on the Queer Tour, in particular:

- 23 out of the 33 respondents said they had a strong emotional response to the tour (agreement level >3);
- 29 respondents felt that the tour enabled them to be connected with the feelings associated with experiences of marginalization; and
- 24 respondents found the tour to be greatly uplifting for them emotionally.

Not only for the tour audience but also for the performers themselves, this tour was emotional:

"I feel like my contributions on the Queer Walking Tour are valued which makes me feel good because one of my social anxiety." (Queer tour performer)

3.3 Inspirational Value

Inspirationally the Queer Tour left 20 out of the 33 respondents feeling inspired and the same number of respondents agreed feeling empowered. But also, the workshop participants themselves felt empowered as a result of the workshops:

"It's definitely been therapeutic, I love being able to talk in this space so openly for an hour, yeah it's been really good and I've definitely looked forward to it each week. It's

always good to be able to share your experience and express that, it's always therapeutic.” (Queer tour performer)

“When you're a part of a marginalised group it's seen as more political. Even though my opinion is that it's always political, if you're against the grain you're more viewed as being actively political. And so, when you do something like the Queer Walking Tour where you're reinterpreting the space and things like that - it's like resistance.” (Queer workshop participant)

“Because it's been such a healthy and a good space to have a really open dialogue and working through issues, I don't really think that it's been building I wouldn't call it resilience. I would say it's more about empowerment.” (Queer workshop participant)

“By giving them (workshop participants) a little bit of experience of hanging out together they will have some solidarity to build upon in the future with which they can organise to do that urgent overthrowing.” (Athena Swan workshop participant)

3.4 Social Bonding

In terms of social bonding there were mixed outcomes for the Queer Tour participants.

- Only 14 out of the 33 respondents felt a great sense of belonging or connectedness with the rest of the participants.
- 20 respondents stated that the tour made them reflect on their own social identity.
- 14 respondents felt they were exposed to one or more social groups outside of their own life experience.
- 17 respondents stated they gained new insights on human relations and social issues and gained a perspective that they did not have before.

While the results for social bonding were mixed among the Queer Tour audience, the workshop participants felt the arts provided a unique opportunity for social bonding:

I think - I guess the more that there are events like this, which bring together different people from different parts of the university, staff and students, then it brings you closer to being able to create that sense of community. I think it's a step towards that community and it starts to feel like we're creating a community. But you would need more than that workshop to actually create that (community).” (Queer workshop participant)

A number of participants regarded UTS positively for delivering such activities and bringing staff and students together.

“Normally they are thinking about free for students. For staff to get involved was great because, yes, some things are only focused on students where this (UTS Art Live) was focused for everybody.” (Athena Swan workshop participant)

“And I think that's pretty cutting edge. I don't really know much about UTS's LGBTQI initiatives outside of the queer space itself so it's good that we're doing this queer art project. It seems like most of the queer oriented projects are currently from the students themselves so it's good that the faculty is interested as well.” (Queer workshop participant)

“it's - one of the first times that I've been involved in any kind of activity in the university that has felt that it's brought together a bunch of people that may have similar values and we're working on something that may then trigger conversation and then connection. So, there were a couple of people that I met there or that I reconnected with there that I will meet afterwards, that I may not have been in contact with otherwise.”
(Athena Swan workshop participant)

3.5 UTS-related Impacts

Overall, as a result of UTS hosting the ‘Queer Tours - live art performances’ participants agreed that: the Queer tour would have a lasting impression on them (25 respondents); such activities would enhance the quality of life for LGBTQIA+ students (29 respondents); UTS provides welcoming and safe environments (26 respondents); UTS encourages inclusiveness (31 respondents); and Arts Live makes UTS a better place to study (29 respondents).

The social standing of UTS was not only perceived positively by the Queer Tour participants but also by the workshop participants, who perceived UTS as an advocate, critical voice and thought leader on issues that concern and impact communities:

“It is good to know that they do something (UTS ART Live) and that they value our opinions”. “It's good to know that there's that support there and that people are interested in it. Even hearing how many people have signed up to come and watch the outcome at the end, it's really good to know that there's people that want to engage in this space and there is a desire to learn.” (Queer workshop participant)

“Actually, the idea of having a space where you can make inter-generational connections, where you can understand and see that gender is not one thing or another, is quite radical that it happens online because it is not able to necessarily happen within a built environment.” (Queer workshop participant)

“It gives that thought leadership vibe. It's definitely good that the uni is trying to lead these conversations, because I know there are so many unis who are so far behind in these areas.” (Queer workshop participant)

“It is good to know that they (UTS) do something and that they (UTS) value our opinions and things like that.” (Athena Swan workshop participant)

“I think that UTS have, really nice little pockets of initiatives that are all over the place which I feel I'm only just starting to scratch the surface of. I love that UTS supported this. I think this is a wonderful thing to support and to exist. I think art has massive potential to connect and to empower.” (Athena Swan workshop participant)

Workshop participants also recognised the link between these arts events and the university's overall strategies that reflect a long-term independent commitment to social impact:

“They did start to make those connections between what we were doing in the gallery and what we were doing as a dispersed collection all around the university, but then being able to kind of articulate that into these programs that were very specifically linking us back to, you know, the main ideas around the strategic plan for the university around the main content for the faculties and really kind of having that dialogue then

between the art and what they were actually trying to achieve with graduate attributes.”
(Athena Swan workshop participant)

“Maybe we could leverage it into getting the uni to help with our queer homelessness project or something like that.” (Queer workshop participant).

4 Conclusion

UTS ART aims to integrate creative practice into daily life on campus by complementing annual exhibition and collection programs with curated public events to catalyse a more inclusive UTS community. However, the social impact of the arts in university settings is an under-researched area. In order to understand the social impact of their events for students and staff, UTS ART engaged Associate Professors Deborah Edwards and Carmel Foley, and Dr Anja Hergesell from the UTS Business School. These researchers have a track record in measuring social impact outcomes. The researchers employed a mixed methods approach to gather data.

The liminal spaces of the 2019 Queer Tours and Athena Swan Collage Workshops provided opportunities for reflection and exchange where students and staff participants encountered a diversity of art and ideas.

Student performances curated as part of the Queer Tours created a type of third space which allowed the students to engage in soft activism. The tours were provocative and confronting and the space allowed the students to express ideas and opinions about social inclusion and to persuade the audience to consider these. Soft activism is particularly effective in that it allowed the students to start conversations rather than underscore difference. In this way soft activism seeks solutions, not conflict (van der Velden, 2019).

Athena Swan Collage Workshop participants were engaged in craftism which is another form of soft activism (van der Velden, 2019). The workshops enabled participants to connect with UTS Athena Swan initiative at a deep and personally meaningful level and this is in part due to the time-investment that is inherent to craft (van der Velden, 2019). Staff participants valued this opportunity very highly.

The social impact of the arts projects examined can be noted in regards to:

- The workshop participants
- The Queer Tour audience
- UTS image.

Workshop participants and Queer Tour participants were intellectually stimulated, emotionally touched and inspired. Next to these impacts internal to the individual, they recognised the events as an opportunity for social bonding and for addressing and reassessing the position of marginalised groups in society and at UTS in particular. As such, interviewees believed these arts-based events help:

- Increase student agency to enact personal and social responsibility,
- Position UTS as an advocate, critical voice and thought leader on issues that concern and impact communities,
- Support UTS business operations and strategies that reflect a long-term independent commitment to social impact,
- Reflect that the leadership and the culture at UTS is inclusive and supports the public purpose role of the university, and

- Demonstrate that UTS has the social capital and is trusted to bring about social change.

4.1 Future research

The research findings indicate that the curated workshops were of significant value to the UTS community and that they support the social justice, social impact and inclusion strategies of the university. It is important for UTS ART, the university, and their stakeholders to be aware of the impact of these initiatives. We recommend that UTS ART considers further research to establish the impact of their curated inclusion and social justice themed workshops as well as other initiatives.

Participation in research studies to evaluate impact requires the support of artists, curators, performers and other participants. We recommend that for future projects, the full community of participants is enrolled in the research vision during the planning phases of the project to ensure full and willing participation in all aspects of the research.

5 References

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6 Appendices

Appendix 1: Queer Tour Audience Questionnaire

A. Captivation

Captivation refers to the degree to which an individual was engrossed in the tour. There are two questions. The first question is designed to be straightforward and easy to answer. The second question holds Captivation to a more stringent test.

1. To what degree were you absorbed in the tour?

Not At All Completely
 1----- 2----- 3 ----- 4 -----5

2. To what extent did you inhabit the world of the LGBTIQ + community, lose track of time and forget about everything else?

Not At All Completely
 1----- 2----- 3 ----- 4 -----5

B. Intellectual Stimulation

This impact area encompasses seven questions designed to enumerate different aspects of mental engagement or intellectual stimulation. The questions pertain both to your private mental experience as well as your intellectual engagement with others.

1. How much did the tour engage you on an intellectual level?

Not At All A Great Deal
 1----- 2----- 3 ----- 4 -----5

2. How much were you provoked or challenged by an idea or message?

Not At All A Great Deal
 1----- 2----- 3 ----- 4 -----5

3. To what extent did the tour cause you to reflect on your own opinions or beliefs?

Not At All A Great Deal
 1----- 2----- 3 ----- 4 -----5

4. To what extent do you feel that you understood the program and “got” what the organizers of the tour were trying to convey?

Not At All Fully
1-----2-----3-----4-----5

5. Do you have any unanswered questions that you would like to ask the performers or creators of the tour?

Yes, No

Question(s): _____

6. Do you plan to discuss the meaning or merits of the tour with others?

Yes Maybe No

7. During this tour, did you experience an “a ha” / “light bulb” / “gift of surprise” moment?

Yes, No

A ha moment(s): _____

C. Emotional Resonance

The next set of three questions explores the emotional impact of the performances. The questions are designed to measure the intensity of emotional response (regardless of the specific emotions experienced), and empathy with the LGBTQIA+ community.

1. How would you characterize your emotional response to the tour?

Weak Strong
1-----2-----3-----4-----5

2. To what extent has the tour connected you with the feelings associated with experiences of marginalisation?

Not At All A Great Deal
 1----- 2----- 3 ----- 4 -----5

3. To what extent was the tour uplifting for you in an emotional sense?

Not At All A Great Deal
 1----- 2----- 3 ----- 4 -----5

D. Inspirational Value

This section of two questions explores the inspirational impact of the tour. The questions are designed to address the part of experience that goes beyond engagement and leaves you with a sense of personal renewal.

1. How much did the tour leave you feeling inspired?

Not At All A Great Deal
 1----- 2----- 3 ----- 4 -----5

2. To what extent did the tour leave you feeling empowered?

Not At All A Great Deal
 1----- 2----- 3 ----- 4 -----5

E. Social Bonding

The Social Bonding module includes four questions addressing the extent to which the tour connected you with the other participants, allowed you to explore your own social identity or learn about social groups outside of your everyday experience, and left you with new insight on human relations. In designing the questions for this section, the objective is to focus on social outcomes that are intrinsic to the tour, not ancillary to it. The questions pertain equally to those who attend alone as to those who attend in larger groups.

1. To what extent did you feel a sense of belonging or connectedness with the rest of the participants?

Not At All A Great Deal
 1----- 2----- 3 ----- 4 -----5

2. To what extent did the tour serve to reflect on your own social identity?

Not At All A Great Deal
 1----- 2----- 3 ----- 4 -----5

3. To what extent did the tour expose you to one or more social groups outside of your own life experience?

Not At All A Great Deal
 1----- 2----- 3 ----- 4 -----5

4. To what extent did the tour leave you with new insight on human relations or social issues, or a perspective that you didn't have before?

Not At All A Great Deal
 1----- 2----- 3 ----- 4 -----5

F. Overall

1. If you were to look back on this tour a year from now, how much of an impression will be left?

No Impression Lasting Impression
 1----- 2----- 3 ----- 4 -----5

2. Do you (dis)agree that the tour will make a contribution to longer term legacies for UTS and its students?

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree	Don't know
Enhances the quality of life for LGBTIQ+ students	(1)	(2)	(3)	(4)	(5)	(6)
Provides welcoming and safe environments	(1)	(2)	(3)	(4)	(5)	(6)
Encourages inclusiveness	(1)	(2)	(3)	(4)	(5)	(6)
Makes UTS a better place to study	(1)	(2)	(3)	(4)	(5)	(6)

Appendix 2: Interview Guides

Participant Questions

Thank you for agreeing to talk to us.

1. Can you tell us about your participation in the xxx Workshops?
2. Tell me about the impacts of the workshops on your sense of belonging and connectedness?

UTS community

the LGBTQIA+ / Athena Swan community at UTS

3. Tell me about the shared language at the workshop – was this new to you? Empowering? Understanding? New insights?

4. Tell me how the workshops may have influenced you personally:

Behaviour?

Attitudes?

Feelings?

Confidence?

Support?

Resilience?

Therapeutic for you?

Empowered

Self-confidence?

Engage you on an intellectual level?

Provoked or challenged you?

5. Have you shared your experience at the workshops?

Who with?

Why?

What?

Outcomes?

6. Tell me about how the workshops may have influenced your perception/s of UTS?

UTS as thought leader? More inclusive? Means to disseminate ideas?

7. In what ways has the workshop made you reflect on your own opinions or beliefs?

Artist Questions

Topics to be covered:

1. Process?
2. Intended outcomes?
3. Outcomes so far?

Inclusivity

Social inclusion

Empowerment

Other....

Shared language

Shared understanding

Still to be realised

4. Contribution of arts to social impact