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**The impact of the arts:
some research evidence**

1	Introduction.....	3
2	Social inclusion	5
2.1	The arts and employment.....	5
2.2	The arts and education.....	8
2.3	The arts and health.....	13
2.4	The arts and criminal justice	16
3	Regeneration.....	19
3.1	The different types of regeneration.....	19
3.2	The role of the arts and other cultural activity	20
3.3	Culture-led regeneration	21
3.4	Cultural regeneration	24
3.5	Culture and regeneration	25
3.6	Social capital and sustainable development.....	26
4	Leverage.....	28
5	Public support for the arts.....	29
6	References	30

1 Introduction

In a review published by the then Arts Council of England in 2002, Reeves (2002) argued that, since the 1980s, there has been a growing interest in measuring first the economic and then the social impacts of the arts. More recently, (Hewitt, in press) there has been a call to explore and research the transformational effect which the arts have on individuals. This document draws together some of the evidence which currently exists.

Many claims are made about the impact of the arts and, on a wider level, of culture. Some of these are well supported by evidence, others are less well-supported. This does not mean that these impacts do not occur, but that some have been more rigorously researched or evidenced than others. There are still many gaps, particularly in the area of social impacts. Arts Council England is committed to strengthening the existing evidence base on the impact of the arts, by analysing our administrative data, by commissioning original research and by drawing on work carried out by other policy and academic researchers.

In addition to existing work and in recognition of the important and timely nature of work on impact measurement, Arts Council England and the Arts and Humanities Research Board (AHRB) have collaborated to establish and fund up to three new Fellowships in the area of impact evaluation.

Both organisations receive and distribute public money, and as such are accountable to the Government, Parliament and the wider public for the effective use of those resources. Both organisations also face the challenge of demonstrating the value, relevance and benefits accruing to society, economy and culture from funded work, including the impact on individuals and communities. We hope that the Fellowships will provide a good opportunity for experienced researchers to explore in depth key issues in impact measurement. We have identified the need for:

- better methodologies, systems and data for the evaluation of socio-economic impacts arising from the activities we fund and the sectors in which we operate
- development of expertise and capacity to undertake impact evaluations in the respective sectors served by the two organisations
- the concept of impact evaluation to be embedded within the core work of our respective sectors

The Fellows will be appointed through open competition in 2004, and will continue their work for up to three years.

The structure of the document

There is an ongoing debate about the meaning of the term 'impact' and about appropriate ways of measuring it. This document does not rehearse those debates, which are fully explored in Reeves (2002), but presents research findings on some key areas of economic and social impact. We have chosen to present the evidence under a number of generic headings. These are: evidence in the areas of social inclusion; regeneration; leverage and public support for the arts. Inevitably, there is some overlap between these areas; many of the impacts discussed under the headings of education and employment, for example, are relevant to regeneration. As well as summarising some existing research findings, the document also outlines current and recent research programmes which we have initiated to contribute to the growing evidence base.

A document such as this quickly becomes out-of-date and we plan to update it at regular intervals as new relevant research findings become available.

2 Social inclusion

The Policy Action Team (PAT) 10 report of July 1999 argued that participation in the arts and sport can help address neighbourhood renewal by improving communities' 'performance' on the four key indicators of health, crime, employment and education (DCMS, 1999). The report noted, however, that although there was much 'anecdotal' evidence that the arts and sport are successful in promoting community development, relatively little hard evidence existed about the cost and benefit of arts and sport in community development and about what sorts of projects provide value for money. In the five years since that report was published, a growing body of both quantitative and qualitative evidence of the value of the arts and culture in addressing social inclusion has emerged.

The following sections present evidence for the four areas of employment, education, health and crime.

2.1 The arts and employment

This section presents evidence on employment under a number of headings: the size of the cultural labour force, employment created through Arts Council England funding, and the contribution of the arts to employability through skills development. There is some double counting between the first and second of these headings.

Arts Council England research on employment and the arts economy

In the 1990s, Arts Council England published several milestone reports on employment in the cultural sector (O'Brien and Feist, 1995, 1997; Honey et al, 1997). More recently, we commissioned a programme of work on artists' employment, with a particular focus on artists' engagement with the tax and benefits systems. Three reports on this work have been published: *Artists, taxes and benefits: an international review* (McAndrew, 2002), *A balancing act: artists' labour markets and the tax and benefit systems* (Galloway et al, 2002) and *Artists in figures: a statistical portrait of cultural occupations* (Davies and Lindley, 2003).

In 1994, Knott (1994) published a study of the socio-economic position of craft workers. Arts Council England is currently collaborating with the Crafts Council on an update of this study. The survey is collecting information on makers, where they are working and how they produce and market their work, their access to training and use of new technology. The project is due to finish in 2004 and the report will be jointly published by the Crafts Council and Arts Council England.

The size of the cultural labour force

- Research by the University of Warwick for Arts Council England (Davies and Lindley, 2003) established that the number of people holding a cultural occupation as either a main or second job, or who were currently unemployed but had formerly had a cultural occupation, had increased

- Of the 655,000 people working in cultural occupations in England, approximately 359,100 were artists¹
- A recent study by the Policy Studies Institute established that main-job employment in the cultural sector had risen by nearly three times the rate of total employment between 1995 and 1999 (Selwood, 2001)
- Labour market forecasts indicate that culture, media and sport occupations are likely to be among the fastest growing in the next ten years. They are predicted to grow by 2.0-2.9% a year (Institute for Employment Research, 2001)

Employment associated with Arts Council England funding

All but a small proportion of Arts Council England's funding is distributed to arts organisations and individual artists, thus directly and indirectly creating or supporting employment. We collect information on artists' employment through our annual survey of regularly-funded organisations (RFOs) and through evaluations of open application programmes, including those funded by the lottery. The examples given below do not provide a comprehensive picture of employment and therefore do not, in total, account for all employment associated with our funding. There may also be some double counting between the different headings.

- According to Arts Council England's *Survey of Regularly Funded Organisations* (RFOs), in 2001-02, RFOs employed 11,017 permanent staff (Joy et al, 2004)
- The RFOs also employed 16,618 contractual staff in 2001-02 (Joy et al, 2004)
- During an eight-week period in Summer 2002, over 1,100 artists were involved in delivering the Arts Council England contribution to the Splash Extra programme (Arts Council England, 2003)
- An evaluation of the Regional Arts Lottery Programme (RALP) showed that, between July 1999 and September 2002, RALP projects generated an average of 196.5 artist days. Multiplying the figure of 196.5 by the 2,203 awards funded by RALP during this period suggests that the programme could have generated over 430,000 artist days of work in just over three years (Jackson and Devlin, 2003)
- During the Year of the Artist (YOTA), between May 2000 and May 2001, 2,397 artists worked on 980 projects (*Breaking the barriers*, 2001)
- 608 final report forms completed by artists (out of a possible 980) showed that YOTA generated 34,000 artist days (Hutton and Fenn, 2002)

¹ 'Artists' are defined as: authors, writers, journalists; artists, commercial artists, graphic designers; actors, entertainers, stage managers, producers and directors; musicians; goldsmiths, silversmiths and precious stone workers; and glass product and ceramic makers.

Improving employability

A report by the National Advisory Council on Creative and Cultural Education (NACCCE) argued that there is a growing demand in businesses worldwide for forms of education and training which develop 'human resources', particularly communication, innovation and creativity. This is true not just for the creative industries and occupations, but for all types of business and all types of work (DfEE, 1999).

- The report argued that future employment and the attraction of global investment will therefore depend on a labour force having the creativity demanded by employers
- The most sought after skills by employers are communication skills and team working (Frogner, 2002)
- Problem solving, team working, communication skills and IT skills are key areas of skills shortages (Institute for Employment Research, 2001)

Evidence from educational research suggests that the arts can help develop communication and social skills, creativity and thinking skills (Harland and Kinder, 1995; Harland et al, 2000). Other, more anecdotal, evidence claims that participating in arts projects can develop skills: 90% of award recipients interviewed for the Regional Arts Lottery Programme (RALP) evaluation believed the project developed the skills of participants (Jackson and Devlin, 2003). However, it should be noted that these were the views of award recipients and not of the participants themselves.

The wider economic impact of the arts

In addition to creating direct and indirect employment, the arts have wider economic impact, generating imports, exports and consumer spend.

There is a vigorous debate about the methodology which should be used in assessing economic impact (see Reeves, 2002), which will not be rehearsed here. A seminal study was Myerscough's (1988) *The economic importance of the arts in Britain*, which established the arts sector as a significant, growing and value-added sector in its own right, with a turnover of £10 billion. A later study in 1995 estimated consumer expenditure in the cultural sector to be £5 billion (Casey et al, 1996).

By the late 1990s, the 'creative industries' were recognised by the European Commission, the World Bank and national and local government as a major force in the global economy. The Office of the Deputy Prime Minister (ODPM) defines networks of enterprise as dynamic and diversified local economies with ladders of opportunity (ODPM, 2002). The most successful economies are those with high rates of business formation, where small and medium enterprises (SMEs) play a leading role in the economy and widen the range of jobs available.

The creative industries sector is characterised by a very large number of small and micro-enterprises and a small number of large enterprises, and thus offers scope for job creation. The Banking on Culture project demonstrated that 'Third System' financial instruments, such as social and

ethical banks, local venture capital companies, credit unions and enterprise networks have a significant contribution to make to employment growth and enterprise development. An analysis of cultural enterprises funded in this way showed that jobs can be created in small (at an average cost of Euro 25,000) and micro-enterprises (Euro 2,900) at significantly less cost than in large-scale enterprises (Euro 160,000) (Hackett et al, 2000).

DCMS has published two *Creative industries mapping documents* to provide a national overview of the economic contribution of the creative sector. The later report estimated that the creative industries in the UK, which include but are not confined to the arts sector:

- employ 1.3 million people
- generate revenue of around £112.5 billion
- are responsible for an estimated £10.3 billion worth of exports
- account for over 5% of GDP (DCMS, 2001)
- have grown by 34% in a decade (DfEE, 1999)

In addition to the national *Mapping documents*, a number of regional studies have been carried out to establish the size and contribution of the creative and cultural sector to regional economies. For example, a study by Travers (1996) estimated that 5-7% of London's economy was generated by the arts and cultural industries.

There have also been economic impact studies of specific sectors and individual arts or cultural organizations. In a study of the economic impact of West End Theatre, Travers (1998), used box office data, and data on theatre and audience spend, as the starting point for calculating the economic impact of the theatre cluster at £1,075 million. A more recent study of the UK theatre sector has estimated that it has an economic impact of £2.6 billion (Shellard, in press). Economic impact studies have been carried out for individual initiatives and organisations, for example, Tate Modern in London and the Lace Quarter in Nottingham (see Section 3).

2.2 The arts and education

Arts Council England research on arts education

Of the four areas under consideration in this section – employment, education, health and crime – arts education has the longest and most established research base. Arts Council England has a long history of funding and supporting research in this area, often in partnership with other organisations. Studies include:

- Harland and Kinder (1995), *The arts in their view* which canvassed detailed views about the arts from young people
- Harland et al (2000), *Arts education in secondary schools: effects and effectiveness*
- Clark et al (2002), *The arts and the early years*

There has been a range of Arts Council-funded quantitative and qualitative work looking at the education programmes of arts organisations, including a large-scale survey of arts organisations' education work (Hogarth et al, 1997) and interview-based studies of the education work of theatre and dance companies (Downing, 2002; Castle, 2002).

Much arts education research has aimed to identify and promote good practice. The focus in this document is on work which has explored the impact of arts education on learners, teachers, schools and more widely.

Our current research programme includes a four-year research study of the Arts Education Interface (AEI), which aims to assess the impact of three different models of arts intervention, across a range of art forms, on pupils and teachers in schools within two Education Action Zones, Bristol and Corby. The effect on parents and the local communities has also been studied. The research is being undertaken by the National Foundation for Education Research (NFER), and the final report will be published in the second half of 2004.

Creative Partnerships is an Arts Council England initiative to provide opportunities for creative learning through partnerships between schools and professional artists, arts and cultural organisations. Sixteen pilot projects were funded in 2002-04. An additional nine Partnerships are currently being established, and will be joined by 11 more in 2005-06. A research and evaluation programme is gathering data through a number of channels. These include school profiles, a Creative Partnerships monitoring database, attendance data on the young people taking part in the programme, questionnaire surveys, case studies and research projects focussing on specific research questions. The NFER is carrying out a national evaluation of the 16 pilots, which will measure whether the programme has achieved a range of outcomes, including the impact of arts interventions on students, teachers and schools. The final report on findings will be available in 2005.

Outcomes for learners

Taking part in the arts is associated with a number of outcomes for learning and learners.

The arts in their view (Harland and Kinder, 1995) found that 25% of young people in social classes IV and V reported that taking part in an arts activity increased self-esteem and confidence. Also noted were improved communication and increased social skills, greater insight and awareness and stronger interest in the arts. The percentages were higher for social classes I and II (Harland and Kinder, 1995).

The NFER study on arts education in secondary schools (Harland et al, 2000), was based on questionnaires completed by 2,269 Year 11 pupils and established that pupils studying art, music, drama and dance perceived the main effects of their educational arts experiences to be:

- heightened enjoyment, excitement, fulfilment and therapeutic release of tensions
- an increase in skills and knowledge associated with particular artforms
- enhanced knowledge of social and cultural issues
- advances in personal and social development
- development of creativity and thinking skills
- enrichment of communication and expressive skills

Pupils reported gaining different benefits in these areas according to which arts subject they had studied. The researchers concluded that to achieve the full effect of the arts, students need exposure to each of the individual art forms. Art itself was also an outcome.

This study also analysed data on academic achievement for over 27,000 pupils. After controlling for social class and prior achievement, it found no relationship between studying the arts in secondary school and GCSE performance. This contrasts with US research (see below) which has found a positive correlation between arts involvement and academic achievement. In her review of the NFER study, Winner (2002) suggested that 'perhaps in the United States, academically strong children are encouraged to study the arts, while in the United Kingdom, academically strong students are not encouraged to study the arts'. Harland et al (2000) suggested a number of other possible contributing factors, such as the quality of arts teaching or differences in cultural patterns of participation.

An Ofsted report from 2000, *Improving City Schools* (HMI, 2000), noted that in the 1,000 lowest-attaining secondary schools in England (those with the least pupils gaining five or more A*-C grades at GCSE in 2000), 30% achieved above the national average A*-C results in at least one of the arts subjects. Among the 500 lowest-attaining secondary schools, 37% achieved above national average A*-C results for at least one of the arts subjects. This increased to 43% in 2002. The report identified that 'most of the more effective secondary schools with low-attaining pupils have strength in the arts subjects'.

Other research findings on the impact of arts education include:

- Winner and Hetland (2000), in a meta-analysis of studies carried out between 1950 and 1999, found evidence for three statistically viable causal relationships between arts learning and learning in other areas of the curriculum (mainly emphasising the role of music):
 - listening to music and spatial-temporal reasoning (as displayed through tasks involving mental rotation in the absence of a physical model)
 - learning to play music and spatial reasoning
 - classroom drama and verbal skills
- MacBeath et al (2001) report the results of a longitudinal evaluation, based on a sample of over 8,000 children, of the impact of the Study Support programme of out-of-school learning for secondary school

students, which has been operating in England since 1998. This programme proved to be very powerful in educational terms - an added value of an average one A-C grade pass at GCSE. While subject-focussed activities had the biggest impact on attainment, non-examined leisure activities including sport, music and drama were found to have an effect on academic attainment as well as on attitudes and attendance. Over and above the direct effects, all types of Study Support had indirect effects influencing motivation and self-esteem

A number of studies, many in the US, have shown that students with high levels of arts participation out-perform 'arts-poor' students on a variety of academic and social measures, and a strong correlation between arts involvement and academic achievement has been shown. It is important to note that these studies found a *correlational* relationship between the two, but did not prove a *causal* link.

- Catterall et al (1999), based on an analysis of data on 25,000 students, found that a positive association between arts involvement and academic achievement held for students from low-income families. 'High arts' students 'earned better grades and scores, were less likely to drop out of school, watched fewer hours of television, were less likely to report boredom in school, had a more positive self-concept and were more involved in community service'
- Shirley Brice-Heath (1998) reinforced the view that young people from low socio-economic backgrounds who participate regularly in the arts tend to be high-achievers. Her study of students from 'at-risk' homes and schools attending out-of-school arts activities explored the relationship between arts participation and achievement and found it to be positive
- In their US study, Burton et al (2000) asked whether children in arts-rich schools show more creativity and higher academic self-concept than those in arts-poor schools. 'High arts' children performed better on a figural creativity test and were rated higher (by their teachers) on expression, risk-taking, creativity, imagination and co-operative learning. They also had better academic self-concept
- The same study showed that teachers and principals in schools with strong arts programmes believed that the arts led the teachers in those schools 'to be more innovative, to have increased awareness of different aspects of students' abilities and to find school a more enjoyable place to work'
- The Washington-based Arts Education Partnership produced a compendium of arts education research (Deasy, 2002) which assessed findings on the academic and social effects of learning in the arts from 62 studies. The reviewers all found support for the role of arts learning in assisting in the development of critical academic skills, including basic and advanced literacy and numeracy. One example of many is the use of drama in the pre-school and early years as a technique for teaching and motivating children to develop higher-order language and literacy skills. Deasy writes in his introduction that: 'the interrelationship between learning in certain forms of musical instruction and the development of cognitive skills such as spatial reasoning appears incontrovertible'

Outcomes for schools and wider outcomes

Harland et al (2000) established that some of the wider benefits of arts education were institutional effects on the culture of the school, and effects on the local community (including parents and governors).

- The Chicago Arts Partnership in Education has demonstrated that, when the arts become central to learning, they can change school culture and improve conditions for learning faster than other schools (Catterall and Waldorf, 1999)
- The arts can also reconnect disengaged children with learning (Fiske, 1999)

Lamont (2001) presents results from three separate studies, which explored the link between participation in musical activities and young people's identification with school. The studies included:

- 1,800 children aged 5-16 taking part in listening studies to explore cognitive understanding of music
- 139 children aged 10-14 from two schools completed a questionnaire asking them about the transition from primary to secondary school and their experience of musical activities
- studies with 284 children aged 11-14 in two schools with very different music provision to explore the influence of school environment on children's developing musical identities

All three of the studies found that taking part in musical activities can encourage children from socio-economically deprived areas to feel a stronger sense of connection to school in general, which may in turn lead to higher levels of achievement and to less incidence of delinquency and drop-out (Lamont, 2001).

A recent Ofsted report, *Improving city schools: how the arts can help* (HMI, 2003), reports on the arts provision in 13 secondary and six primary schools which are among the lowest attaining schools in England but which 'are achieving above national expectations for one or more of the arts subjects'. Forty-five lessons were observed and discussions held with staff and pupils about their views on the arts in their schools and in life in general. Data from Ofsted school inspections were also analysed. The report recognises the small scale and limited focus of the study and that the findings are not necessarily representative of the national picture. Some of the main findings were:

- Behaviour in arts lessons can be better than in many other lessons in secondary schools
- The arts can provide more opportunities for pupils to receive positive feedback about their contributions from both their teachers and their peers. This has a strong motivating influence on their subsequent work

- Pupils often talk positively about the specific styles of teaching and learning and activities undertaken within the arts, comparing them favourably with their experience elsewhere
- Many pupils attach a high level of significance to the arts in their lives
- Some of the more disaffected pupils reported that they would not miss a day which contained an arts lesson. An analysis of attendance registers suggested that, for such pupils, there were fewer absences for arts lessons

Research undertaken by the Qualifications and Curriculum Authority (QCA, 2003) as part of its arts curriculum development project, *Arts alive*, showed that 'investing in the arts can transform pupils' educational experience'. Effective teaching and learning in the arts can:

- raise attainment
- improve pupils' attitudes to learning and improve their behaviour
- increase the quality of teaching and learning

The Arts Alive website, accessed through www.qca.org.uk, contains further details of the research and many case studies which illustrate how schools have developed their work in the arts to improve attainment and contribute to wider educational outcomes.

There is evidence of widespread public support for children to have access to the arts. Data from a survey carried out by the Office for National Statistics for Arts Council England, show that:

- 97% of respondents said that all school children should have the opportunity to learn to play a musical instrument or participate in other arts activities (Skelton et al, 2002)

2.3 The arts and health

The therapeutic effects of the arts have been recognised for many centuries. However, it is only in recent years that systematic and controlled studies of these effects have been carried out. Within the arts and health movement, a number of evaluation studies of community-based participation projects have been carried out. A review of these studies by the Health Development Agency (2000) concluded that it was 'impossible to give precise details of improved health, particularly in the light of the fact that so few projects directly provide information on health, or social matters related to health, which are based on formal instruments of measurement'. The review suggested that there was more evidence (albeit anecdotal) of increased wellbeing and/or self-esteem.

Recent reviews in the field of community-based arts and health interventions include: a literature review on the arts and mental health carried out by the Centre for Arts and Humanities in Health and Medicine for the Social Exclusion Unit, and a call by DCMS for examples of 'grey literature' – unpublished research and evaluation reports – on the arts and mental health,

with a view to collating them. In 2003, the Institute for Public Policy Research (IPPR) organised a series of seminars on the PAT 10 agenda. This included a review of the existing literature on arts and health.

A separate tradition of research exists within the medical and scientific community, and Arts Council England recently commissioned a review of the scientific literature on arts and health (Staricoff, in press). This review of almost 400 papers focused primarily on studies published during the last decade, although it also includes a few papers from outside this period. It reports that there is compelling evidence of the benefits of introducing arts and humanities into healthcare for patients, for staff, for the patient-staff relationship, for hospitals and for the general population. The following sections present some selected findings from the review.

Outcomes for patients

Among the outcomes for patients are reduction of stress, depression and anxiety; clinical outcomes such as reduced blood pressure, reduced pain intensity and reduced need for medication.

An evaluation of 425 patients, 181 staff and 395 visitors at Chelsea and Westminster hospital showed that the presence of the visual and performing arts in hospitals can diminish stress levels and help take patients' minds off medical problems (Staricoff et al, 2001). Music can reduce levels of anxiety and the visual arts lessen depression among patients having chemotherapy treatment (Staricoff et al, 2003). Music also reduces anxiety (Wang, 2002; Frandsen, 1990) and stress (Miluk-Kolasa, 1994) prior to surgery.

Among the documented clinical outcomes of music in healthcare settings are:

- lower blood pressure among pregnant women at ante-natal clinics (Hamer, 2002) and patients with heart conditions (Elliot, 1994)
- reduced pain intensity and improved sleep after coronary bypass surgery (Zimmerman, 1996)
- reductions in perceptions of pain among people with rheumatoid arthritis (Schorr, 1993)
- a reduced need for sedatives after urological (Koch, 1998), orthopaedic or plastic surgery (Walther-Larsen, 1988) or for analgesics following gynaecological surgery (Good, 2002)

Research has also shown that the unborn child responded to live music in the waiting room of an ante-natal clinic by significantly increasing the number of accelerations in its heartbeat – a sign of wellbeing (Hamer, 2002).

The arts and mental health

The introduction of the arts into mental health care helps patients to find new ways of self-expression and acts as a vehicle for establishing communication with other individuals (Killick, 1999a; Killick, 1999b; Allan, 2000). Among the benefits are the use of creative writing in enabling individuals to organise and regain control over their own inner world, increasing their mental wellbeing (Jensen, 1997). Therapeutic theatre has been shown to be an effective therapy for people with deficits in communication, cognition and social skills

(Snow, 2003). Dancing (Palo-Bengtssonm 1998) and singing (Clair, 1990) can increase the independence and quality of life of people with dementia.

Outcomes for staff

First year medical students taking part in art appreciation classes describing photographs of dermatological lesions have significantly improved their observational skills (Dolev, 2001). It has been recognised that drawing abilities and stereo vision, imagery and thinking in three dimensions are of great importance in neurosurgery, and in the surgical profession in general. It is in this context that the visual arts can play a significant role in the training and professional development of neurosurgeons (Pasztor, 1993).

Provision of the best working conditions for the staff is related to the provision of good care quality (Lovgren et al, 2002), and the work environment is one of the scales in an index developed to measure staff satisfaction (Whitley and Putzier, 1994). The design of the healthcare service, the introduction of works of art and nature features have been recognised as having an impact on staff satisfaction, and possibly contributing to reduced staff turnover (Ulrich, 1992).

A study of the impact of an active arts programme integrated into the healthcare environment showed that it is a major consideration for staff when applying for a job or remaining in their current positions (Staricoff, 2001; Staricoff, 2003).

Outcomes for the patient-staff relationship

Studies of the use of arts and humanities in the training of medical staff show that introducing students to works in art galleries developed observational skills and increased awareness of dealing with health problems across cultures (Loden, 1989; Davis, 1992; Inskeep and Lisko, 2001). The use of creative art has been shown to be effective in enhancing the counselling skills of hospice professionals working with the bereaved (Zamierowski, 1995).

The teaching of literature and the understanding of interactions between the characters are relevant to the professional training and development of psychiatrists and to the relationship between therapist and patient (Bokey, 2002; Podrug, 2003). Introducing literature and poetry into nursing education and training helps nurses and midwives to gain insights into aspects of death, physical disability and mental illness (Begley, 1996).

Outcomes for hospitals

In addition to cost savings arising from reduced needs for medication and from possibly reduced staff turnover, the presence of the arts has other benefits for hospitals. The introduction of music in hospital waiting rooms is reported to reduce visitors' self-reported stress levels. This finding has implications for diminishing aggression against the staff and increasing visitors' perceptions of the quality of service (Routhieaux, 1997).

Outcomes for the general population

Studies of the non-clinical population have shown associations between attending cultural events – theatre, concerts, exhibitions – and reduced levels

of blood pressure and hormonal benefits, compared with a similar group of people not attending cultural events (Konlaan et al, 2000). The effect of relaxing music on subjective anxiety, heart rate, systolic blood pressure and immune response was measured in undergraduate students preparing for oral presentations. The results showed that music prevented stress-induced responses (Knight et al, 2001).

- A Swedish study (Bygren et al, 1996) examined the association between attendance at cultural events and survival (or longer length of life). A sample of 12,675 people was interviewed in 1982-3 and tracked until 1991
- The study found that, even when key variables such as age, sex, education level, income, long-term disease, smoking and physical exercise were taken into account, attendance at cultural events, reading books or periodicals, making music or singing in a choir appeared to reduce the risks of mortality within the time period of the study

2.4 The arts and criminal justice

Many artists work in prisons and with young people at risk of committing crime. Approaches include using theatre, opera, visual arts and writers' projects. Arts Council England recently published the results of the evaluation of the Summer 2002 Splash Extra programme, aimed at young people at risk of committing crime (Arts Council England, 2003).

DCMS, the Offenders' Learning and Skills Unit and Arts Council England jointly funded a review of literature and practice in the arts and criminal justice, which will be published in Spring 2004 (Hughes et al, in press). The next stage of the research will be a year-long pilot to test methodologies and the feasibility of measuring the impact of arts-based interventions in custodial settings.

The literature review (Hughes et al, in press) suggests that there is a great deal of anecdotal evidence, but little robust evidence using well-specified research design and large sample sizes. Evidence from the literature review suggests the arts have an impact on crime prevention, reconviction, good order in custodial settings, challenging prejudice and improving literacy skills. Some of the results are based on small samples and should be treated with caution.

We are also collaborating with the Youth Justice Board and Nottingham Trent University in a research project aimed at exploring the role of the arts in the criminal justice system. The project is measuring the extent to which young people in custody have experienced the arts, both before and after entering custody, and the barriers which have prevented or may prevent them from doing so. The results of the research will inform the development of arts-based interventions to re-engage young people in custody in learning. The project is also exploring the arts as a means of re-engaging socially excluded young people in the 14-18 age group, who are detached from mainstream education, training or employment.

Arts interventions in custodial and community sentencing

- ***Reconviction.*** A study of parole outcomes compared two samples of people leaving secure establishments in California. The first sample contained people who had participated in an arts programme at least once a week for a minimum of six months. The second sample contained all people leaving secure establishments in California over a period of five years. The comparison found that those people who had participated in the arts programme were less likely to reoffend than those who had not. Two years after release, 69 per cent of those who had taken part in the arts programme had not returned to custody, compared with 42 per cent of all those released. While this study showed an association between participation in an arts programme and subsequent lower rates of reoffending, a causal link could not be demonstrated (Cleveland, 2001)
- ***Challenging prejudice and raising community awareness.*** Audience feedback from a recent Clean Break Theatre Company/King Alfred's College (UK) performance project with female prisoners showed that the show had positively challenged preconceptions/stereotypes about female offenders and the prison system (McKean, 2003)
- ***Anger management.*** A US study of 35 prisoners participating in a theatre production demonstrated the impact on individuals in terms of coping with imprisonment and reducing anger, compared with a control group of 30 (Moller, 2003). Participation in a theatre production helped lower anger rates by providing a space for the expression of emotions otherwise suppressed in the prison environment

Crime prevention and challenging offending behaviours

The arts have been used to engage young people at risk of offending. During an eight-week period in Summer 2002, the Splash Extra programme was associated with an overall 5.2% decrease in crime in areas with a Splash Extra scheme, compared with those without. Artists delivering the Arts Council England programme took part in 215 (73%) of the 296 Splash Extra schemes (Arts Council England, 2003).

Other findings on challenging offending behaviour by young people include:

- a 62-78% reduction in youth causing annoyance through the commissioning of arts and sports projects for young people, based on samples of 10-90 young people (Unit for the Arts and Offenders, 2003)
- of the 32 participants who took part in a drama-based offending behaviour programme, 30% were reconvicted within one year of participation compared with 39% of a matched control group of 30 (Hughes, 2003)
- an evaluation by prison staff of a theatre project noted a reduction in young offenders' views of crime being worthwhile and an improvement in victim empathy (HMP Maidstone, 2001)

In addition, many project evaluations of arts interventions with young people note improved attitudes to education as an outcome, although further research which employs better-quality methodologies is needed.

Literacy skills

Drama-based approaches have been used to improve the literacy skills of prisoners.

- 15 prison establishments took part in a drama-based programme over three years
 - over 100 participants were involved in the three-year programme
 - 77% of participants successfully completed the projects
 - seven specialist arts organisations and 34 individual arts practitioners were involved in the programme delivery
- A 90-hour drama-based project at HMP Send was highly effective in delivering City & Guilds Communication Skills. 94% of participants gained Wordpower, at Level 2; all the participants gained Acting for Life Levels 1 & 2, with 81% of the women gaining these qualifications at the highest level
- HMP Send was able to achieve 44% of its annual target for literacy and numeracy through this five-week drama project (Unit for Arts and Offenders, 2002)

3 Regeneration

Regeneration has been defined as the transformation of a place (residential, commercial or open space) that has displayed the symptoms of environmental (physical), social or economic decline. The transformative power of the arts for communities can be demonstrated through an examination of culture's role in regeneration.

'Culture, but not just its aesthetic dimension, can make communities. It can be a critical focus for effective and sustainable urban regeneration.' (Catterall, 1999).

The RT HON Tessa Jowell MP, Secretary of State for the Department of Culture, Media and Sport, said in her Foreword to *Releasing potential: creativity and change – arts and regeneration in England's North West* (Moriarty and McManus, 2003): 'I am convinced of the part that culture plays in the regeneration of neighbourhoods, deprived areas and entire cities. We have seen the effect of the great flagship buildings and public art throughout the country, but can now also reap the benefit at community level of local cultural initiatives.'

Regeneration should help to build sustainable communities. The Government's Sustainable Communities Plan launched by the Deputy Prime Minister in February 2003, recognises that the key requirements of sustainable communities include a sense of place and buildings that can meet different needs over time and minimise the use of resources. Its aims include the regeneration of towns and cities, and the creation of 'thriving, vibrant, sustainable communities' in which people can 'live with pride'. The Plan can be downloaded from: www.odpm.gov.uk

Arts Council England research on regeneration

Gateshead Quays development Arts Council England is a partner in a ten-year study of the impact of arts-led economic development in the Gateshead Quays area. The project is led by the Centre for Cultural Policy and Management at the University of Northumbria, and is supported by Gateshead Council, the City of Newcastle, Arts Council England and One North East. Baseline data, against which change can be measured, were collected in 2002.

Space for sport and the arts. Arts Council England is a partner in a joint ten-year study with Sport England of the impact of the lottery-funded Space for Sport and the Arts scheme on primary schools in economically-deprived areas. Baseline data were collected in 2003 and will be used to measure change against a number of agreed indicators.

3.1 The different types of regeneration

There are three main types of regeneration:

- economic
- environmental (physical)

- social

These three areas interlink and impact in any of them will inevitably also have effects on the others. Cultural impact is a fourth area to consider: the effect of cultural activity on the cultural life and on the culture of a place (Evans et al, 2004, in press)

Moriarty and McManus (2003) noted that artists working in regeneration areas have long argued that there is an over-emphasis on environmental (physical) change which does not solve the problems of people living in those areas. The authors quote the Government's Neighbourhood Renewal Unit: 'Many initiatives have failed to deliver lasting change. Too much emphasis was placed on physical regeneration and not enough on communities themselves.'

There appears to be a shift in thinking about regeneration towards involving local people to achieve more sustainable community development and improvement in the economic and social fabric of their lives. Shaw (2003) discussed the role of the arts in neighbourhood renewal, focussing on social impact and the role of the artist in facilitating and improving communication, giving people the skills to envision and plan for a better future. McManus (2002) found that creative projects and organisations 'have expertise in involving and engaging hard to reach people; a major resource for neighbourhood renewal where involvement, consultation and engagement are major issues'.

Education has a clear role in this approach to community regeneration. In *Improving City Schools*, Ofsted (HMI, 2000) notes that the arts... 'can be important in regenerating local communities. They can perform similar functions within local communities as they can within a school community'.

3.2 The role of the arts and other cultural activity

'Culture' here refers not just to the arts, but has a wider definition embracing museums, libraries, heritage and tourism.

Culture can contribute to regeneration in a number of ways. In their report to DCMS, Evans et al (2004, in press) identified three models:

- **culture-led regeneration**, where cultural activity is seen 'as the catalyst and engine of regeneration'
- **cultural regeneration**, where cultural activity is part of a general regeneration strategy for an area
- **culture and regeneration**, where cultural activity enhances and becomes part of the regeneration process, but is separate from the main regeneration plan

In *Fewer than six: a study of creativity in regeneration in Yorkshire and the Humber* (McManus, 2002), the author investigated and documented the role of creativity in regeneration, providing examples of projects in Yorkshire and

the Humber which were contributing to regeneration in: crime and community safety; education and lifelong learning; health; environment; housing; and employment and enterprise. This study showed that creativity can contribute to regeneration through consultation, strategic planning, delivery or evaluation. Examples of each are provided in the report.

In 1996, Landry et al published *The art of regeneration: urban renewal through cultural activity*. Using case studies from 15 cities, the report claimed that culturally-led regeneration could result in the following benefits:

- enhancing social cohesion
- improving local image
- reducing offending behaviour
- promoting interest in the local environment
- developing self-confidence
- building private and public sector partnerships
- exploring identities
- enhancing organisational capacity
- supporting independence
- exploring visions of the future

The Office of the Deputy Prime Minister (2002) argues that key roles in closing the gaps between the best and worst urban areas are played by the health, education and leisure services. Sixty two per cent of respondents to Arts Council England's Omnibus Survey said that, if their area lost its arts and cultural activities, the people living there would lose something of value (Skelton et al, 2002).

Examples of culture's contribution to regeneration

There is an increasing bank of examples of culture's contribution to regeneration. Some of the best sources are: McManus (2002), Moriarty and McManus (2003) and Shaw (2003). The latter provides small-scale examples in the categories of personal development; stronger communities; employment and skills; crime and health. The examples below give a flavour of the many recent initiatives in this area.

3.3 Culture-led regeneration

European cities of culture represent a positive example of this type of regeneration, as do landmark buildings which have spearheaded the regeneration of a particular area. Many Lottery-funded developments fall into this category.

Gateshead Quays development

Over the last two decades, Newcastle and Gateshead have experienced major industrial change; whereas 50% of all men were employed in the four heavy industries of shipbuilding, mining, steel and engineering 20 years ago, the figure now is only 3% (Minton, 2003). From the 1980s, Gateshead Council has seen public art as a means of transforming former industrial areas, and has had its own public art programme since 1986.

Gateshead Council has led a 15-year investment programme of culture-led regeneration (Gateshead Council, 1992), which has given the area a national and international profile in the arts, reclaimed many derelict areas and attracted inward significant inward investment. Art has helped reclaim derelict areas - such as the award-winning Riverside Sculpture Park on the banks of the River Tyne which transformed a former industrial area into an environmentally attractive public park dotted with artworks (Geordie Pride, 2004, Online).

The Angel of the North, a lottery-funded 20-metre high sculpture with a 54-metre wing span, was made from 200 tons of Cor-ten steel (*Pride of place*, 2002) in the Tyneside steel yards. A survey of 1,000 residents of Gateshead and Newcastle found that 100% had heard of the Angel and over half had visited it (Market Research UK, 2003). The Baltic Centre for Contemporary Art was created from a redundant flour mill, with the aid of a £41.4 million lottery award (*Pride of place*, 2002). Half a million people visited the Baltic in its first seven months (Baltic, 2004, Online). Sage Gateshead, a £60 million Norman Foster designed building will contain three performance spaces and provide a home for the Northern Sinfonia, Folkworks and other groups.

The cultural developments have been accompanied by other investment, such as Baltic Quay, a £100 million commercial and residential development comprising a 3,250 square metre late night entertainment venue and more than 6,500 square metres of cafes, bars and restaurants. There are schemes to train unemployed local people for jobs in the development projects. In Newcastle, Grainger Town has been revitalised through a £40 million project, largely funded by English Partnerships and the Single Regeneration Budget. The availability of affordable space has been a critical factor in attracting businesses. Pink Lane has a cluster of almost 100 hi-tech creative businesses, set up by Project North East 12 years ago (Minton, 2003). Thirty-six residential developments, producing 3,600 new private homes, have recently been built, are nearing completion or are under construction in Newcastle and Gateshead (Norwood, 2004).

Data from the Office for National Statistics show that in 2002, for the first time, more people moved into than moved out of the North East region. This included more than 10,000 moving to the North East from the South East. Among 70 local firms interviewed by Demos, 54% said they were increasingly employing people from outside the North East region, while focus groups with incomers identified 'quality of place' as a reason for moving to the area (Minton, 2003). Surveys of local residents show that they believed that the Quayside developments would improve the national image of the area (95%), create local pride in the area (89%) and increase local pride in arts and cultural matters (78%).

Lowry Arts Centre

The Lowry Arts Centre opened in April 2000 and attracted over a million visitors in its first year. It contains two performing spaces, the LS Lowry galleries, a children's gallery – Artworks – and a separate centre for digital arts. The Lowry was always seen as part of a much wider programme of

regeneration of the Salford Quays, including the £28 million Imperial War Museum North (*Pride of place*, 2002). It is estimated that the Lowry created 6,500 new jobs in the local community, while the regeneration of the Salford Quays as a whole created 11,000 new jobs. As well as the cultural developments, there has been a £90 million commercial and retail development. One commentator concluded that cultural projects are capable of leading urban regeneration, but only if they are competently planned and 'brandable' (Tibbott, 2002, Online).

Nottingham Cultural Quarter

The Lace Market is a district on the Southern fringe of Nottingham city centre, historically the centre of production for the global lace industry in the late 19th and early 20th centuries. It was designated as a conservation area in 1969 and as an Industrial Improvement Area following the Town Scheme Plan of 1974.

A study of the lace market (Crewe and Beaverstock, 1998) concluded that regeneration of the area was driven by three intersecting culturally constructed economies: the cultural organisation of production; culture and consumption; and the cultural organisation of the night-time economy.

The Lace Market Development Company was created in 1989 as a public-private partnership to renovate the area as a specialist cultural, heritage and professional service district. English Heritage, the Heritage Lottery Fund and Nottingham City Council have together used lottery funding to support a number of projects in the area.

Today, it is a prospering and fashionable district, with over 450 firms, a quarter of which are related to fashion design and production. The other three quarters represent a mix of cultural production (arts and media, architecture, visual communications) and consumption enterprises (non-mainstream, independent shops, cafes, restaurants, cars, arts cinema, clubs etc). The Nottingham Fashion Centre provides access to managed workspace, communal machinery, specialist business and marketing advice, a resource library and conference facilities.

In the Greater Nottingham Area of 780,000 people, there are now 15,000 people working in the 1,600+ creative companies and agencies. Annual turnover of arts and creative businesses in Nottingham is estimated at around £600 million, with value added of approximately £225 million.

Support to a wide range of smaller arts and creative businesses has been delivered through initiatives like the Nottingham Media Development Strategy, and the work of organisations like the Broadway Media Centre and Cinema. The latter has an expanding media education programme, houses CODA, a not for profit creative IT project, and offers training, facilities hire and support for small businesses, artists and community organisations.

The economic impact of Tate Modern

Tate Modern has been one of the major factors in the regeneration of the South Bank and Bankside. To mark the first anniversary of Tate Modern, McKinsey & Company (2001) undertook an economic impact study of the gallery's first year since opening.

In only one year Tate Modern had become the third most visited tourist attraction in Britain and the anchor attraction on the South Bank, drawing attention and people to a previously undiscovered and undeveloped area. The economic impact on the area significantly exceeded expectations.

- The estimated economic benefit of Tate Modern was around £100 million, of which £50-£70 million was specific to Southwark. (The projected figure in 1994 was £50 million overall and between £16 and £35 million for Southwark)
- Approximately 3,000 jobs had been created in London, of which just over half were specific to the Southwark area
- Tate Modern itself has created 467 jobs, in addition to 283 during the construction phases. 30% of those employed at Tate Modern came from the local area
- The number of hotel and catering businesses in the local area increased by 23% from 1997-2000. This has led to an estimated 1,800 new hotel and catering jobs in the Southwark area
- Property prices and commercial investment levels were increasing faster in Southwark than London averages

Commercial development in Southwark has outpaced the London average, as has the increase in the number of new businesses

3.4 Cultural regeneration

Sheffield's Cultural Industries Quarter

Sheffield's Cultural Industries Quarter (CIQ) is located within a couple of minutes walk of Sheffield City Centre, and has become an internationally renowned base for innovation, design, and music production. It was created to regenerate under-used urban wasteland in Sheffield and funded through strategic investment by the City Council, the EU Conversion programme for industrial areas in decline (Euro 1.44 million), and other partners. A recent study by Bretton Hall College (1999), shows that Sheffield now has the highest concentration of cultural and creative enterprises in Yorkshire and Humberside (19.6% compared to Leeds' 16.1%), with the CIQ at the heart of these industries in Sheffield. It is now home to over 270 mainly cultural and new media organisations. It also has an expanding cultural consumption base, including a cinema, gallery, bars and nightclubs

Ulverston – a festival town

Ulverston is a small market town in Cumbria which had experienced some decline during the eighties and nineties and was also hit by the Foot and Mouth outbreak in 2001-02.

Ulverston 2000+ was established in 1997 with the overall aim of re-branding the town, focussing on cultural and artistic traditions existing in the area. The theme was 'Ulverston – a festival town'. There were already a number of festivals in the town, including the Lantern Procession and the annual carnival. Building on this tradition, 13 festivals and events took place. They were either culture-driven (eg Furness Festival of Tradition) or commercially-driven (eg Dickensian Christmas Festival). The rebranding has resulted in more visitors and higher visitor spend which has promoted economic development. Local artists have been supported through a range of initiatives, including subsidised studios and the development of craft galleries and public art. Evans et al (2004, in press) comment: 'The arts-led renaissance has sparked many other initiatives and a willingness to accept change and move forward.'

3.5 Culture and regeneration

Acme Studios, London

Acme Studios provides low-cost accommodation and studio space for professional and 'start-up' artists. It manages 11 properties, including former factories, and sites are in inner urban areas. Evans et al (2004, in press) explain: 'Acme effectively uses vacant properties in derelict areas in the transition [...] from degeneration to successful regeneration.' It preserves buildings for employment and production use and 'ensures a mixed-use of economic and social activity'.

Lottery funding has enabled Acme to begin developing a permanent infrastructure by buying sites rather than just managing leasehold properties. Live/work units have been created, and while many similar developments often become primarily residential, they have remained as spaces used chiefly for work, with ancillary accommodation.

Another example is the Custard Factory in Digbeth, Birmingham, based in and around the old Bird's custard factory. A 'complex of creative activity', (Evans et al, 2004, in press) it provides 250,000 square feet of affordable workspace for up to 1,000 creative professionals. It combines studios, galleries, restaurants and shops, performance spaces and living accommodation.

Small-scale examples of arts regeneration projects in Yorkshire and the Humber can be found in Moriarty and McManus (2003). Examples include:

- the START project in Salford, which provides arts training and opportunities for socially excluded people, with a focus on mental health
- More Music Morecambe, in Morecambe in Lancashire, where the arts played a key role in physical as well as social regeneration
- Barrow-in-Furness, where the Heart of Barrow regeneration programme includes a major public art initiative
- Speke and Garston where there is an agency for the arts and regeneration

3.6 Social capital and sustainable development

Gould (2001) describes social capital as ‘a community’s human wealth – the sum total of its skills, knowledge and partnerships’ and ‘a powerful motor for sustainable development’. Culture ‘builds and holds the human resources of communities’; cultural activity can also ‘drive transformation: it educates, generates skills and confidence, connects people and cements new partnerships.’ Gould goes on to describe ‘cultural capital’, which is about the relationship between culture and social capital. Cultural capital includes local cultural resources but is also about how cultural activity can encourage local people to participate in their community. Shaw (1999) reminds us that ‘the arts enable individuals and their communities to imagine, to take a view – and this ability is essential to the process of regeneration’.

Social capital has been defined by Robert Putnam (1995) as ‘features of social organisation such as networks, norms and trust, that facilitate co-ordination and co-operation for mutual benefit’. The definition adopted by National Statistics in the UK, taken from the Office for Economic Co-operation and Development (OECD), is ‘networks, together with shared norms, values and understandings that facilitate co-operation within or among groups’ (Cote and Healy, 2001).

One of the ways in which social capital is measured is through membership of groups; it is therefore capable of being generated through participation in the arts and cultural activity (Jeannotte, 2001). Research commissioned by Arts Council England showed that 4% of adults aged 16 and over had helped with running of an arts or cultural event or arts organisation in the 12 months prior to interview (Skelton et al, 2002). Among Black and ethnic minority groups, 10% of Black Africans, 7% of Indians, 6% of people of mixed ethnicity and 5% of Pakistanis and Bangladeshis said they had helped with the running of an arts/cultural event or arts organisation in the last 12 months (Bridgwood, Fenn et al, 2003).

There is also widespread evidence of participation in the arts, including ‘co-operation within and between groups’. Research commissioned by Arts Council England from the Office for National Statistics (Skelton et al, 2002) showed that 8% of respondents had actively taken part in one or more of the following activities through club or group membership:

- a choir or vocal group
- another music-making group such as an orchestra, drama, theatre or dance group
- a writers group
- a photography or film-making group
- a painting, drawing or other visual arts group
- other arts group

Nine per cent of respondents had taken at least one class or lesson in at least one art form in the 12 months prior to interview (Skelton et al, 2002).

Volunteering

The Office of the Deputy Prime Minister (2002) has defined community engagement as the participation of local residents and businesses in planning and delivery. The foundations for successful urban renaissance lie in making people feel they have control over their lives. There is widespread evidence of volunteering, one form of community engagement, in the arts.

- Arts Council England's survey of regularly-funded organisations (Joy et al, 2004) showed that, in 2000-2001, RFOs involved 6,527 volunteers in their work
- During an 8-week period in Summer 2002, approximately 450 volunteers helped deliver Arts Council England's contribution to the Splash Extra programme (Arts Council England, 2003)
- Between July 1999 and September 2002, Regional Arts Lottery Programme (RALP) funded projects involved an average (mean) of 11.3 volunteers per project. Multiplying the figure of 11.3 by the 2,203 awards funded by RALP suggests the programme could have involved almost 29,000 volunteers
- During Year of the Artist (YOTA), May 2000-May 2001, 3,296 volunteers took part in YOTA projects (Hutton and Fenn, 2002)

4 Leverage

A number of sources show how the extent of additional funding which Arts Council England spend is able to lever. There may be some double counting in the figures given below. The figures do not include funding levered for the sector or for specific projects from sources such as the Learning and Skills Councils or other government departments.

- The RFO survey (Joy et al, 2004) shows that, in 2001/2002, Arts Council England subsidy of £217,196,000 to RFOs accounted for 38% of RFO income. The remaining 62% comprised earned income of £246,316,000 (43% of the total), £50,271,000 from local authority or other subsidy (9%) and contributed income, including sponsorship, trusts, donations and Friends, of £52,697,000 (9%). (NB. percentages total 99% because of rounding)
- The evaluation of the Regional Arts Lottery Programme (RALP) showed that RALP projects, which received an average of £26,928 from RALP, levered average additional funding of £42,753. It should be noted that this average is skewed by two very large projects, worth £5 million and £18.8 million, in London. Omitting these two projects, RALP levered approximately £70 million, in addition to the £59 million awarded through the programme, between July 1999 and September 2002 (Jackson and Devlin, 2003)
- Total business investment for the arts, museums and heritage organisations in the UK during 2001/02 was estimated to be £120 million. Approximately 85% of this was in England (Arts and Business, 2004)
- Year of the Artist (YOTA) awards levered as much funding again: information from the 608 completed final report forms showed that, of the total spent on YOTA projects, 50% came from YOTA awards, 17% (£925,620) from other sources of public funding and 34% (£1,932,297) from non-public sources (Hutton and Fenn, 2002). If this average of £9,442 was also true of projects which did not submit final report forms, the total levered could be over £9 million

5 Public support for the arts

Data from the Omnibus Survey (Skelton et al, 2002), carried out by the Office for National Statistics for Arts Council England, show widespread support for the funding and role of the arts.

- 74% of adults aged 16 and over believed that arts and cultural projects should receive public funding
- 73% said that the arts played a valuable role in the life of the country
- 72% said that arts from different cultures contribute a lot to this country
- 37% said the arts play a valuable role in their lives

There is also widespread support for children to have access to the arts.

- 97% said that all school children should have the opportunity to learn to play a musical instrument or participate in other arts activities

A more recent survey of Black and minority ethnic adults showed that, although there were some differences between individual ethnic groups, there were very high levels of engagement with and support for the arts and other cultural activities (Bridgwood, Fenn et al, 2003). For example, when asked whether, 'Arts and cultural projects should receive public funding', the following proportions agreed:

- 90% of the Black or British Black sample
- 85% of people of mixed ethnicity
- 79% of Asian or British Asians
- 75% of Chinese and other ethnic groups
- 74% of white respondents

Similarly, very high proportions agreed that, 'The arts play a valuable role in the life of the country'. This was true of:

- 86% of the Black or British Black sample
- 82% of people of mixed ethnicity
- 78% of Chinese and other ethnic groups
- 75% of Asian or British Asians
- 73% of white respondents

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