



# The power of art

visual arts: evidence of impact



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Between 2006 and 2008, we will invest £1.1 billion of public money from government and the National Lottery. This is the bedrock of support for the arts in England.

We believe that the arts have the power to change lives and communities, and to create opportunities for people throughout the country.

For 2006 to 2008, we have six priorities:

- taking part in the arts
- children and young people
- the creative economy
- vibrant communities
- internationalism
- celebrating diversity

# **The power of art**

visual arts: evidence of impact

regeneration

health

education and learning

Part 1 of 3

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# Foreword

The visual arts have never been more prominent and more available than they are in the early 21st century. People have more opportunities to be involved with the visual arts not only as visitors to galleries and museums but as part of their daily lives. This report is part of a wider review of the presentation of contemporary visual arts commissioned by Arts Council England. Its case studies look at the impact of the visual arts in the contexts of regeneration, health, and education and learning.

The drivers of regeneration are complex but artists can often lead the way. Since the 1980s the Arts Council has promoted the contribution of artists to the built environment. This approach has been taken up by local authorities and development agencies and across the private sector. Its impact is seen nowhere more effectively than in North East England. From the celebration of Visual Arts 96 to the opening of the Baltic Centre for Contemporary Art in Gateshead in 2002, the visual arts have stimulated growth and identity in the region, powering ambition and optimism.

There is particularly compelling hard evidence of the benefits of good design and the presence of art in healthcare environments. Evaluation has shown faster patient recuperation, higher levels of staff recruitment and retention, and reduced vandalism and violence. Artists also play a key role as facilitators and educators, working on projects where individuals and communities are

active creators. Our cover image shows an artist-led project that replaced aggression in the playground with creative play. Looking back to a time when many schools had gardens, artist Anya Gallaccio created an 'edible schoolyard', which gave children the opportunity to grow and cook their own food.

Many of the case studies in this report document the power of non-verbal communication and the ways in which learning through art can develop abilities and skills. However, there are still some hard realities to overcome: some schools spend as little as 60p a year for each child on visual art and design. There is also a sharp decline in the creative use of information and communication technology.

There is persuasive evidence in this report that engaging with the visual arts and with artists has powerful benefits. It is informing our ten-year strategy for the visual arts. The next step is to agree a common framework for measuring the impact of the visual arts, especially in the long term something which has never been done successfully before. The Arts Council is exploring approaches to impact assessment and co-funding four fellowships. We shall be consulting with the public on what people value about the arts. But it is clear already that involving artists at the outset can change perceptions of place, create aspiration and unlock potential.

Sir Christopher Frayling  
Chair, Arts Council England



# Introduction



The visual arts have a positive impact on the people who engage with them. While there is qualitative and anecdotal evidence, there is limited robust research evidence of the reach and effects of the visual arts on individuals, communities and localities.

Drawing on research carried out by Prevista Ltd (2005), evidence is presented of the impact of the visual arts in three social policy areas:

- regeneration
- health
- education and learning

Twenty case studies provide rich and detailed pictures of contemporary artists engaging with communities to achieve a range and diversity of outcomes. The recommendations are made to further embed the visual arts in public policy development.

This report is part of a wider review of the presentation of contemporary visual arts. Contemporary visual arts is defined as an expanded field of practice by living artists. As well as painting and sculpture, the field includes: artists' film and video, crafts, design, architecture, live art, photography and new media arts, education and critical debate. Exhibition spaces include commercial galleries, some artists' workspace/studios and architecture centres. The expanded practice showcased in this report takes place mainly outside formal exhibiting spaces and galleries.

The aim of the presentation review is to present the case for integrated planning and investment to underpin the sustainability and growth of contemporary visual arts. The other strands of the review comprise:

- consultation with key opinion formers in the contemporary visual arts sector
- survey of employment and salaries in the contemporary visual arts sector
- mapping of exhibition spaces and staffing, with two in-depth case studies of the North West and of Leaside, London
- inclusion in visual arts higher education

Page 4: *West Wing Spectrum*, 2004. Artist: David Batchelor, commission: Vital Arts. Photograph: David Batchelor (case study 9)

Page 6: *Domain Field*, 2003. Artist: Antony Gormley. Copyright: Antony Gormley. Photograph: Colin Davison. Courtesy: Baltic Library and Archive. Courtesy of the artist and Jay Jopling / White Cube (case study 4)

## Why measure impact?

There is mounting evidence that the visual arts, particularly contemporary practices, have a distinctive and important, but under-realised role in delivering access and social inclusion across society.

The movement for evidence-based policy making was underpinned in 1999 by the Cabinet Office's initiative Modernising Government.

Contemporary visual arts organisations evaluate the impact of their work:

- to ensure that the arts deliver public value which justifies their public funding
- to build and improve the knowledge among commissioners, curators and artists of what works and how to improve what they do
- to influence policy debates and developments in regeneration, health and education
- to demonstrate beyond the arts the unique way that visual arts can contribute to the achievement of wider social objectives

Visual artists have long talked about the transformational effect of their work on the people and communities they work with, and a key milestone in government interest in this area was the Policy Action Team (PAT) 10 report published in July 1999. This argued that participation in the arts and sport may contribute towards neighbourhood renewal by improving communities' 'performance' on the four key indicators of health, crime, employment and education (Department for Culture, Media and Sport, [DCMS]1999a). 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 years since the PAT 10 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 (Arts Council England, 2004a). Much of this relates to the arts in general; we are now refining our investigations to identify the specific contributions of individual artforms, including the visual arts.

The case studies in this report show that the distinctive skills and approach of contemporary artists and makers are increasingly called upon and used in a range of social settings.

This spread of visual arts activity through and across professional boundaries creates both challenges and great opportunities for public policy.

Several existing or developing frameworks can be used to collect data, and to evaluate and measure the impact of the arts and culture (Reeves, 2002).

These include:

- the *Green Book* (Great Britain HM Treasury, 2003)
- the *Magenta Book* (GRSU Cabinet Office) Davies, 2003
- the Department for Culture, Media and Sport Evidence Toolkit (DCMS, 2004a)
- Local Authority Best Value Performance Indicators (Audit Commission, 2002)
- Local Strategic Partnerships' Area Profiles
- Comprehensive Performance Assessment
- Ofsted's Common Inspection Framework
- research for the Museums, Libraries and Archives Council (MLA) to develop a framework of learning outcomes (Moussori, 2002; MLA, 2004)
- Arts Council England's *Partnerships for learning* (Woolf, 2004)
- tools developed by the Commission for Health Improvement
- a framework for measuring the social return on investment developed by the New Economics Foundation (Aeron-Thomas, 2004)
- Cultural Pathfinders (Local Government Association, 2005)

There is, however, no common conceptual framework for measuring the impact of the visual arts. The persuasive evidence of the case studies in this report demonstrates the need to address this and to evaluate long-term effects.

## The work of visual arts organisations

Providing a definitive description of the visual arts sector is hampered by the mismatch between official sources of data and the reality of artists' working lives (Davies and Lindley, 2003). Here we provide some snapshots.

In 2005–06 Arts Council England supported 222 regularly funded organisations within the visual arts sector.

Arts Council England's annual survey of arts organisations gives an indication of the scale and range of the activities provided by the organisations we fund on a regular basis (Joy and Skinner, 2005).

'I know that arts and culture make a contribution to health, to education and crime reduction, to strong communities, to the economy and to the nation's well-being, but I don't always know how to evaluate it or describe it. We have to find a way of describing its worth.' *Estelle Morris, then Culture Minister, speech to the Cheltenham Festival of Literature, October 2003*



Fracture Clinic Lobby, Conquest Hospital. Digital image created from nuclear scan imaging. Artist: Graham Knight, 2003. Photograph: Bob Mazzer (case study 11)

The 2003–04 annual survey of 136 of these organisations reveals the following information:

- 39,725 exhibition days
- 8.59 million attendances
- 348,000 attendances at education, training and participatory workshops
- 14,480 touring exhibition days
- reached an estimated audience of 20.9 million via broadcast and print media
- 94 organisations commissioned 1,129 new artworks
- £77.8 million total income
- £22.8 million earned income
- £7.8 million income from sponsorship, trusts and donations
- £32.5 million Arts Council England investment

Another survey of 500 organisations across the sector that regularly present contemporary visual arts by Burns Owens Partnership (2005) found that of the 66% which were publicly funded, 27% reported that earned income was their largest source of revenue. A further 24% cited Arts Council England and local authorities as their largest source of income.



tenantspin Politics 2, FACT, 2005. Image courtesy of Leila Romaya. High-rise tenants Kate and Dolly Lloyd pose questions to Liverpool Riverside candidates live on tenantspin (case study 20)

## Attendance and participation

The visual arts have never been so popular. Arts Council England's recent survey of engagement with the arts (Fenn et al, 2004) showed that between 2001 and 2003:

- adults visiting an exhibition of art, photography or sculpture increased from 19% to 22%
- adults visiting a crafts exhibition increased from 17% to 19%
- attendance at video or digital art events increased from 7% to 8%
- in 2003, 37% of the public visited a museum

Tate Modern is one of the top ten tourist attractions in the country (Department for Culture, Media and Sport, 2005b) and was recently voted the most popular building in London (*Time Out*, 2005).

Half a million people visited the BALTIC Centre for Contemporary Art in its first seven months (Baltic, 2004, Online).

Many people participate in visual arts activities. *Arts in England* (Fenn et al, 2004) showed that in 2003:

- 13% of adults drew, painted, made prints or sculpted
- 10% created an original artwork or animation using a computer (4% in 2001)
- 8% did photography
- 6% bought an original work of art

This upsurge in enthusiasm for the visual arts cuts across all social and ethnic groups (Bridgwood et al, 2003). It is a powerful testament to the growing opportunities for people to be involved with visual arts, not only as visitors to galleries but in a vast range of contexts as part of their daily lives and of the visual arts workforce.

## Recommendations

- A framework for consistently measuring social impact to be embedded in the visual arts sector, and in the funding and practice of the arts as a whole
- Application of this framework to collect more robust data on the economic and social contribution made by visual artists in regeneration, health and education
- Investment in the Arts Council and Museums, Libraries and Archives Council to develop a shared understanding of evaluation and to apply it as a part of normal business practice
- The Comprehensive Performance Assessment (CPA) proposals for the culture block to include performance indicators on the arts
- As a future step, CPA to include a means of measuring performance against the shared priority on the environment



5 x 5 x 5, Kinder Garden Nursery with artists Deborah Jones and Andy Kemp, 2005 (case study 16)



# **Visual arts** and regeneration



The visual arts have helped to:  
reclaim derelict buildings and land  
generate pride in an area  
increase a sense of local ownership of town centres  
develop a distinct cultural identity

Neighbourhood renewal – both physical and social – was at the heart of the PAT 10 report. *Culture at the heart of regeneration*, DCMS (2004b) argued strongly for the role of the arts and culture in this process. Artists, designers and makers are now being engaged at all levels of the process of regenerating towns, cities and rural environments. They are creating commissioned artworks, but they're also working with people to change their environment: from an entire town to a specific locality such as a children's playground.

Evans and Shaw (2004) identify three, interlinked, main types of regeneration: economic, environmental (physical) and social. Arts Council England regional offices work closely with Regional Development Agencies, towns and cities, and regeneration programmes to realise the potential of the arts in contributing to regeneration. As our case studies and examples show, the visual arts play a key role in this process.

## Economic regeneration

Indicators of economic regeneration include:

- growth in employment and the local economy
- private and public investment in commercial, industrial and new housing developments
- tourism: the visual arts have helped change the image of towns and cities and helped stimulate tourism from outside the region and from abroad

### **Creative Industries**

Creative Industries Mapping Documents highlighted the significance of the creative industries in the UK national economy (DCMS, 1999b, 2003, 2005a). In 2001 creative industries employed 1.3 million people, accounted for 5% of GDP and grew by 34% in a decade. In 2004 creative employment totalled 1.8 million jobs and accounted for 8% of Gross Value Added (GVA) in 2003. Over the period 1997 to 2004, this grew at a rate of 3% per annum, compared to 1%

Page 14: *The Weather Project*, 2004. Artist: Olafur Eliasson.  
Copyright: Olafur Eliasson. Photograph: Marcus Leith/Andrew Dunkley, Tate, London. Courtesy neugerriemschneider, Berlin and Tanya Bonakdar Gallery, New York

for the whole of the economy. There is growing evidence of the widespread impact of creative industries in both rural and urban contexts.

### **Cornwall (case study 3)**

- Research identified the high potential of the creative industries for regeneration; one-third are in the visual arts (Cultural Policy and Planning Research Unit, 2003)
- The cultural sector is now more important to Cornwall's economy than mining and fishing combined
- The opening of Tate St Ives in 1993 has attracted £16 million a year to the local economy
- In 2002 £6 million of European Objective One funding included investment in marketing the visual arts. Part of the strategy included publishing three *Guardian* supplements. Only 1% of the UK population previously associated Cornwall with the arts before the bid; a poll showed that 93% of *Guardian* readers would visit as cultural tourists after reading the supplements
- Businesses in the Objective One programme grew by an average of 15%

### **Newcastle/Gateshead (case study 4)**

A 15-year investment programme of culture-led regeneration has given Newcastle/Gateshead a national and international profile in the arts, reclaimed many derelict areas and buildings and attracted significant inward investment.

Public art and the BALTIC Centre for Contemporary Art, created from a redundant flour mill, have played a central role in this process. Case study 4 describes the specific impact of artist Antony Gormley's work in Gateshead.

- Commercial investment includes 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 cafés, bars and restaurants
- In 2002, the North East enjoyed the highest growth in gross value per capita in the UK and more new hi-tech industries were created in the region than anywhere else in the UK outside London (Dodson, 2004)
- Also in 2002, there were 2.6 million visitors to Newcastle/Gateshead, generating £60 million of revenue. Newcastle/Gateshead was voted favourite English city break by *Guardian* and *Observer* readers in 2004 (Henley Centre, 2004)
- For the first time, more people moved into than moved out of the North East region. 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%)

### **Liverpool Biennial (case study 6)**

The Liverpool Biennial has been awarded the inaugural Lever prize offered by North West Business Leadership Team in partnership with Culture Northwest. The award aims to bring business and the arts closer together, and to revive philanthropic traditions practised by successful industrialists of the past. Over 350,000 people visited the Liverpool Biennial in 2004. Forty-one per cent were from outside the region, injecting an extra £8 million into the local economy.

### **Tate Modern (case study 8)**

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. Case study 8 describes the transformational effect of *The Weather Project*. The economic impact on the area of Tate Modern significantly exceeded expectations.

- The estimated economic benefit of Tate Modern was around £100 million, of which £50–70 million was specific to Southwark
- Approximately 3,000 jobs had been created, 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. Thirty per cent of those employed came from the local area
- The number of hotel and catering businesses in the local area increased by 23% between 1997 and 2000. This 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 (McKinsey and Company, 2001)

## **Environmental (physical) regeneration**

The importance of the physical environment to people is evidenced by opinion polls carried out by MORI for the Commission for Architecture and the Built Environment (CABE, 2002).

- 81% of people said they were interested in how the built environment looks and feels
- Over a third said they were *'very interested'*
- One third wanted more of a say in the design of buildings and public spaces
- 85% agreed with the statement *'better quality buildings and spaces improve the quality of people's lives'*



*Musique Royale 2*, 2004. Artist: Peter Johansson. Photograph: Alexandra Wolkowitz (case study 6)

As well as Tate Modern (a former power station), Tate St Ives (built on a derelict contaminated gasworks site) and the BALTIC (housed in a former flour mill), there are numerous examples of derelict land and buildings being reclaimed and renovated through cultural regeneration.

*Re:location* (case study 7) describes the, initially temporary, restoration of a former X-ray factory in Smethwick in 2003 for an arts project. With support of a £75,000 award in April 2004 from the Office of the Deputy Prime Minister, the space is now being developed to provide permanent live/work facilities for artists. In Liverpool, two warehouses on Upper Parliament Street are being converted into live/work space for artists (Liverpool Biennial, case study 6).

Other examples of workspaces include Acme Studios and the Chocolate Factory in London, the Custard Factory in Birmingham (Evans and Shaw, 2004) and Spike Island (a former tea factory) in Bristol with 70 affordable long-let studios and spaces for commercial cultural industries. Each of these developments has demonstrated sustainable growth of a mixed economy.

Building Schools for the Future, a major programme which started in 2005, aims to rebuild or renew nearly every secondary school in England. This offers an unprecedented opportunity to involve children in the design of their own schools. Adequate facilities and the involvement of artists and the arts in the development of space can have major benefits. An example of what can be achieved is Daubeney School in Hackney Wick.

### **Daubeney School (case study 5)**

Children and staff collaborated with artist Hattie Coppard of Snug & Outdoor to develop a new design for their playground.

- An evaluation in collaboration with the New Economics Foundation reported that a culture of aggression in the old playground was replaced by creative play and cooperation between children of different ages and genders
- The introduction of different materials and objects inspired a wider range of play activities
- Teachers reported that pupils returning to the classroom after breaks showed less aggression, contributing to an improvement in the learning environment

## **Social regeneration**

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*'. Cultural activity can '*drive transformation: it educates, generates skills and confidence, connects people and cements new partnerships*'. The visual arts have helped to engage people in the life of their local community and thus to build social capital.

Case study 1 describes the achievements of Art at the Centre in Reading, which succeeded in engaging the public in the redesign of the town centre.

### **Castleford (case study 2)**

This shows the involvement of local people in the improvement of their area in Castleford, a former mining town in Yorkshire. Six design teams worked with local people to develop proposals for 11 improvement projects.

- These generated an unusual level of engagement and commitment, with over 7,000 people participating in a programme of public events since 2003. People have consistently chosen risky, innovative work that is locally distinctive
- There are plans for £170 million of commercial and residential investment, over 150 hectares of brown or disused land are available for development, and through this process empty retail units have been filled
- Keith Hill, then Planning and Housing Minister, praised this as a '*good example of community involvement*'

The role of the individual artist can be fundamental. This is shown by the work of Antony Gormley in Newcastle/Gateshead (case study 4). The latest example is *Domain Field*, where he worked with 285 local people in Newcastle/Gateshead to make casts of their bodies for an exhibition at the Baltic Centre for Contemporary Art.

## Recommendations

- Greater advocacy, advice and support for people working in regeneration to develop partnerships with arts organisations
- Clear guidance for project managers, who are not professionally trained arts managers, on how to access and work effectively with artists
- More opportunities for continuing professional development and networking for artists and arts practitioners working in regeneration settings
- Guidance for integrating the visual arts into new build and renovations



Cutsyke Playforest, 2005. Architects: Estell Warren Landscape Architecture & Allen Tod Architecture. Photograph courtesy of Pontefract and Castleford Express (case study 2)

'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.' *The Rt Hon Tessa Jowell MP, Secretary of State for the Department for Culture, Media and Sport, foreword to Moriarty and McManus, 2003*



# 1 Art at the Centre, Reading

## Embedding creativity in urban regeneration

### Fact file

**Lead organisation** Reading Borough Council, Artists in the City. Originated from the Art at the Centre Initiative Arts Council England

**Region** South East

**Date:** 2001–04 Art at the Centre pilot; Artists in the City ongoing

**Budget** Variable but approximately £500,000 per annum. Arts Council England investment 2001–05 £440,000

**Funders** Reading Borough Council, Arts Council England, Royal Society of Arts: Art for Architecture, CABE/Arts and Business (PROJECT), Henry Moore Foundation, AMEC Developments

**Partners** Thames Valley University, University of Reading, local businesses and community organisations

## Context

One of three pilot schemes funded by Arts Council England, South East to encourage a 'visionary and exploratory' approach to artists' involvement in the strategic regeneration of town centres. Reading's recent commercial growth had not been reflected in an enhanced visitor image or increased social cohesion, and the Borough Council has been working to re-brand the town. The project built on a track record of commissioning public art, which includes the lottery-funded public art programme in the Oracle shopping centre in partnership with the developer Hammerson.

## Project

Art at the Centre and now Artists in the City have brought the work of contemporary artists into the public domain. There are two strands of work:

- *Artists in Context*: long-term, high-profile collaborations intended to make a lasting impression on the city's environment
- *Art Links*: short-term projects including residencies, one-off commissions, installations and performances intended to establish local partnerships and attract non-arts audiences

Sound and new technology, reflecting Reading's reputation for music festivals and high-tech skills industries, were identified as a programme focus.

Commissions include Marion Coutts working with Chatham Place design team, David Ward's *Dwelling*, illuminated stained glass panels on building frontages, Max Eastley's *Interior Landscape*, a kinetic sound drawing for the Hindu temple, and Kaffe Matthews' *Sonic Armchair* for a waiting room at Reading Station.

## Aims

- to influence planning and public policy in urban design
- embed creativity in local authority regeneration practice
- ensure that the arts play a greater role in creating and sustaining urban communities
- work in partnership with local authorities, universities and the private sector
- demonstrate that involving artists in design teams, planning and community engagement from the outset results in more innovative, robust and sustainable outcomes
- strengthen arts facilities and promote flourishing evening economies in towns and cities

## Impact

The pilot programme:

- attracted £20 for every £1 of Arts Council England funding
- led to a £5.9 million three-year programme open to all local authorities in the South East
- enabled local authority arts officers to secure 'a place at the table' in urban design and renewal projects

Artists in the City:

- improved public spaces, changing the perception and use of the town centre
- initiated collaborations with new partners
- enabled artists to influence key city centre schemes

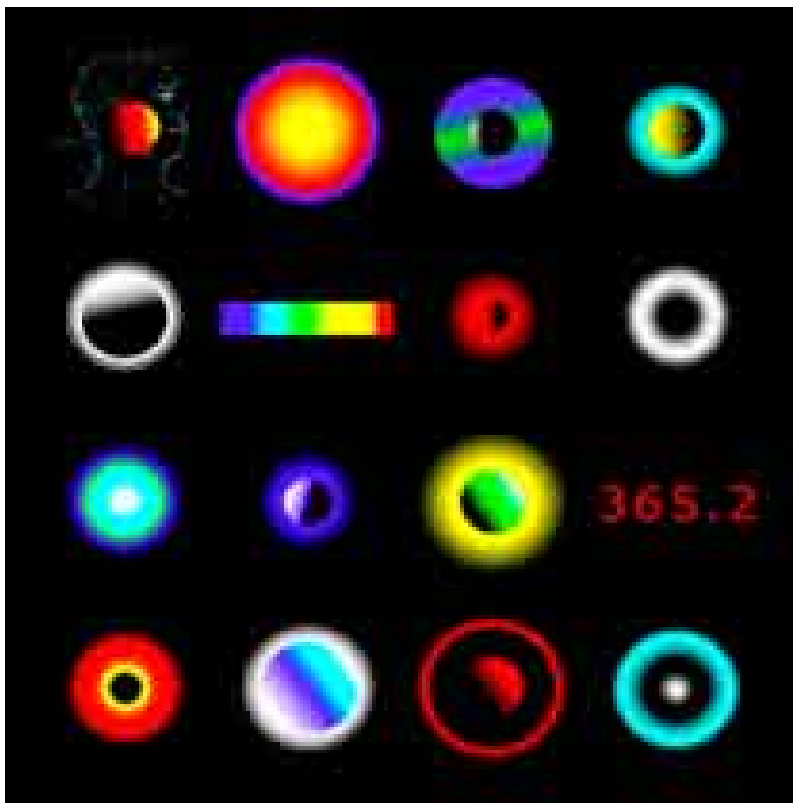
'Art at the Centre gave Reading the chance to develop cross-disciplinary teams within the local authority and with project partners. This has now evolved with the realisation of Artists in the City.' *Annie Atkins, Resource Development Officer (Regeneration) Arts Council England, South East*



## Artists

Independent curators, Jeni Walwin, Project Director and Kerry Duggan, Project Co-ordinator and artists Bobby Baker, Marc Camille Chaimowicz, Cornford and Cross, Marion Coutts, Adam Dant, Max Eastley, Iris Garrelfs, Conor Kelly, Kaffe Matthews, Luke McKeown, Melanie Pappenheim, Simon Rackham, Readipop, Scanner and David Ward.

*Return Journeys* by Luke McKeown was commissioned to highlight new public transport services. Luke designed 16 collectable artworks for bus tickets and prizes were offered to passengers who collected all 16.



*'Return Journeys is a fabulous example of how art can be incorporated into urban life and influence people's everyday experiences.'* Cllr Jon Hartley, former Lead Councillor for Cultural Services at Reading Borough Council

*'It gave us more confidence to work with artists in a number of different ways. We have gone from a traditional commissioning public art process to creating different relationships with artists that are taking more risks, in terms of not being so prescriptive about what we expect at the end.'* Tammy Bedford, Arts Manager, Reading Borough Council





## 2 The Castleford Project

Local people bring international design to Yorkshire town

**Fact file**

**Lead organisation** Channel 4 /Wakefield Metropolitan District Council

**Region** Yorkshire

**Date** 2003 ongoing

**Budget** £9 million (£200,000 on art programmes)

**Funders** over 20 sources of public funding

**Partners** Wakefield Metropolitan District Council, Channel 4, Yorkshire Forward, English Partnerships, CABE, Coalfields Regeneration Trust, Groundwork UK, Waste Recycling Environmental, Arts Council England

## Context

Castleford is a West Yorkshire town of about 40,000 inhabitants, close to Wakefield and Leeds. The birthplace of sculptor Henry Moore, Castleford was a centre of mining, glass and pottery manufacture. Following the closure of these industries, parts of the town are characterised by high youth unemployment, poor health and low educational achievement. Despite recent substantial new investment in housing, retailing and leisure, the town is still highly deprived.

## Project

Initiated by Channel 4, which wanted to make an ethical investment in a town's regeneration as part of its public service broadcasting commitment. Five landmark television programmes will document the project. Six design teams, including international designers and engineers, have worked with groups of local people to develop proposals for 11 improvement projects. The regeneration programme includes an integral arts programme, with artists involved in architecture, landscape design, installations and exhibitions.

## Aims

- to create a more vibrant town centre
- bring derelict land into use
- support neglected neighbourhoods
- create safe neighbourhoods, improve health, and increase skills and confidence
- provide better opportunities for young people
- improve Castleford's quality of life, environment and investment potential
- empower local people to drive the 11 improvement projects, avoiding a 'big vision' approach
- achieve outstanding design by bringing a high level of expertise
- reflect the community's distinctive identity and raise the town's profile

## Impact

- involved more than 7,000 people in a programme of public events since 2003, the cultural programme playing a crucial role in this process
- led to plans for more than £170 million of commercial and residential development
- released 150 hectares of brown or disused waterfront land for development
- generated extensive local, regional, national and international media coverage
- featured at the Sustainable Communities Summit in Manchester in February 2005
- through community groups, consistently chose risky, innovative, locally distinctive work
- as the world's first televised regeneration scheme, helped build a partnership of agencies to deliver change in a popular and non-institutional way
- engaged national and international artists in the town's renewal, which has generated strong local support

## Artists

Carlos Garaicoa, Chris Campbell, Martin Richman, Winter and Horbelt, Pierre Vivant with landscape architects Martha Schwartz and Estell Warren.

*'A good example of community involvement.'* Keith Hill MP, then Planning and Housing Minister



### **3 Cornwall Arts Marketing Programme**

Cornwall puts visual arts at the centre of regeneration investment

**Fact file**

**Lead organisations** Creative Kernow/Cornwall Arts Marketing

**Region** South West

**Date** 2002–05

**Budget** £6 million

**Funders** European Regional Development Fund, partner match

**Partners** 48 arts organisations

## Context

A recent mapping of Cornwall's creative industries showed that they now account for a higher proportion of the economy than mining and fishing combined, and have great growth potential. For example, 9% of employment in Penwith is in the creative industries – higher than in other UK 'creative clusters'. One third of turnover in the creative industries is in the visual arts sector. There is, for example, a concentration of 200 private galleries in West Cornwall.

Cornwall, particularly St Ives and Newlyn, was home to significant leading British modern artists throughout the 20th century. The opening of Tate St Ives in 1993 attracted £16 million a year to the local economy. The strength of the creative sector was key in convincing the Regional Development Agency and Cornwall's local authorities to project a regional identity based on its artistic culture. In 2002 Cornwall successfully bid for European Objective One funding to invest in the region's regeneration. This project was unique in Europe for being based on the economic growth of the visual arts.

## Project

Cornwall Arts Marketing and Creative Kernow formed partnerships with 48 arts organisations, the majority from the visual arts and crafts sector, to invest in more effective marketing to improve their economic performance. Other initiatives included:

- a distribution service promoting arts and heritage organisations in Cornwall
- three 28-page colour supplements about Cornwall entitled 'Living on the Edge' in *The Guardian*
- 12 artists featured in *The Guardian Guide* as artists of the month
- a large, prominent installation of Kurt Jackson images at Paddington station in London, to evoke associations between Cornwall and the arts

## Aims

- to invest in organisations to stimulate growth through marketing
- increase sales by the 48 organisations and the wider sector
- develop artists' skills and sustainability
- strengthen the county's cultural economic base
- use the arts to enhance Cornwall's image
- build the international reputation of Cornish arts
- stimulate cultural tourism

## Impact

- delivered a 57% growth in sales over three years
- resulted in an average business growth of 15% for the 48 arts organisations
- generated £1.83 for the wider economy for each £1 of sales
- gave professional advice and business support to 150 artists and organisations to develop skills and sustainability
- generated £700,000 of advertising value for partners
- generated media exposure valued at £500,000 for the Kurt Jackson installation
- trebled awareness of Cornwall's association with the arts. Ninety-three per cent of *Guardian* readers expressed an interest in cultural tourism to Cornwall
- initiated a self-supporting distribution service, which delivers 45,000 leaflets

## Artists

Jewellery by Stephanie Johnson (opposite)

The Creative Kernow programme helped Stephanie research and produce new collections aimed at the gallery market. It also supported her to attend Crafts at Work Roadshows and exhibit at the British Craft Trade Fair in April 2005.



## 4 Gateshead

Antony Gormley – an artist's practice and its regeneration impact

**Fact file**

**Lead artist** Antony Gormley

**Region** North East

**Date** 1996 ongoing

**Budget** n/a

**Funders** Arts Council England, Samling Foundation, Gateshead Borough Council

**Partners** Gateshead Borough Council, Arts Council England, BALTIC

## Context

Over the last two decades, Newcastle and Gateshead have experienced major industrial change; whereas 50% of all men were employed in shipbuilding, mining, steel and engineering 20 years ago, the figure now is only 3%. From the 1980s, Gateshead Council has seen public art as a means of transforming former industrial areas, and has had a public art programme since 1986. An engine for growth was the Visual Arts '96 pan-regional festival leveraging £75 million. The Council has led a 15-year investment programme of culture-led regeneration, which has given the area a national and international profile, reclaimed many derelict areas and attracted significant inward investment. In 2004 BALTIC Centre for Contemporary Art, converted from a redundant flour mill, opened on the Gateshead Quays, followed by The Sage in 2005.

## Project

Over the last 10 years Antony Gormley has realised a number of exemplar visual arts initiatives in Gateshead, making a significant and lasting impact on local communities and fostering a deep sense of cultural pride in the area. Four of Gormley's projects are milestones in this process.

- 1996: *Field for the British Isles* was exhibited in a derelict industrial space in Gateshead as part of the region's Year of the Visual Arts in the North
- 1998: the landmark lottery funded *Angel of the North*, a 20-metre high sculpture with a 54-metre wing span was installed, using shipbuilding skills and methods to create a 'transitional object' that could act as a vehicle for identification in a period of uncertainty between the information and industrial ages
- 2002–03: lead artist in *Arena*, a major public art and mentoring project devised by the Samling Foundation, in collaboration with BALTIC

- 2004: *Domain Field*, for which full body casts were made of 285 local volunteers, was exhibited at BALTIC

## Aims

- to invest in culture-led regeneration
- attract inward investment
- encourage participation in the arts by local people and visitors
- put the North East on the international arts map

## Impact

- embedded culture in the regional economic strategy
- generated £100 million of commercial and residential investment in Baltic Quay
- has been associated with growth in new hi-tech industries
- increased tourism: in 2002, there were 2.6 million visitors to Newcastle/Gateshead, generating £60 million of revenue; Newcastle/Gateshead was voted favourite English city break by *Guardian* and *Observer* readers in 2004
- encouraged people to move to the North East, citing 'quality of place' as a reason for doing so

'Just in the first month the equivalent global advertising would have covered the cost of the project.' *Bill McNaught, Gateshead Borough Council*





Antony Gormley's work has:

- engaged people: The *Angel of the North* is seen by 90,000 people a day, making it one of the most viewed works of art in the world
- attracted 300,000 visitors to BALTIC to view *Domain Field*, compared with an average of 100–150,000
- contributed to an increase in gallery attendance in the North East from 19% in 2001 to 35% in 2002
- helped raise the profile of the arts: 49% of North East residents now believe that arts and culture are a valuable part of their lives
- engaged school children: during *Arena*, Antony Gormley mentored and collaborated with five exceptional emerging artists, who in turn mentored 60 A-level students and produced five new public commissions

The *Angel of the North* as a brand has:

- been incorporated in the re-branding of Tyne Tees Television, and GNER's guide to the region
- had two music albums named after it
- inspired a locally brewed Angel Beer
- led to Angel-themed cycling tours regularly visiting neighbouring districts, bringing social and economic benefits to shops, accommodation suppliers, restaurants and bars

#### Artist

Antony Gormley OBE is at the forefront of a generation of celebrated British artists who emerged during the 1980s. His work has revitalised the human image in sculpture through a radical investigation into the body as a place of memory and transformation, using his own body as subject, tool and material.





## 5 Hackney Wick public art programme: Daubeney School

Artist's playground design influences children's behaviour

### Fact file

**Commissioner** London Borough of Hackney, Hackney Learning Trust

**Region** London

**Date** 2000–03

**Budget** £100,000

**Funders** Hackney Wick Single Regeneration Budget Partnership, New Opportunities Fund

**Team** Daubeney School, Hattie Coppard of Snug & Outdoor, Lynn Kinnear

## Context

Hackney Wick in East London is bounded by major road intersections, railway lines, Hackney Marshes and the Lea Valley. The area includes several large housing estates, green open spaces and neglected industrial buildings. In late 1990s Hackney Wick benefited from an ambitious seven-year programme of urban regeneration, led by Hackney Wick Single Regeneration Budget Partnership. As part of the regeneration programme, artist Hattie Coppard from Snug & Outdoor was commissioned in late 1999 to work with Daubeney Primary School.

## Project

Children and staff at Daubeney School worked with Hattie Coppard and landscape architect Lynn Kinnear to explore a new design for their playground. For a week in March 2000, the playground was transformed into a large-scale experimental space: all 584 pupils used play and creativity to imagine their new playground. This informed the design of the new playground as a flexible space, with a kit of parts and props, which changed through the children's interaction.



## Aims

- to overcome the problems of the existing design that were making it difficult for pupils to pursue a wide range of play activities, and which were causing anti-social behaviour during playtime. Problems included unclear division between junior and infant playgrounds, lack of shade and seating, no dedicated space for football
- improve the physical appearance of the playground
- inform the process of imagining change through a collaborative approach
- engage the pupils in thinking about how they wanted their playground to look and feel
- effect change in the role and culture of play within the school

## Impact

- replaced aggression with creative play and cooperation between genders and ages
- contributed to an improved learning environment
- inspired a wider range of play activities
- dramatically improved social interaction
- demonstrated the benefits of involving the whole school in the design process through creative consultation
- won a NESTA award of £200,000 in 2004 to develop a pack for schools, to disseminate a creative approach to playground design nationally
- won a Hackney Design Award, December 2004
- recognised as an 'example of innovation' by the Design Council

## Artists

Hattie Coppard, Director of Snug & Outdoor, artists designing social environments via creative consultation, Lynn Kinnear, landscape architect and Lucy McMenemy, curator.

'This project has completely changed the psychology of the playground.' *Teacher*



## 6 Liverpool Biennial, 2004

Best event Mersey Partnership Tourism Awards 2002 and 2004

**Fact file**

**Lead organisation** Liverpool Biennial

**Region** North West

**Date** 18 September to 28 November 2004

**Budget** £2.2 million

**Funders** European Regional Development Fund, Arts Council England, North West Development Agency, Liverpool City Council, foundations and foreign governments

**Partners** Tate Liverpool, FACT, Bluecoat Arts Centre, Open Eye for International 04, New Contemporaries, National Museums Liverpool for John Moores 23. Also independent artist-led organisations for Independents 04

## Context

Following the opening of Tate Liverpool in 1988, and building on Visionfest and Video Positive festivals, the Liverpool Biennial was founded in 1998. Links between practising artists, the establishment of a city-wide curators group, and additional funding from the aFoundation all contributed to make a biennial in Liverpool possible.

## Project

Liverpool Biennial is an international festival of contemporary visual art. The 2004 Biennial involved over 400 artists showing in 50 venues and sites across the city centre. The learning and inclusion programme delivered by the Biennial consisted of 31 projects and 1,500 participants. The festival has four main programmes: International Exhibition selected by researchers with a global outlook specifically for Liverpool, commissioned and delivered by Liverpool Biennial; John Moores painting competition, won by Alexis Harding; New Contemporaries graduate exhibition; and the *Independents*: exhibitions and live art events organised by artists themselves.

## Aims

- to broaden the audience within Liverpool by creating access to contemporary international art
- pioneer the best of contemporary visual arts practice, showcasing new work by emerging regional artists alongside established international artists
- strengthen the art infrastructure (buildings, funding, organisations) and profession (artists, curators, arts administrators, networking) in Liverpool and develop these through partnership
- provide education and community programmes, create diversity of product, enjoyment and fun
- promote Liverpool's external image as a cultural destination offering quality of life to inward investors



'I believe in the power of art to change cities and to change people's lives. ... compared with other UK visual arts festivals, it is bigger, devoted to contemporary art in all its forms, involves many community/neighbourhood groups directly and encompasses a vision of the city that contributes to citizenship.' *Lewis Biggs, Chief Executive Liverpool Biennial*



### Impact

- winner of the England's Northwest Tourism experience 2004 and best event at the Mersey Partnership Tourism Awards 2004
- the 2004 Biennial welcomed 350,000 visitors to the festival, exceeding the target by 125,000 (Mersey Partnership)
- 41.3% visitors came from outside the region, bringing an extra £8.3 million to the local economy in 2004 (Mersey Partnership)
- generated 573 articles in UK printed media and a 30-minute television programme hosted by Tim Marlow in Five's Fivearts cities series
- ten benches created by Sanja Ivekovic were donated to Shorefields Technology College for use in their anti-bullying campaign
- three of the blue foam 'houses' from Aleks Danko's *Rolling Home* project were gifted to Merseyside Play Action Council, and are used in the play programme aimed at multiply-excluded children
- of 27 interns recruited, five were employed by the Workers Education Association, five went on to study community arts management, one is employed as gallery manager at the Foundation for Art and Creative Technology, one as Development Assistant at Tate Liverpool, one as exhibition assistant for John Moores, one as assistant at TEAM, and two are now working for Liverpool Biennial 2006

'Liverpool Biennial was one of the main reasons behind our Capital of Culture success and will be at the heart of our plans for 2008. Its development and growth is striking.' *Mike Storey, Leader of Liverpool City Council*



### Artists

Over 400 artists took part in the 2004 Biennial. *International 04* artists included Valeska Soares, Peter Johansson, Choi Jeong Hwa, Yang Fudong, Jill Magid, Lara Almarcegui, Yael Bartana, Aleks Danko, Sanja Ivekovic and Yoko Ono.

#### *Swirl* by Valeska Soares

Valeska Soares is a Brazilian artist based in New York. Her installation was in the form of a spectacular mirrored ballroom. Dancers performed throughout the duration of the Biennial and visitors were given the opportunity to learn ballroom dances in a series of planned events. Soares put the walls at a slight angle, so audiences did not simply see reflections but found themselves returned within an illusion of infinite space, meeting the image of others.

#### *Musique Royale* by Peter Johansson

Johansson appropriates traditional or contemporary symbols of Sweden, including ABBA and IKEA, to explore notions of national identity with great irony. *Musique Royale* was a Swedish music box – a prefab house installed on the South Lawn at the Pier Head and playing ABBA's 'Dancing Queen'. The house was lacquered red and equipped with a kitchen, bathroom and two bedrooms. Loudspeakers concealed in the walls played the music loudly enough to be heard from the outside.





## 7 Re:location

Disused factory revived by artists as a sustainable community resource

**Fact file**

**Lead organisation** Sozo Collective

**Region** West Midlands

**Date** 2003

**Budget** £44,000

**Funders** Advantage West Midlands, Arts Council England, decibel

**Partners** The Public, local businesses and communities

## Context

Smethwick, in the West Midlands, has a proud industrial heritage. However, by 2005 only one large-scale manufacturing company remained in the Foundry Lane industrial site. This site is located in one of the most deprived 10% of wards in England.

## Project

Dave Pollard of Sozo Collective, working with The Public (formerly Jubilee Arts), conceived and developed *Re:location* as a model for using creativity to promote community engagement and empowerment. The project renovated a disused X-ray factory in Foundry Lane, culminating in an exhibition *Radioactive*, open to the public in September–October 2003. Artists worked with local people, many using creative skills they wanted to use more effectively in their life and work. In ten weeks the factory was transformed from a decaying building with no future into the home of a vibrant, artistic community.

## Aims

- to use creativity as a tool to foster community cohesion
- support the professional development of emerging artists
- encourage local people to apply creative processes and experience art as makers and audience members
- assist cultural development and provide exhibition opportunities in the area

## Impact

- brought a previously disused and derelict factory back into use
- continued use of the building to promote creative activities
- provided employment opportunities for a number of participants after the *Radioactive* exhibition
- raised the profile of the contribution of the visual arts to local regeneration

- demonstrated a clear link between environmental improvement, economic development and community engagement
- developed the skills of artists and the local community
- enabled artists to learn business and organisational skills

Subsequent developments include:

- December 2002: three-year business plan to develop the factory into artist studio space and a community workshop
- December 2003: *Grotto*, an 'alternative Christmas experience' conceived by The Public attracted over 400 visitors
- January–April 2004: the factory hosted *Beyond the Cut*, a £50,000 canals and heritage project partnership between The Public and British Waterways
- April 2004: the Office of the Deputy Prime Minister's Special Grants Programme awarded £75,000 for the construction of prototype creative live/work units

## Artists

Over 60 artists participated in the process. The lead artists were Dave Pollard, Rob Irving, David Haden, Wayne Bartlett and Kirstin Wood. Dave Pollard started to practise as an artist in July 2001 using buildings as his medium, and now works full time as a curator and artist builder. Rob Irving is one of the 'circlemakers' – commissioned by Channel 4 in 2002 to recreate the famous *Big Brother* radial eye pattern at numerous locations throughout the UK. David Haden built and ran the official *Re:location* websites. Wayne Bartlett is a New York based installation and multidisciplinary artist. Kirstin Wood is a sculptor born in the West Midlands.



## 8 The Weather Project

Installation that transformed behaviour  
and expectations

**Fact file**

**Lead organisation** Tate Modern

**Region** London

**Date** 16 October 2003 to 21 March 2004

**Funders** Unilever

**Partners** Royal Danish Embassy, London

## Context

The Turbine Hall, Tate Modern is one of the most challenging large-scale gallery environments in the UK. The Unilever series commissions works for this space. For the first three, Louise Bourgeois installed large-scale sculptures, Juan Muñoz built an architectural space and Anish Kapoor created a giant suspended work stretching from one end of the gallery to the other. *The Weather Project* by Olafur Eliasson was the fourth installation in the series.

## Project

At the entrance to the Turbine Hall visitors were confronted by a gigantic illuminated orange disc suspended from the ceiling at the far end of the hall. Discreetly placed humidifiers pumped a mixture of sugar and water into the air to create a fine mist. The ceiling was covered by a massive mirror which allowed visitors to see themselves as tiny specks in the reflection. Eliasson was involved in all aspects of the project, including the marketing and promotion.

Four public events were programmed around the exhibition, as well as workshops, introductions and guided tours. Complementary study days for schools and teachers on 'Sculpture and Installation' accompanied the exhibition. The Eliasson artist's talk was shown on a live webcast.

## Aims

- to change perceptions about a traditional gallery setting
- provide the viewer with a chance to interpret the work with very little external influence or guidance
- entice a new type of audience, with no pre-warning of what to expect or do
- avoid influencing the viewer through marketing materials
- provoke viewers to consider why we talk about the weather so much and how it impinges on our culture and sense of ourselves
- emphasise the individual's experience of the installation

## Impact

- made the Turbine Hall a genuinely popular shared public space for Londoners and visitors
- attracted a total of 2.2 million visitors
- brought 45,404 school children to Tate Modern for workshops, introductions and tours
- inspired the public to behave as if the hall was a public outdoor space, yet provoked self-awareness as they were mirrored in the 'sky'
- sold out all four public events programmes, attracting 240 visitors each
- produced 1,000 sculpture and installation packs, which proved very popular with visitors
- invited 15 Key Stage 4 pupils from nine schools to attend a two-day programme as part of Tate's Excellence in Cities programme
- printed 207,000 Eliasson interpretation leaflets

Richard Dorment of *The Daily Telegraph* commented: 'Adults and children lie on their backs staring up at the ceiling, often moving their arms and legs in a sweet, sad effort to find their own reflections in the swarming mass of undifferentiated shapes in the distance', while *The Guardian* described visitors as 'conscious spectators rather than a passive awestruck audience'.

## Artist

Olafur Eliasson has often used weather as the basis for exploring ideas of experience, mediation and representation. His installations regularly feature elements appropriated from nature – billowing steam replicating a water geyser, glistening rainbows or fog-filled rooms, introducing 'natural' phenomena, such as water, mist or light, into a city street or an art gallery.

## **The Power of Art**

### **Part 1 of 3**

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