

## 1. PUBLIC POLICY

### 1.1 Evaluation and strategies for measuring impact

**The arts festival sector in Yorkshire: economic, social and cultural benefits, benchmarks and development**, Philip Long, Elizabeth Owen, Sheffield Hallam University, Arts Council England, 2006.

Reviews the scale of arts festival activity, considers current audience characteristics, and assess the development needs of the sector.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**The economy of culture in Europe**, KEA European Affairs, European Commission (Directorate-General for Education and Culture), European Commission, 2006.

Captures the direct and indirect socio-economic impact of the cultural and creative sector in Europe, particularly in terms of realising growth, competitiveness, employment, sustainable development and innovation.

[www.cultural-economy.eu](http://www.cultural-economy.eu)

**The economic impact of the cultural sector in Scotland**, Stewart Dunlop, Christine Hamilton, Susan Galloway and Adrienne Scullion, Scotecon, 2004. Primary research and literature review of the economic impact of the cultural sector across Scotland with recommendations for Scotland's cultural strategy and policy agenda.

[www.scotecon.net](http://www.scotecon.net)

**For art's sake? Society and the arts in the 21st century**, edited Jamie Cowling, IPPR, 2004.

Argues that the arts must develop a robust evidence base that underpins the unique contribution the arts make to society, focusing on mental health, education and offender rehabilitation.

[www.ippr.org.uk](http://www.ippr.org.uk)

**Impact database**, Centre for Cultural Policy Research, University of Glasgow. Bibliographical resource of research mainly since 2000 into the social and economic effects of arts, culture and major events, including studies on: arts and culture; arts, culture and education; arts, culture and inclusion; arts and health; arts, culture and audience development; arts, culture and the economy.

[ccpr.designiscentral.net](http://ccpr.designiscentral.net)

**Impacts 08 – The Liverpool Model. Baseline Report 2006/07**, Beatriz Garcia, Ruth Melville, Pete Campbell, University of Liverpool and Liverpool John Moores

University, Impact 08.

Joint research initiative which evaluates the social, cultural, economic and environmental effects of Liverpool's hosting the European Capital of Culture title in 2008. The aim is to develop a research model for evaluating the multiple impacts of culture-led regeneration programmes.

[www.impacts08.net](http://www.impacts08.net)

**A literature review of the evidence base for culture, the arts and sports policy**, Janet Ruiz, Social Research and Economic Unit, Edinburgh, 2004, commissioned Scottish Executive Education Department.

Overview of research on the social and economic impacts of culture, arts and sports in Scotland to inform Scottish policy development and future investment.

[www.scotland.gov.uk](http://www.scotland.gov.uk)

**A literature review of the social, economic and environmental impact of architecture and design**, Morris Hargreaves McIntyre, Scottish Executive, 2006. Gathers evidence of the social, economic and environmental impact of architecture and design, both positive and negative, to inform new design.

[www.scotland.gov.uk](http://www.scotland.gov.uk)

**London's culture equation**, MLA, 2006.

The second in a series of Economic Impact Evaluation Studies that collate an evidence base to demonstrate the economic value of London's museums, libraries and archives.

[www.mlalondon.org.uk](http://www.mlalondon.org.uk)

**New directions in social policy: Developing the evidence base for museums, libraries and archives**, Burns Owens Partnership, 2005, commissioned MLA.

Assessment of museums, libraries and archives' contribution to key social policy targets including regeneration, health and cultural diversity.

[www.mla.gov.uk](http://www.mla.gov.uk)

**Peer review of Arts Council England**, Baroness McIntosh of Hudnall, December 2005, commissioned DCMS / Arts Council England.

Independent review that considered what Arts Council England delivers, its impact and effectiveness and the success of its partnerships.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Quality of life and well-being: Measuring the benefits of culture and sport – A literature review**, Susan Galloway with Nicola Birkin and Christine Hamilton, Centre for Cultural Policy Research, University of Glasgow, Dr Mark Petticrew, University of Glasgow and Prof David Bell, University of Stirling, January 2006, commissioned Tourism, Culture and Sport Group. ISBN 0 7559 2 908 X.

Literature review on the impact of culture and sports participation on individual quality of life (QOL) and well-being, to assist in evaluation of cultural and sport

interventions. Explores the difficulties faced in measuring these, and describes methods and results of studies investigating the contribution of culture and sport to QOL and well-being at individual and community level.

[www.scotland.gov.uk](http://www.scotland.gov.uk)

**Regional mapping and economic impact study of the creative industries in the South West**, Culture South West and South West RDA, 2004.

Mapping and economic impact study of the creative industries in South West England.

[www.culturesouthwest.org.uk](http://www.culturesouthwest.org.uk)

**Staying ahead: the economic performance of the UK's creative industries**, Will Hutton, Work Foundation/DCMS, 2007.

Identifies eight areas as main drivers of the creative industries' performance: demand, education and skills, diversity, networks, public institutions and investment, business-building capacity, intellectual property, and a level playing field.

[www.culture.gov.uk](http://www.culture.gov.uk)

**Voluntary and community arts evaluation toolkit**, Annabel Jackson

Associates, November 2004, commissioned Arts Council of Northern Ireland.

Provides a consistent and sympathetic method of measuring the social impact of arts groups working in community and voluntary sectors, to help groups enhance their practice and give accurate, evidence-based data in support of advocacy.

[www.artscouncil-ni.org](http://www.artscouncil-ni.org)

**What role do cities play in innovation, and to what extent do we need city-based innovation policies and approaches?** Glenn Athey, Max Nathan and Chris Webber. Contributors, Sami Mahroum and Richard Halkett, NESTA, IPPR, 2007.

Presents interim findings from the research project on innovation in cities that the Centre for Cities is conducting for NESTA. The report provides a conceptual framework for understanding the process of innovation in cities.

[www.nesta.org.uk](http://www.nesta.org.uk)

## 1.2 Public perception

**Arts and culture in Northern Ireland 2007**, Arts Council Northern Ireland, 2007.

Study to collect and analyse information on consumption, behaviour and public attitudes towards the arts. The previous study carried out in 2004 established a survey baseline and the most recent fieldwork updates that information and facilitates comparison with the 2004 research.

[www.artscouncil-ni.org](http://www.artscouncil-ni.org)

**Arts in England 2003: attendance, participation and attitudes**, Clare Fenn, Ann Bridgwood, Karen Dust, Lucy Hutton, Michelle Jobson, Megan Skinner, Arts

Council England, 2005.

Findings of a study of attendance, participation and attitudes to the arts in England. The fourth in a series commissioned by ACE, it was carried out by the Office for National Statistics (ONS) between September 2003 and January 2004, using face-to-face interviews with a random sample of 6,025 adults in private households.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Attendance at, participation in and attitudes towards the arts in Scotland, 2002**, commissioned Scottish Arts Council.

Attendance and participation in arts and cultural activities and attitudes towards the arts among Scotland's adult population.

[www.scottisharts.org.uk](http://www.scottisharts.org.uk)

**Attendance of Museums and Galleries**, commissioned Museums Libraries Archives Council (MLA).

Research examines the attendance at museums and galleries in 2006- 2007 including frequency of visits, demographic of visitors and barriers to engagement.

[www.mla.gov.uk](http://www.mla.gov.uk)

**Focus on cultural diversity: the arts in England: attendance, participation and attitudes**, Ann Bridgwood, Clare Fenn, Karen Dust, Lucy Hutton, Adrienne Skelton, Megan Skinner, Arts Council England, 2003, ISBN 0 7287 1000 5.

Findings of an Office for National Statistics survey, presenting information on attendance, participation and attitudes to the arts and culture among Black and minority ethnic adults.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Research examines barriers to disabled people's participation in and access to the arts in Northern Ireland**, Arts Council Northern Ireland, 2007. The first large scale research study in Northern Ireland to use the social model of disability, it was interpreted at the fieldwork stage through a range of qualitative and quantitative methods, including a door-to-door survey of 500 people with disabilities, focus groups with disabled people who attend or participate in the arts and face-to-face interviews with arts venue managers.

[www.artscouncil-ni.org](http://www.artscouncil-ni.org)

### **1.3 Lifestyle, cultural and educational forecasting**

**2020 Vision: Culture and creative futures for the South West**, Colin Mercer, 2005.

Exploration of factors likely to impact on cultural futures in South West England.

[www.culturesouthwest.org.uk](http://www.culturesouthwest.org.uk)

**Craft Research**, Fanke Peng, Frances Stevenson, Georgina Follett, Liz Donald, Louise Valentine, Mike Press and Sandra Wilson, Duncan of Jordanstone

College of Art & Design, University of Dundee.

The blog for the craft research team at Duncan of Jordanstone College of Art & Design who are conducting a major research project “past, present & future craft practice: exploration of the inter-relation between skill, intent and culture.”

[www.craftresearch.blogspot.com](http://www.craftresearch.blogspot.com)

**Culture & Creativity in 2007**, DCMS, 2007.

A snapshot of the cultural life of the nation. It uses a handful of examples and case studies to illustrate the advances that have been made in the last few years.

[www.culture.gov.uk](http://www.culture.gov.uk)

**Future forecast: Future space**, researched Paul Glinkowski, a-n The Artists' Information Company, 2005, ISBN 0 907730 50 7.

Part of a UK enquiry into artists' future practices and resources, interviews around future roles and functions of artists' workspace, analysis of current strategies and concerns within artists' practice and critical frameworks.

[www.a-n.co.uk](http://www.a-n.co.uk)

**Future forecast: Outcomes and issues**, a-n The Artists' Information Company, 2006, ISBN 0 0907730 663.

Evidence and key areas arising from a UK enquiry into artists' future practices and resources, to inform new research.

[www.a-n.co.uk](http://www.a-n.co.uk)

**Statistical Indicators for arts policy**, International Federation of Arts Councils and Culture Agencies (IFACCA), June 2005.

Identifies current work developing cultural indicators; explores the issues; provides an introduction to the literature and summarises some 'good practice' points from the literature.

[www.ifacca.org](http://www.ifacca.org)

**Time use survey – Analysis of participation in culture and sport**, DCMS, 2004.

Report one investigates particular participation questions, and identifies the most important factors that predict sporting and cultural participation; Report two is the findings of more detailed investigation that used statistical techniques to group individuals into activity types.

[www.culture.gov.uk](http://www.culture.gov.uk)

**Towards 2010: new times, new challenges for the arts**, Arts Council England, 2000, ISBN 0-7287-0811-6.

Includes data from the Henley Centre examining demographic and other data to paint a picture of what Britain will be like in 2010 and what this will mean for the arts.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**The UK voluntary sector almanac 2007**, June 2007, NCVO.

Whilst the upward growth curve of UK voluntary sector is much in evidence, increases in the size, scope, roles and responsibilities of voluntary organisations have not necessarily translated into more resources. The latest findings here highlight challenges for the sector and partners.

[www.ncvo-vol.org.uk](http://www.ncvo-vol.org.uk)

**Voluntary Sector Strategic Analysis 2007/08**, September 2007, NCVO.

Annual overview of operating environment and strategic drivers for UK voluntary organisations. Executive summary and past analysis online.

[www.ncvo-vol.org.uk](http://www.ncvo-vol.org.uk)

## 1.4 Facts and figures

**Arts and Artists in Europe: New Challenges**, Danielle Cliche and Andreas Wiesand, ERICarts Institute, IFFACA, 2007.

The main trends, issues and questions facing arts policy in Europe. Prepared as a background document for the International Federation of Arts Councils and Culture Agencies (IFACCA) meeting in Athens in November 2007.

[www.ifacca.org](http://www.ifacca.org)

**Arts Research Digest**, ISSN 1353-0305.

Published three times annually as an overview of recent and current research in the arts, media and cultural sectors around the world, available online as a subscriber-only searchable research database.

[www.arts-research-digest.com](http://www.arts-research-digest.com)

**Artstat: digest of arts statistics and trends in the UK 1986/87 – 1997/98**, Arts Council England, 2000, ISBN 0 7287 0800 0.

Comprehensive statistics on UK arts, with analysis of trends and developments in national, regional and local funding, private sponsorship and audience patterns.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**The arts work. Facts and figures 2007**, Arts Council Wales.

Study of contribution of arts to Welsh economy, health, well-being, diversity and community cohesion.

[www.artswales.org.uk](http://www.artswales.org.uk)

**Census 2001**

Findings of the census on 29 April 2001, providing information on UK households and people from national to neighbourhood level for government, business, and the community.

[www.statistics.gov.uk](http://www.statistics.gov.uk)

**Creative Industries Economic Estimates**, DCMS, October 2007.

Statistics on employment, exports, numbers of businesses and gross value-added of the creative industries.

[www.culture.gov.uk](http://www.culture.gov.uk)

**Cultural Statistics 2007**, European Commission, Eurostat – Cultural Statistics section, 2007.

Brings together the current main cultural statistics from EU member states, as well as from EU candidate countries and European Free Trade Association (EFTA) countries. It reveals how culture plays an increasingly significant role in the daily life of European citizens.

[epp.eurostat.ec.europa.eu](http://epp.eurostat.ec.europa.eu)

**Cultural trends**, edited Sara Selwood, Routledge, ISSN 0954-8963.

Subscription based journal championing the need for better statistical information on cultural sector.

[www.tandf.co.uk](http://www.tandf.co.uk)

**Final report on PSA target 2 on the take-up of cultural opportunities by people aged 20 and over from priority groups**, Catherine Bunting, Jennifer Godlieb, Michelle Jobson, Emily Keaney, Anni Oskala, Adrienne Skelton, Arts Council England, 2007, ISBN 978-0-7287-1342-0.

Final report on PSA target 2 on the take-up of cultural opportunities by people aged 20 and over from priority groups.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Informing change. Taking Part in the arts: survey findings from the first 12 months**, Michelle Jobson, Arts Council England, 2007, ISBN 978 0 7287 1355 0. Presents headline findings from the first full year of the Taking Part survey data, from 28,117 interviews with English adults living in private households. The interviews were issued between July 2005 and July 2006.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Joining the dots**, Colin Mercer, 2003.

Audit and analysis of research data on the cultural sector in South West England.

[www.culturesouthwest.org.uk](http://www.culturesouthwest.org.uk)

**Lab for culture**

Source of online information, debate and research on European cultural cooperation.

[www.labforculture.org](http://www.labforculture.org)

**London: A cultural audit**, LDA & GLA Economics, London Development Agency, 2007.

The first quantitative overview of London's cultural environment, which it compares with that of four world cities – New York, Paris, Tokyo and Shanghai.

Its aim is to provide evidence for the Mayor of London's strategy for culture.  
[www.lda.gov.uk](http://www.lda.gov.uk)

**Monthly museum and gallery visit figures**, DCMS.

Online access to month-by-month visitor figures to DCMS sponsored museums and galleries, excluding corporate events, since 2004/05.  
[www.culture.gov.uk](http://www.culture.gov.uk)

**Taking Part: The National Survey of Culture, Leisure and Sport**, DCMS, 2007.

The first single survey that collects data on the users of museums, libraries and archives. The annual report, based on 28,117 face-to-face interviews contains significant data relating to participation in the museums, libraries and archives sector.

[www.culture.gov.uk](http://www.culture.gov.uk)

## 1.5 Cultural strategy

**2007 Comprehensive spending review**

In July 2005 the Government launched the second Comprehensive Spending Review (CSR), to identify the further investments and reforms needed to equip the UK for the global challenges of the next decade. The 2007 CSR represents a long-term fundamental review of government expenditure, covering departmental allocations for 2008-09, 2009-10 and 2010-11. To lay the groundwork, the Government is examining the key long-term trends and challenges including:

- demographic and socio-economic change, globalisation, climate and environmental change, global uncertainty and technological change;
- a national debate to build a shared understanding of how the UK and public services need to respond to these challenges
- studies of key areas where cross-cutting, innovative policies are required to meet the challenges.
- an ambitious and far-reaching value-for money programme to release resources needed.
- strategic approaches to asset management and investment decisions, ensuring the UK is equipped with the infrastructure needed to support public services and the productivity and flexibility of the economy.

[www.hm-treasury.gov.uk](http://www.hm-treasury.gov.uk)

**Art form and specialist area policy 2007-2012**, Arts Council Northern Ireland, 2007.

Current art form policies for Northern Ireland.

[www.artscouncil-ni.org](http://www.artscouncil-ni.org)

**Artform strategies 2008-13**, Arts Council of Wales, 2007.

Current art form strategies for Wales.

[www.artswales.org.uk](http://www.artswales.org.uk)

**Arts, enterprise and excellence: strategy for higher education**, Arts Council England, 2006, ISBN 0-7287-1316-0.

Arts Council England's first national strategy for the arts and higher education outlines how the higher education sector plays a major role in arts and cultural development.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Arts Policies**, Arts Council England, 2007, ISBN 978-0-7287-1300-0.

Sets out a vision for each artform that will meet artform priorities and the six areas of the agenda for the arts.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Boxed in**, Sonya Dyer, a-n, 2007.

Written as a provocation essay designed to be a starting point for a public conversation about the impact of diversity policies on visual artists, curators and arts administrators.

[www.a-n.co.uk](http://www.a-n.co.uk)

**Cultural diversity – Our common wealth**, UNESCO, 2007

Documents the UNESCO Convention, 2007. Debates concentrated on the concept of "Cultural Diversity" as a guiding principle and developed elements of a potential European Action Plan. It includes contributions on the topic of film, music, media policies, urban public space.

[www.unesco.de](http://www.unesco.de)

**Cultural policy & management in Europe** 16th ed. 2007, Richard Perkins, Warwick University, 2007.

A Select Bibliography of European Arts and Cultural policy held by the University of Warwick.

[www2.warwick.ac.uk](http://www2.warwick.ac.uk)

**Culture and creativity: The next ten years**, DCMS, 2001.

Green Paper looking forward to a future in which individual creative talent is supported from childhood; in which artists and cultural institutions are freed from bureaucratic controls; and in freedom to explore and enjoy creativity and culture is available to all. Sets out how Government seeks to secure that future, through initiatives such as Creative Partnerships and free access to national museums and galleries, and through educational and industrial policies.

[www.culture.gov.uk](http://www.culture.gov.uk)

**Culture Vultures: Is UK arts policy damaging the arts?**, edited Munira Mirza, Policy Exchange, 2006.

Examines the impact of government policy on the arts as regards expectation of value to the economy, urban regeneration and social inclusion. Shows that many claims of social benefits of arts are exaggerated, resulting in wasteful projects of poor artistic quality, whilst funding criteria means arts organisations drown under

a tidal wave of tick boxes and targets.

[www.policyexchange.org.uk](http://www.policyexchange.org.uk)

**Developing a new regional strategy for the arts: Arts Council 5 Year Plan (2006-2011)**, Arts Council Northern Ireland, 2006.

Invitation to contribute to new five year plan for 2006-2011, a number of themes are outlined that are relevant to the continued development of the sector.

[www.artscouncil-ni.org](http://www.artscouncil-ni.org)

**engage 19 – Diversity**, Karen Raney, engage, 2006.

Reviews current strategies for embedding diversity in art institutions. Considers how gallery educators, artists, curators and funders engage with the diversity agenda, where the discussion needs to go and what the obstacles are.

[www.engage.org](http://www.engage.org)

**European cultural policies 2015 – A report from scenarios on the future of public funding for contemporary art in Europe**, edited Maria Lind, Raimund Minichbauer, International Arts Studio Programme in Sweden (IASPIS), 2005.

Predicting likely developments in European cultural policy over the next decade.

[www.iaspis.com](http://www.iaspis.com)

**From access to participation: Cultural policy and civil renewal**, Emily Keaney, IPPR 2006.

Explores relevance of the 'civil renewal' agenda to cultural policy and contribution that cultural participation does or could make to civic life.

[www.ippr.org.uk](http://www.ippr.org.uk)

**International journal of cultural policy**, Routledge, print ISSN 1028 6632, online ISSN 1477 2 833.

Subscriber only service. Three issues annually, provides outlet for an interdisciplinary and international exploration of the nature, function and impact of cultural policies. Reflects broad view of cultural policy, encompassing culture as a 'way of life' as well as culture in the narrower sense of the arts and cultural industries.

[www.tandf.co.uk](http://www.tandf.co.uk)

**McMaster Review: Supporting excellence in the arts – from measurement to judgment**, Sir Brian McMaster, DCMS, 2008.

Reviews the system of public sector support for the arts and how it can encourage excellence, risk-taking and innovation. How artistic excellence can encourage wider and deeper engagement with the arts by audiences.

[www.culture.gov.uk](http://www.culture.gov.uk)

**The methodological challenge of cross-national research: comparing cultural policy in Britain and Italy**, Eleonora Belfiore, Centre for Cultural Policy Studies, 2004.

Explores methodological issues that need to be considered when embarking on cross-national cultural policy research.

[www2.warwick.ac.uk](http://www2.warwick.ac.uk)

**MLA Partnership 2012 Setting the Pace**, MLA.

Outlines MLA's proposals for five projects which will help deliver the Cultural Olympiad, and have a transformational impact on the arts sector.

[www.mla.gov.uk](http://www.mla.gov.uk)

**A new landscape for the arts**, Sir John Tusa, Conservative Party, 2007.

The Conservative Party's Arts Task Force's submission to The Shadow Secretary of State for Culture, Media and Sport.

[www.artstaskforce.co.uk](http://www.artstaskforce.co.uk)

**A passion for excellence**, Local Government Association, DCMS, 2008.

An improvement strategy for culture and sport. This strategy is about local government working with local partners to improve the quality of life locally and improve the delivery of cultural and sport services to local people.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Planning for equality? Decentralisation in cultural policy**, Nobuko Kawashima, 2004.

Examination of theoretical and practical issues related to 'decentralisation' in cultural policy, with a focus on the British experience.

[www2.warwick.ac.uk](http://www2.warwick.ac.uk)

**Publicly-funded culture and the creative industries**, John Holden, Arts Council England, 2007, ISBN 978-0-7287-1352-9.

Explores the relationship between publicly-funded culture and the creative industries.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Regional Cultural Consortia**

Regional Cultural Consortia and the Cultural Strategy Group in London champion the spectrum of cultural and creative interests, including tourism and sport, to create a common vision expressed in a cultural strategy for each region. For information see:

**Culture North East**

[www.culturenortheast.org](http://www.culturenortheast.org)

**Culture Northwest**

[www.englandsnorthwest-culture.com](http://www.englandsnorthwest-culture.com)

**Culture South East**

[www.culturesoutheast.org.uk](http://www.culturesoutheast.org.uk)

**Culture South West**

[www.culturesouthwest.org.uk](http://www.culturesouthwest.org.uk)

**Culture West Midlands**

[www.culturewm.org.uk](http://www.culturewm.org.uk)

**Living East**

[www.livingeast.org.uk](http://www.livingeast.org.uk)

**London Cultural Consortium**

[www.london.gov.uk](http://www.london.gov.uk)

**Yorkshire Culture**

[www.yorkshire-culture.co.uk](http://www.yorkshire-culture.co.uk)

**Turning point**, Arts Council England, 2006.

Outlines Arts Council England's strategy for contemporary visual arts for the next ten years. Launched in June 2006, the strategy builds on existing investment and the success and impact of contemporary visual arts. Covers spaces and resources for production and presentation, including workforce and employment development, in order to meet the needs and aspirations of artists, audiences and participants.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**The following portfolio of research informed the Turning point strategy:**

**Review of the presentation of contemporary visual arts, Part 1, Analysis and recommendations**, Tessa Jackson and Marc Jordan, January 2006, commissioned Arts Council England.

Details nine policy recommendations and thirty-four action points to be achieved through cross-sectoral partnerships strengthened by formal memoranda of understanding, regional development strategies and joint programmes.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Contemporary visual arts activity**, Burns Owens Partnership with Experian Business Strategies, 2005, commissioned Arts Council England.

Examines the spread and level of resources and the impact these have on programmes, audiences and artists. Additional reports provided case studies of North West and North East London and education and diversity.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Working in the presentation of the contemporary visual arts – key challenges for the sector**, Robert Lindley and Sheila Galloway, Centre for Educational Development, Appraisal and Research/ Warwick Institute for Employment Research, August 2005, commissioned Arts Council England. Data on employment conditions and diversity in contemporary visual arts organisations, with comparators to theatre, broadcasting and media, and visual arts in Germany.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Participation in higher education in art and design**, CHEAD, 2006, with Arts Council England.

Data on widening participation in higher education in art and design including the

extent of diversity among students who might be expected to seek careers in the visual arts and creative industries.

Copies from Anne Vince, Secretary, CHEAD, [avince@chead.net](mailto:avince@chead.net)

**The impact of contemporary visual arts in the public realm**, Prevista, 2006, commissioned Arts Council England.

Analysis and case studies to illustrate the impact of contemporary visual arts in the public realm. Also published under the title of The power of art, visual arts: evidence of impact, regeneration, health, education and learning.

Unpublished but available on request from [turningpoint@artscouncil.org.uk](mailto:turningpoint@artscouncil.org.uk)

**The UK cultural sector: Profile and policy issues**, Sara Selwood, Policy Studies Institute, 2001, ISBN 0 85374 789X.

Covers the value and conditions of the subsidy that the sector receives and the arts and cultural forms receiving it, at a time when the sector receives more funding than ever before.

[www.psi.org.uk](http://www.psi.org.uk)

## 1.6 Public value and the arts

**Capturing cultural value – How culture has become a tool of Government policy**, John Holden, Demos, 2004, ISBN 1 84180 139 9.

Response to Tessa Jowell's essay (see below) proposing a wholesale reshaping of the public funding of culture.

[www.demos.co.uk](http://www.demos.co.uk)

**Goodison Review – Securing the best for museums: Private giving and government support**, Nicholas Goodison, HM Treasury, 2004.

Review of the effectiveness and efficiency of support to regional and national museums and galleries to help them acquire works of art and culture of distinction that might otherwise be sold abroad, and to make those items accessible to the public.

[www.hm-treasury.gov.uk](http://www.hm-treasury.gov.uk)

**Government and the value of culture**, Tessa Jowell, June 2004.

A personal essay examining the relationship between Government and the cultural sector. It sets out a case for continued public subsidy for the arts and urges government to view culture as at the heart, not the periphery of its policies.

[www.culture.gov.uk](http://www.culture.gov.uk)

**Inclusion, innovation and democracy: growing talent for the creative and cultural industries**, Simon Parker, Charlie Tims and Shelagh Wright, DEMOS, 2006.

Paper arguing that the process of democratisation in the creation of shared value in cultural products is incomplete. The creative and cultural industries characteristics – their speed, fluidity and turnover of people, organisations and

ideas, also work to exclude people from non-traditional backgrounds.

[www.demos.co.uk](http://www.demos.co.uk)

**The right to art**, Robert Hewison, John Holden, Demos/VAGA, 2004.  
Addresses what a 'Right to Art', as enshrined in the 1948 United Nations Universal Declaration of Human Rights, could mean in the contemporary world, discusses how it can be dealt with in policy and in practice and how to raise appreciation and status of visual art in contemporary society to give greater meaning to this universal right.

[www.demos.co.uk](http://www.demos.co.uk)

**Values and Vision: The contribution of culture**, June 2006.

Joint document from leading organizations across the cultural sector, led by Arts Council England, National Museum Directors' Conference and MLA, calling for a new settlement with government so that Britain can maintain its position as a world-class culture. Sets out values and core principles, and demonstrates the contribution the cultural sector has made in the past ten years.

[www.nationalmuseums.org.uk](http://www.nationalmuseums.org.uk)

**What people want from the arts**, Arts Council England, 2008, ISBN 978-0-7287-1385-7.

Findings from the Arts Debate.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

## 2. ARTISTS' CONTEMPORARY PRACTICE

### 2.1 Artists' approaches

**a-n Collections: Beyond the UK**, edited Chris Brown, a-n The Artists Information Company, 2006, ISBN 0 907730 62 0

Exploring the impact of international experiences on artists' practice.

[www.a-n.co.uk](http://www.a-n.co.uk)

**a-n Collections: Collaborative relationships**, edited Rohini Malik Okon, a-n The Artists Information Company, 2005, ISBN 0 907730 56 6

Studies that explore the mutuality of a working relationship between artist and organization with commentary on how contemporary practice is best supported.

[www.a-n.co.uk](http://www.a-n.co.uk)

**Close proximity**, edited Jonathan Swain, a-n The Artists Information Company, 2005

Online publication addressing the changing identity of areas in the shadow of London's 'commuter belt' in relation to artists' practice.

[www.a-n.co.uk](http://www.a-n.co.uk)

## **CRUMB**

Website with new media curating bibliography, documentation of events and discussion lists for independent and institutional curators, producers, technicians, and commissioners of new media art.

[www.crumbweb.org](http://www.crumbweb.org)

### **Future forecast: Curated space, edited Manick Govinda, a-n The Artists Information Company, 2005, ISBN 0 907730 61 2**

Part of a UK enquiry into artists' future practices and resources, interviews address artists' strategies and interventions within curatorial practices.

[www.a-n.co.uk](http://www.a-n.co.uk)

### **Future forecast: Outer space, edited Esther Salamon, a-n The Artists Information Company, 2006, ISBN 0 9077330 63 9**

Part of a UK enquiry into artists' future practices and resources, interviews with cultural, political and arts professionals and the media investigate interfaces with artists' practice.

[www.a-n.co.uk](http://www.a-n.co.uk)

### **Future forecast: Social space, edited Becky Shaw, a-n The Artists Information Company, 2005, ISBN 0 907730 51 5**

Part of a UK enquiry into artists' future practices and resources, interviews explore artists' motives and intentions for socially engaged practices.

[www.a-n.co.uk](http://www.a-n.co.uk)

## **The Independent art school**

Has functioned since 1999 as an alternative university with no home, publishes an online journal with writings from conferences and events across a range of subjects. Brings together artists of divergent viewpoints with researchers in non-artistic fields to expand artistic dialogue and opportunities for artists.

[www.independent-art-school.org.uk](http://www.independent-art-school.org.uk)

## **Interrupt symposia, Arts Council England, 2003**

Series of events to stimulate debate around the central question 'Where does socially engaged, participatory and education arts activity stand within current debates around contemporary arts practice?', with transcripts, publication lists and papers collected online.

[www.interrupt-symposia.org](http://www.interrupt-symposia.org)

## **Leading through practice, Anne Douglas and Chris Fremantle, a-n, 2007**

Artist as Leader is a programme that aims to understand the ways artists lead through their practice with a view to informing and developing a critical understanding of the role of creativity in culture.

[www.a-n.co.uk](http://www.a-n.co.uk)

**Perspectives on Practice, (Ed) Tom Burtonwood, 2006**

A survey of writings spanning six years from a range of UK-based artists and writers. The selected articles illustrate the impact a-n has had as a vehicle for foregrounding developments in artists' practice and strategies.

[www.a-n.co.uk/an\\_docs/290412.pdf](http://www.a-n.co.uk/an_docs/290412.pdf)

**Production Lines, (Ed) Charlotte Frost, a-n, 2008**

Guide to the various pathways dedicated organisations are forging in the production of inter-disciplinary visual arts. It indicates the types of activities involved, art forms which respond well to this style of collaboration and some of the difficulties experienced by production agencies in working in this way.

[www.a-n.co.uk/an\\_docs/422536.pdf](http://www.a-n.co.uk/an_docs/422536.pdf)

**Shifting Practice, (Ed) John Beagles and Paul Stone, 2005**

Provides a range of subjective, geographically and artistically distinct viewpoints, which highlight some of the key, recurring challenges for artist-led organisations.

[www.a-n.co.uk/an\\_docs/262937.pdf](http://www.a-n.co.uk/an_docs/262937.pdf)

**ten two zero zero five, (Ed) Deborah Smith, 2005**

An exploration of modes of dissemination for contemporary cultural practices.

[www.a-n.co.uk/an\\_docs/262935.pdf](http://www.a-n.co.uk/an_docs/262935.pdf)

**The art of blogging, (Ed) Jane Watt, a-n, 2008**

Collection about Projects unedited, a-n's online series of artists' blogs. It is a mediated form that encourages reflection and reconsideration of particular issues.

[www.a-n.co.uk/an\\_docs/406941.pdf](http://www.a-n.co.uk/an_docs/406941.pdf)

**The dream that kicks, (Ed) Mario Fusco, a-n, 2006**

Explores transdisciplinary practice.

[www.a-n.co.uk/an\\_docs/321229.pdf](http://www.a-n.co.uk/an_docs/321229.pdf)

**We did stir things up: Artists in sites for learning, Emily Pringle, Arts Council of England, 2002**

Analysis of ACE's Artists in Sites for Learning (AISFL) scheme supporting artist-led visual arts projects in cultural and educational settings as the starting point for enquiry into these creative practices and pedagogic approaches.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**What is visual intelligence and how do artists use it?, Rebecca Fortnum, January 2005**

Explores how visual artists think and make, and the relationship between their thinking and making, identifying that most visual artists make a number of decisions whilst making their work that aren't purely conceptual or only to do with material and technique but lie in relationships between them.

[www.visualintelligences.com](http://www.visualintelligences.com)

**Year of the Artist: Evaluation of the programme in England, Lucy Hutton, Clare Fenn, Arts Council of England, 2002, ISBN 0 7287 0892 2**

Regional and national evaluations, providing an overview of how the year was managed, and issues arising, and insights for those planning similar events.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### 3. LOCATION AND COMMUNITY

#### 3.1 Artists in education

**2.68**, Rick Rogers, Siobhan Edwards, John Steers, Clore Duffield Foundation, 2001.

Highlights the significant decrease seen in spending on art resources in schools in England and Wales over the 6 years leading up to the report. Report also highlights significant gaps in ICT provision for art & design, barriers preventing pupils from selecting the subject at GCSE and the low numbers of primary schools working with galleries and museums.

[www.art-works.org.uk](http://www.art-works.org.uk)

**The arts-education interface: a mutual learning triangle?**, John Harland, Pippa Lord, Alison Stott, Kay Kinder, Emily Lamont, Mary Ashworth, NFER, 2005, ISBN 1 903880 95 5.

Exploring the impact of artists working in educational settings through arts-based interventions organised in the education action zones of Bristol and Corby. Identifies factors that affect outcomes for pupils, teachers and artists and discusses the implications for practice and policy within artists in education, and stresses the importance of mutual learning between pupils and young people, teachers and schools, and artists and art organisations.

[www.nfer.ac.uk](http://www.nfer.ac.uk)

**Culture and learning consultation paper**, John Holden, DEMOS, 2008.

Consultation paper which challenges cultural professionals and educationalists to provide a new and coherent direction for creative learning and for encouraging creativity through culture.

[www.demos.co.uk](http://www.demos.co.uk)

**engage 18 Research**, Karen Raney, engage, 2006.

Looks at research methods used in the visual arts including research in gallery education, the role of the gallery director and considers how academic research gets fed into a gallery context and current thinking about fine art practice as research.

[www.engage.org](http://www.engage.org)

**Impact assessment – A study of critical factors in creative projects**,

Creative Partnerships.

Exercise identifying the critical factors when planning and delivering school-

based projects from the perspective of school, staff and artists.

[www.creative-partnerships.com](http://www.creative-partnerships.com)

**Inspiration, identity, learning: The value of museums: Second Study**, Eilean Hooper Greenhill, Jocelyn Dodd, Claire Creaser, Richard Sandell, Ceri Jones and Anna Woodham, DCMS, 2007.

A summary of the independent evaluation by the University of Leicester of the DCMS/DCSF funded national and regional museums partnership programme of education work in 2006-07.

[www.culture.gov.uk](http://www.culture.gov.uk)

**International Journal of Art & Design Education**, NSEAD.

Provides an international forum for the dissemination of ideas, practical developments, and research findings in art and design education. A primary source for independently refereed articles about art and design education at all levels.

[www.nsead.org](http://www.nsead.org)

**School art: What's in it? Exploring visual arts in secondary schools**, Dick Downing and Ruth Watson, Arts Council England in association with Tate, 2004, ISBN 1 903880 874.

Explores the content of the secondary school art curriculum, examines approaches taken by different teachers and schools and discusses whether there is a place for contemporary art practice.

[www.nfer.ac.uk](http://www.nfer.ac.uk)

**Space for art, Rick Rogers**, Clore Duffield Foundation, 2003.

Investigation into the ideal art education spaces within schools, galleries and museums.

[www.art-works.org.uk](http://www.art-works.org.uk)

**Study of the impact of Creative Partnerships on the cultural and creative economy**, Burns Owens Partnership, Creative Partnership, 2006.

The aim of the study is to investigate three areas of Creative Partnerships' impact: the market for creative products and services; individual practitioners and firms; and local and regional economies.

[www.creative-partnerships.com](http://www.creative-partnerships.com)

**The big sink, Rick Rogers**, Siobhan Edwards, Fiona Godrey, Clore Duffield Foundation, 2002.

An investigation into the ideal spaces for creative, and specifically visual arts, explorations in schools, galleries and museums.

[www.art-works.org.uk](http://www.art-works.org.uk)

## 3.2 Social change

**Access, participation and progression in the arts for young people on training and detention orders**, Research Report 38, Arts Council England, 2005.

Examines how young people on Detention and Training Orders could access, participate and progress in the arts.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**The art of inclusion**, Helen Jermyn, Arts Council England, 2004, ISBN 0 7287 1042 0.

Presents findings of research on social inclusion in the arts.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**The arts health and well being**, Arts Council England, 2007, ISBN 978-0-7287-1338-3.

The Arts Council England's first national strategy for the arts, health and wellbeing.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**The arts in criminal justice – A study of research feasibility**, Andrew Miles and Rebecca Clarke, DCMS, 2006.

Investigates the cultural and practical barriers to carrying out robust research. The researchers studied projects run by five arts organisations that regularly work with offenders (Clean Break, Dance United, Connections, Rideout and TiPP).

[www.culture.gov.uk](http://www.culture.gov.uk)

**Arts matters**, Angela Watson & Associates, Arts Council England, 2006, ISBN 0-7287-1294-6.

Documents the positive contribution that the arts can make to children and young people. It aims to bring greater understanding of how the arts can help to achieve the outcomes of government agendas Every Child Matters and Youth Matters.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### **Bridge conversations**

Part of a series of 18 conversations commissioned by the Center for Civic Participation's Arts & Democracy Project and the Community Arts Network. They illustrate how some of the most creative strategies for positive social change live in the intersections of disciplines, sectors, cultures and generations.

**On innovative approaches to linking nonprofit and for-profit models**, Adam Forest Huttler, Community Arts Network, 2008.

[www.communityarts.net](http://www.communityarts.net)

**On the interweave of culture and ecology**, Caron Atlas, Community Arts Network, 2008.

[www.communityarts.net](http://www.communityarts.net)

**Community arts 2007: A muscular year**, Linda Frye Burnham, Community Arts Network, 2008.

A review of community art in 2007. Significant movement took place in several community arts sectors: national cultural organising, community arts in higher education, arts in criminal justice and youth arts.

[www.communityarts.net](http://www.communityarts.net)

**Count me in – Research project on social inclusion through culture and sport**, Leeds Metropolitan University Centre for Leisure and Sport Research, DCMS, 2002.

Study of fourteen projects addressing the effects of social exclusion in education, health, employment and crime, through arts- and sports-related activities, establishing common core principles and aspects of good practice for future reference, to inform DCMS social policy objectives and initiatives.

[www.culture.gov.uk](http://www.culture.gov.uk)

**Creating a national accredited framework for artists wishing to work in the criminal justice sector**, Pauline Gladstone, Arts Council England, 2005.

Description of the creation of a framework for the professional development of artists wishing to work in the arts and criminal justice sector.

[www.takingpartinthearts.com](http://www.takingpartinthearts.com)

**Doing the arts justice – A review of the research literature, practice and theory**, Jenny Hughes, Unit for Arts and Offenders, 2005.

Strengthens the evidence base for the effectiveness of the arts within criminal justice by providing a clear account of current evidence and theory base for the sector; includes visual arts and film section.

[www.culture.gov.uk](http://www.culture.gov.uk)

**Ecology and artistic practice**, RSA, 2005.

Transcripts of a symposium which discussed pragmatic solutions as well as looking towards Ecology as an alternative, integrated and holistic perspective on culture's relationship with the natural world.

[www.thersa.org](http://www.thersa.org)

**engage 21 Art and climate change**, Karen Raney, engage, 2008.

Looks at how artists, educators, curators, museums and galleries responded to climate change.

[www.engage.org](http://www.engage.org)

**Engaging young people – the arts: transforming the lives of young people across the West Midlands**, Arts Council England, 2005.

Demonstrates how arts can help to improve the quality of life of children, young people, families at risk and older people.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**From the wings: An inquiry into the role of sports and creative activities in tackling social exclusion**, Corporate Citizenship, 2005.

Uses case studies from Greater Manchester to look at best practice, and assess what projects need in order to deliver services effectively and to maximum benefit. Includes recommendations to Government and in public, voluntary and business sectors and advice to businesses on how to maximise the impact of partnerships with the voluntary sector.

[www.corporate-citizenship.com](http://www.corporate-citizenship.com)

**Guest list or level playing field?**, a-n The Artists Information Company, 2006.

Notions of diversity from visual artists' perspectives, first published in the NCA (National Campaign for the Arts) Autumn 2005 newsletter.

[www.a-n.co.uk](http://www.a-n.co.uk)

**Knowledge and inspiration: the natural resources of a creative age.**

**Evidence in making the case for museums, libraries and archives**, John Holden and Samuel Jones, DEMOS, 2006.

Looks at the changing face of museums, libraries and archives. The report asserts that through their collections and resources museums and galleries help build communities and futures.

[www.demos.co.uk](http://www.demos.co.uk)

**Navigating difference: audience development and cultural diversity**, Arts Council England, 2005, ISBN 0-7287-1077-3.

A debate about wider issues that are at the heart of what it means to be British today.

[www.takingpartinthearts.com](http://www.takingpartinthearts.com)

**A prospectus for arts and health**, Department of Health with Arts Council England, 2007, ISBN 978-0-7287-1339-0.

In response to recommendations of the Review of Arts and Health Working Group, commissioned by the Department of Health.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Radical positions**, Manick Govinda, a-n, 2007.

Discussion of the themes around Sharjah Biennial 8: Art ecology and the politics of change.

[www.a-n.co.uk](http://www.a-n.co.uk)

**A sense of belonging arts and culture in the integration of refugees and asylum seekers**, Helen Gould, Creative Exchange, 2005.

Report on a programme to validate the importance of cultural lives, expressions and experiences of refugees and asylum seekers as part of integration into British society.

[www.creativexchange.org](http://www.creativexchange.org)

**A study of the effects of visual and performing arts in health care**, Dr Rosalia Lelchuk Staricoff, Chelsea and Westminster Hospital Arts, 2005.

Scientific evaluation of the effect of visual and performing arts in health care.

[www.chelwestcharity.org.uk](http://www.chelwestcharity.org.uk)

**Your health and the arts: a study of the association between arts engagement and health**, Dr Joy Windsor, Arts Council England, 2008, ISBN 0-7287-1070-6.

Presents key findings on the associations between engagement in the arts, health and illness.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### 3.3 Public art

**Audientia action research project**, Anna Douglas (leader), with Sakab Bashir, Emma Chetcuti, Julia Ellis, Claire Hicks, Emma Hughes, Deborah Jones, Emma Larkinson, Anne Parouty, David Patten, Jacqui Rodger, Arts Council England, West Midlands 2003.

Exploring people's relationship to the wealth of permanent public art situated throughout the city of Birmingham. One of the first research projects nationally to initiate a critical engagement with the workings of public art through action research.

[www.audientia.info](http://www.audientia.info)

**The benefits of public art**, Sara Selwood, Policy Studies Institute, 1995, ISBN 0 85374 671 0.

Looks at a broad range of permanent public art works and focusing on five case studies, considers why each of these works has come into being, the impact it was hoped they would have; and how they have benefited the environment, public, artistic community and investors in them.

[www.psi.org.uk](http://www.psi.org.uk)

**Evaluation of National Lottery artists work in public places scheme**, Roberts Knight, Leeds Metropolitan Consultancy, Scottish Arts Council, 2004.

Evaluation of National Lottery schemes funding the work of artists in the public realm.

[www.scottisharts.org.uk](http://www.scottisharts.org.uk)

**An overview of current research into public art practice, audiences and impact**, Joanna Morland, Public Art South West (PASW), March 2006.

Summary of substantial research commissioned by ixia, Artpoint Trust, Scottish Arts Council, regional offices of Arts Council England in West Midlands and South East and Public Art South West.

[www.publicartonline.org.uk](http://www.publicartonline.org.uk)

**Personal views: Public art research project**, Prof Doreen Massey and Dr Gillian Rose, Social Sciences Faculty, The Open University, 2003, commissioned Milton Keynes Council.

Investigates audience responses to public artworks in Milton Keynes using two different methodologies.

[www.artpointtrust.org.uk](http://www.artpointtrust.org.uk)

**Playing up**, (Ed) Gillian Nicol, a-n, 2007.

A collection of texts about public art. Identifies issues for the artists and arts professionals participating and raises concerns regarding our collective experience of public space.

[www.a-n.co.uk](http://www.a-n.co.uk)

**PROJECT Evaluation report and evaluation toolbox**, Comedia, July 2004, commissioned Public Art South West (PASW).

Independent evaluation of schemes funded by PROJECT – engaging artists in the built environment, focusing on changes to mindset and working practice of architects, planners, developers, urban designers, engineers and artists. Data gathered on a ‘before and after’ basis from participants and projects.

[www.publicartonline.org.uk](http://www.publicartonline.org.uk)

**Public art – Assessing impact and quality**, OPENSspace Research Unit, Edinburgh College of Art, Oct 2005, commissioned ixia.

Stage 1 of the study to develop a framework for assessing impact within public art practice was completed in October 2005, establishing methodologies for assessment and evaluation of quality.

[www.ixia-info.com](http://www.ixia-info.com)

### 3.4 Culture in regeneration

**Artists and places: engaging creative minds in regeneration**, CABE, 2008.

Provides practical advice for clients and developers, drawing together the lessons learnt from PROJECT, a two-year scheme created by CABE and Arts & Business, in which artists were brought into the development process.

[www.cabe.org.uk](http://www.cabe.org.uk)

**Arts and regeneration: creating vibrant communities**, Arts Council England, 2007, ISBN 978-0-7287-1361-1.

Demonstrates how artists and the arts have made positive contributions in places

experiencing regeneration or growth. Documents perceptions of those who have invested in the arts to manage change, and individual community members who have taken part in arts-led regeneration projects.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**A better life: The role of culture in the sustainable development of the East of England**, Living East, 2005.

Presentation by Living East for public consultation of the draft Regional Cultural Strategy – A Better Life.

[www.livingeast.org.uk](http://www.livingeast.org.uk)

**Culture at the heart of regeneration: Summary of responses**, DCMS, 2005.

Summary of widespread consultation involving 132 responses.

[www.culture.gov.uk](http://www.culture.gov.uk)

**Engage 17: Regeneration**, Engage, 2005.

Focuses on regeneration issues.

[www.engage.org7](http://www.engage.org7)

**More than just a bridge: planning and designing culturally**, Richard Brecknock, Comedia, 2006, ISBN 1 837667 04 3.

Argues that culture is a basic building block of a city and that even infrastructure projects such as highways and bridges have a cultural impact and need to be considered in new ways. Lays out a theoretical yet practical framework for “thinking”, “planning” and “acting” culturally.

[www.comedia.org.uk](http://www.comedia.org.uk)

**Paying for 2012: The Olympics budget and legacy**, Max Nathan and Tracy Kornblatt, IPPR, 2007.

Provides a brief overview of Olympic costs, the likely legacy and future risks.

[www.ippr.org.uk](http://www.ippr.org.uk)

**The power of art visual arts: evidence of impact, regeneration, health, education and learning**, Arts Council England, 2006, ISBN 0-7287-1187-7.

Analysis and case studies to illustrate the impact of contemporary visual arts in regeneration, health, education and learning.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Re-creating communities: business, the arts and regeneration**, Phyllida Shaw, Arts & Business, 1999, ISBN 951240 95 1.

Highlights role of business partnerships with the arts in regenerating communities.

[www.aandb.org.uk](http://www.aandb.org.uk)

**Regeneration impact of cultural projects: some illustrative examples**, DCMS, 2003.

From the DCMS Conference 'Building Tomorrow: Culture in Regeneration' held at The Lowry, Manchester, 25 February 2003 that focused on how to support the role of culture as a driver for regeneration in the future. Examined the role of capital projects in North East, North West and Yorkshire and Humber regions as catalysts for change.

[www.culture.gov.uk](http://www.culture.gov.uk)

**Regeneration through culture, sport and tourism**, Department for Communities and Local Government, 2000.

Consider how culture, sport and tourism offer major opportunities for regeneration and are growth sectors within the new economy.

[www.communities.gov.uk](http://www.communities.gov.uk)

**Setting the bar: Preparing for London's Olympic legacy**, Tracy Kornblatt, IPPR, 2006.

Assesses the likely economic impact of the Games on East London, Greater London and the UK.

[www.ippr.org.uk](http://www.ippr.org.uk)

**Valuing culture in the South East**, John Holden, Demos, 2005.

Addresses how culture can contribute to improving regional economic performance.

[www.demos.co.uk](http://www.demos.co.uk)

### 3.5 Audience development

Beyond the division of attenders vs nonattenders: a study into audience development in policy and practice, Nobuko Kawashima, 2000.

Discussion of various approaches to audience development and implications for policy-making.

[www2.warwick.ac.uk](http://www2.warwick.ac.uk)

**Crafts audiences in Scotland**, Scotinfom, Scottish Arts, 2007.

Study of the motivations and attitudes of the audience for crafts in Scotland with the aim to better understand the current and potential audiences for crafts.

[www.scottisharts.org.uk](http://www.scottisharts.org.uk)

**Family friendly toolkit**, Louise Cogman, Arts Council England, 2007, ISBN 978-0-7287-1203-4.

Designed to support arts organisations wishing to make a commitment to families, making it easier for families to take part in the arts, as audiences and participants. Aimed at arts professionals, it contains experiences and examples of good practice.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**New audiences and diversity**, Naseem Khan, Arts Council England, 2005. Draws on evaluations from the New Audiences Programme. Addresses Arts Council England's emphasis on cultural diversity and highlights key messages and implications for future action by Arts Council England and others.  
[www.takingpartinthearts.com](http://www.takingpartinthearts.com)

**New audiences final report**, Gill Johnson, Pam Pfrommer, Sue Stewart, Paul Glinkowski, Clare Fenn, Adrienne Skelton and Alan Joy, Arts Council England. Major report on the New Audiences Programme representing the culmination of a five year scheme which supported audience development initiatives across the country.  
[www.takingpartinthearts.com](http://www.takingpartinthearts.com)

**Not for the likes of you – a resource for practitioners**, Research Centre for Museums and Galleries, Arts Council England, 2004. An audit of published material around barriers to engagement.  
[www.takingpartinthearts.com](http://www.takingpartinthearts.com)

### 3.6 Impact of artists' workspaces

**Artists' studios: creating public benefit – A Nottingham case study**, Micheal Cubey, NFASP, 2007. Study demonstrating that artists in receipt of an affordable studio can gain the support, confidence and security that enables them to participate in cultural life and provide a range of important public benefits.  
[www.nfasp.org.uk](http://www.nfasp.org.uk)

**Artists' studios: creating public benefit – the community, cultural and socio-economic benefit created by affordable studio organisations. Two London case studies**, Susie O'Reilly, Acme and Capital Studios, Acme, 2006. Provides information about the public benefit affordable studio providers and their tenant-artists achieve. It provides examples of how artists support their practice by working in education, training and community development and how this helps to address social exclusion, offender, health and learning issues.  
[www.acme.org.uk](http://www.acme.org.uk)

**Artists' studios: a guide to securing, supporting and creating affordable studios in London, Val Millington**, Acme and Capital Studios, Capital Studios, 2006. Information on affordable studio providers in London, and their contribution to the cultural and economic life of the capital. Using case studies and examples it provides guidance on how to achieve sustainable studio developments and provides a list of studio organisation contacts and sources of help and advice.  
[www.acme.org.uk](http://www.acme.org.uk)

**Commercial workspace provision for visual artists – a comparison with the affordable sector**, Michael Cubey, Acme and Capital Studios, 2006.

An examination of rent levels and terms and conditions offered by commercial workspace providers in ten London boroughs and compares them with those offered by affordable studio providers. In doing so, the study provides evidence of the significant subsidy that studio providers make to artists and the visual arts economy in general in London.

[www.acme.org.uk](http://www.acme.org.uk)

**Creative Yorkshire: visual artists in shared workspaces – resources and facilities**, University of Leeds, Creative Yorkshire, 2005, ISBN 0 7287 1047 1.

Profile of the shared workspaces and related services used by visual artists and craftspeople in the Yorkshire and Humberside region. Characterises activities and professional motivations of artists and identifies development priorities.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**London Digest; a survey of artists' studio groups and organisations in London**, Acme and Capital Studios, Acme Studios, Capital Studios, 2006.

Key facts about affordable studios in London drawing attention to the number, scale and diversity of studio organisations in London, suggesting how many studios are likely to be under threat in the coming five to 10 years, and providing a useful benchmark of affordability.

[www.acme.org.uk](http://www.acme.org.uk)

**Open studios – a gem worth polishing**, Paul Glinkowski, Arts Council England, 2003.

Highlights the value of open studios for artists, audiences, local arts and economic and social developmental strategies. It introduces key findings from recent research and outlines a range of case studies. It also provides a listing of open studio events from around England.

[www.takingpartinthearts.com](http://www.takingpartinthearts.com)

**A register of artists' studio groups and organisations in England**, Acme, 2006.

The second edition of Acme Studios' register of artists' studio groups and organisations in England, the first national database of affordable studio providers.

[www.acme.org.uk](http://www.acme.org.uk)

**Shaping artists' spaces**, a-n The Artists Information Company, May 2006.

Paper for 'Sensi/Able Spaces – Space Art and the Environment' conference, Reykjavik 2006.

[www.a-n.co.uk](http://www.a-n.co.uk)

**Studio organisations: charitable status and constitutional structures,**

Michael Cubey, NFASP, 2006.

Snapshot of the types of studio groups and organisations the NFASP will be supporting through its membership services. It looks at their different types of company / organisational structures, and charitable status, with a view to establishing the range of possible models studio groups might adopt and their benefits and drawbacks.

[www.nfasp.org.uk](http://www.nfasp.org.uk)

**Supporting artists' workspace,** Janet Hadley, Arts Council England, 2004, ISBN 0 7287 1038 2.

Describes proceedings of three conferences in July 2003, about artists' studios and workspaces.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

### 3.7 Rural initiatives

**Arts express networking project,** Marketing Arts Coventry and Warwickshire, Arts Council England, 2003.

Report detailing an initiative to attract new rural audiences to a range of arts events by providing free transport and using an `animateur' to carry out outreach work with community groups.

[www.takingpartinthearts.com](http://www.takingpartinthearts.com)

**Country living,** Rosemary Shirley, a-n, 2007.

Puts a spotlight on artistic activity in rural locations.

[www.a-n.co.uk](http://www.a-n.co.uk)

**Creative industries in the rural East Midlands – Regional study report,** Burns Owens Partnership, Culture East Midlands, 2008.

An overview of findings from work on the creative industries in the rural areas of the East Midlands. Draws together the research in the East Midlands – data studies at district level and a series of case studies – together with wider information from other research initiatives to provide an analysis of the key issues for rural policy making.

[ruralculture-em.org](http://ruralculture-em.org)

**A cultural strategy for rural England: Investing in rural community creativity and cultural capital,** Dr Ian Hunter, Littoral Arts Trust, 2006.

A discussion paper for Rural Cultural Forum.

[www.littoral.org.uk](http://www.littoral.org.uk)

**Investing in rural creativity: New rural arts strategy,** Littoral Arts Trust, 2005.

A proposed arts and cultural sector response to the new Rural Strategy.

[www.littoral.org.uk](http://www.littoral.org.uk)

**Rural arts: What that means where I live**, John Holden, November 2007, commissioned Culture East Midlands and National Rural Touring Forum. One of a series of commissioned papers reflecting on the arts in rural England.  
[www.nrtf.org.uk](http://www.nrtf.org.uk)

#### 4. NETWORKS AND PROFESSIONAL DEVELOPMENT

##### 4.1 Workforce/skills development studies

**Connections and collaborations: developing higher education's continuing professional development provision for arts and design practitioners**, Falmouth College of Arts and Dartington College of Arts, commissioned by a Joint Working Group from HEFCE, Arts Council England and Design Council Informs HE strategies to improve the match between supply and demand for continuing professional development for arts and design practitioners.  
[www.hefce.ac.uk](http://www.hefce.ac.uk)

**Creative industries skills matrix – Executive summary**, Burns Owens Partnerships and Positive Solutions, Living East, 2003  
Development of a skills matrix for the creative industries.  
[www.livingeast.org.uk/publish/documents.shtml](http://www.livingeast.org.uk/publish/documents.shtml)

**Developing entrepreneurship for the creative industries**, DCMS, 2006  
Considers how to promote the development of entrepreneurial skills amongst graduates, and how to avoid skills shortages by getting the skills supply to match more closely with the needs of creative businesses.  
[www.culture.gov.uk](http://www.culture.gov.uk)

**The elephant in the room**, Hybrid, Arts Council England, 2008, ISBN 978-0-7287-1377-2  
Maps the opportunities and barriers facing the region's African, Caribbean and Asian visual arts sector.  
[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Entrepreneurship education for the creative industries**, NESTA, 2007  
Asserts that current provision entrepreneurship education for creative graduates is not adequately preparing students for growing their own businesses beyond the start-up phase. There is no agreed effective practice and provision varies widely between institutions. Recommends that entrepreneurship education needs to be made explicit, effective and sustainable.  
[www.nesta.org.uk](http://www.nesta.org.uk)

**Makers in focus**, Heather Rigg, Arts Council England, 2006, ISBN 0-7287-1169-9

Reports on the working environment of West Midlands designer makers, craftspeople and applied artists at different stages of their careers, undertaken to explore current activity, identify needs and gaps in the provision of professional development support.

[www.artscouncil.org.uk](http://www.artscouncil.org.uk)

**Reflective practitioner**, ArtsMatrix, 2002

Evaluation and impact study of a professional development bursary scheme that supported artists to develop their practice within a structured, reflective environment.

[www.artsmatrix.org.uk](http://www.artsmatrix.org.uk)

**Report on support for individual creative practitioners in the South West**, ArtsMatrix, 2007

An analysis of the existing support framework for individual artists and creative practitioners working in the South West identifying the strengths and weaknesses within current support, identifying artists' and creative individuals' development pathways, and imagining an effective future support framework.

[www.artsmatrix.org.uk](http://www.artsmatrix.org.uk)

**Skills for creativity, Strategic plan 2005-10**, Creative and Cultural Skills

First Strategic Plan setting out the medium- to long-term strategic aims of Creative & Cultural Skills. The Plan outlines how employers in the creative and cultural industries across the United Kingdom intend to work together.

[www.ccskills.org.uk](http://www.ccskills.org.uk)

**Skills in the UK: The long term challenge**, The Leitch Review, HM Treasury, 2005

Identifies the UK's optimal skills mix in 2020 to maximise economic growth, productivity and social justice, and considers the policy implications of achieving the level of change required. Interim report Skills in the UK: The long-term challenge published December 2005, conclusions and recommendations to Government in 2006.

[www.hm-treasury.gov.uk](http://www.hm-treasury.gov.uk)

## 4.2 Cultural leadership

**Cultural leadership: The Clore cultural leadership programme**, Task force final report, December 2002: An investment in the rising generation of cultural leaders is necessary and timely, Robert Hewison and John Holden, Clore Duffield Foundation, December 2002

Final report of a task force established by to consider ways to improve cultural

leadership in the UK.

[www.cloreadership.org/full\\_report.htm](http://www.cloreadership.org/full_report.htm)

**Navigating rough waters: what kind of professional development do we need for managing and leading arts and cultural activity in England?** Janet

Summerton, Sue Kay and Madeline Hutchins, All Ways Learning, 2006

A discussion paper calling for a more relevant and sophisticated understanding of arts and cultural management and leadership – one which accounts for the breadth of settings, the full range of working practices and organisational configurations and draws on what we know about how we learn as the basis from which to design effective professional development.

[www.allwayslearning.org.uk](http://www.allwayslearning.org.uk)

**Not a sideshow: Leadership and cultural value a matrix for change**, Robert Hewison, DEMOS, 2006

The paper contributes to the debate about Cultural Value by arguing that there is little point in improving the skills of individual leaders, if the organisations they lead remain unchanged. It focuses on Institutional Value and provides a new evaluative matrix that can be developed as a critical tool to help cultural institutions.

[www.demos.co.uk](http://www.demos.co.uk)

**Rising to the occasion: Cultural leadership in powerful times**, Graham Leicester, Mission, Models, Money, 2007

Argues that the competencies needed for growth in the 21st century are latent in the arts and culture sector. The challenge for today's cultural leaders is to support transformation in a way that looks forward rather than back.

[www.missionmodelsmoney.org.uk](http://www.missionmodelsmoney.org.uk)

**Strengthening leadership in the public sector**, Performance and innovation unit, March 2001

Examines how to ensure that public sector has effective leaders in health, education and local government needed for the future.

[www.cabinetoffice.gov.uk](http://www.cabinetoffice.gov.uk)

### 4.3 Peer networks

**Amorphous combustion**, a-n The Artists' Information Company, June 2004

The launch event for NAN (Networking Artists' Networks), Amorphous Combustion was devised by Jason Bowman and resulted in presentations and responses on the nature and behaviours of networking outside the visual arts.

[www.a-n.co.uk](http://www.a-n.co.uk)

**Impact of networking**, (Ed) Jane Watt, a-n, 2006

A collection of reflections by the author on artists experiences of Networking Artists' Networks (NAN) together with other unpublished material such as reports, and event records.

[www.a-n.co.uk/an\\_docs/310948.pdf](http://www.a-n.co.uk/an_docs/310948.pdf)

**Quo vadis**, edited Chris Brown, a-n The Artists Information Company, 2005

Explores cross-border networking and peer critique.

[www.a-n.co.uk](http://www.a-n.co.uk)

**Reflections on networking and impact of networking**, Jane Watt, a-n The

Artists Information Company, 2006, ISBN 0 907730 64 7, ISBN 0 907730 68 X

Independent research study examining the scope and impact on artists and cultural policy of the NAN (Networking artists' networks) initiative. Includes commentary from artists, analysis of participation and benefits and recommendations to funders.

[www.a-n.co.uk](http://www.a-n.co.uk)

**A listing of key organisations and related research resources is published as a companion report on [www.a-n.co.uk/Indexing\\_intelligence](http://www.a-n.co.uk/Indexing_intelligence)**

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