

FOR ART'S  
SAKE?  
SOCIETY AND  
THE ARTS IN  
THE 21ST CENTURY

Edited by Jamie Cowling





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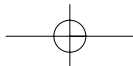
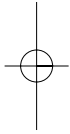
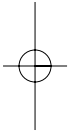
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## Preface

This publication is the first in which the Institute for Public Policy Research (ippr) has considered the role of the arts and culture in society. It may appear a surprising departure from our usual research projects. Yet as the book makes clear, reflection upon the role of the arts and culture in the good society has a long pedigree in progressive thought. The civic republican tradition, from Aristotle to Jefferson, is particularly rich in its attention to cultural symbols of civic pride and the importance of aesthetic endeavour to human fulfilment. The British Labour movement can hold up numerous thinkers, from William Morris to Tony Crosland, for whom the arts and culture constitute central components of the good life, whilst many of the twentieth century's finest Modernist achievements were born of a progressive commitment to social change.

The current government has done much to take on the cultural mantle of the great reforming government of 1945. It has attempted to balance excellence with access, and quality with participation. However, much still remains to be done. Participation in the arts and culture remains skewed towards those who are best placed to benefit rather than those who might benefit most. For too long the arts and culture have relied on advocacy rather than evidence.

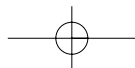
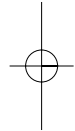
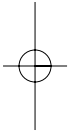
The contributors to this publication take on the evidence challenge. Their conclusions will no doubt spark debate and discussion. However, the great strength of this book is that the contributors are not only cultural professionals but also thinkers and policymakers from across a range of disciplines. For too long the arts and culture have operated in a policy vacuum. This is no longer the case. The conclusions of this research are relevant to broader policy discussion: in education, mental health and criminal justice.

It is clear to me that the arts and culture go to the heart of what it means to be a fulfilled, active citizen. They have the capacity to touch and inspire us as individuals, and to challenge as well as cement our social norms. Today, the social disengagement of ironic, self-absorbed postmodernism has given way to a renewed sense of the powerful role the arts and culture can play in progressive change. They have a unique role to play in helping us meet wider social objectives, based not on an instrumentalist subordination of culture to wider goals but a recognition

that it is the intrinsic nature of cultural and arts activity that provides its wider power.

I welcome the debate that this publication will spark and extend an open invitation for those who wish to deliberate its conclusions to work with the ippr on our future research in this area.

**Nick Pearce**  
**Director**  
**Institute for Public Policy Research**



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The chapters in this publication have been informed by a series of seminars run by the ippr from 2003 to 2004. My warm thanks go to the speakers: Rt Hon Tessa Jowell MP, Rt Hon Estelle Morris MP, David Miliband MP, Rosie Winterton MP, Baroness Blackstone, Dr Babis Mainemelis, Ruth Ben Tovim, Peter Armstrong, Professor Michael Keith Dharmendra Kanani and Keith Weed and also everyone who made such valuable contributions to the seminar discussions. Our thanks also go to Colin Tweedy OBE, Clare Cooper, Andrew McIlroy, John Ballington, Alistair Creamer, Katherine Mellor, Sam Shemtob, Christina Coker and Julia Parlett for their assistance. I am also extremely grateful to all those who gave up their time to speak to me and pass on their invaluable first-hand knowledge and whose influence pervades this publication: Sally Talant, Rachel Tranter, Sue Eskdale, Phil Clapp, Patricia Terry, Alan Davey, Leila Brosnan, Jude Watt, Jude Thomas, David Flemming, Roberta Hamond, Ian Ross, Nikki Crane, Clive Cassely, David Fitzgerald, Stephen Allen, David Anderson, Christopher Naylor, Cathy Graham, Fiona Lockwood and Doug D'Arcy. I would also like to offer a special acknowledgement and warm thanks to Peter Stark and Chris Bailey for their advice, assistance and inspirational tour of Gateshead and Newcastle. I am also extremely grateful to Sophie Fry for all her critical help and support. However, none, other than the author, is responsible for conclusions, errors, omissions or any other faults.

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I am indebted to Orleans House Gallery for their permission to reproduce their exceptional work 'The Big Draw In, 2003' on the book cover. This picture was originally exhibited at the Orleans House Gallery, Richmond, London.

## About the authors

**Alan Clarke** was appointed as director of the new Prisoners' Learning and Skills Unit in May 2001 and remained in post when it became the Offenders Learning and Skills Unit in May 2003. Prior to his present post, Alan led divisions within DfES covering a range of subjects: higher education, including the establishment of the new universities and the Higher Education Funding Council; local management of schools, school governance and the setting up of grant-maintained schools; the introduction of student loans; and the development of post-16 education and training, including policy on quality improvement and the establishment of the Adult Learning Inspectorate.

**Jamie Cowling** is research fellow at the Institute for Public Policy Research Digital Society, Media and Arts Project. Prior to joining the ippr Jamie completed an MSc in Media and Communications at the London School of Economics, and worked in advertising for KLP Euro RSCG. His research interests include media and communications policy and arts and cultural policy. Previous publications include: *New News? Impartial Broadcasting in the Digital Age* with Damian Tambini (ippr 2002); *They Have Been Watching: broadcasters provision of children's and young people's TV 1952-2002* with Kirsty Lee (ippr 2002); *A Progressive Licence Fee* with Kim Allen and Emily Keaney (ippr 2003) and *From Public Service Broadcasting to Public Service Communications* with Damian Tambini (ippr 2004).

**Dr John Geddes** is director for the Centre for Evidence Based Mental Health, Department of Psychiatry at Oxford University. John qualified in medicine at Leeds University in 1985 and subsequently trained in psychiatry in Sheffield and Edinburgh. He moved to Oxford in 1995 and is now honorary consultant psychiatrist in the University Department of Psychiatry, Director of the Centre for Evidence Based Mental Health, and editor of the journal *Evidence Based Mental Health*.

He is involved in primary and secondary research and in teaching evidence-based practice in psychiatry and mental health locally, nationally and internationally.

**Peter Hewitt** was appointed chief executive of the Arts Council in March 1998. Since then, he has led a major overhaul of the organisation, including a merger with the ten previously independent regional arts boards.

Peter's career in the arts began in 1976 at Inter-Action in Kentish Town, London. He was Arts Officer at North Tyneside Metropolitan Borough Council for six years before joining Northern Arts in 1982. He was made chief executive of Northern Arts in 1992 and held this post for five years. He then had a year in the Health Service as corporate affairs director of Tees Health Authority.

**Dr Gerald Lidstone** currently teaches courses in Performance Art, Arts And Audiences and Theatre Production at Goldsmiths' College, University of London. In the last few years he has also taught aspects of Theatre and Culture, and contemporary British Afro-Caribbean and Asian theatre.

He originally trained as a theatre designer and has designed and toured productions extensively in eastern Europe and the US. He has also taught Arts Administration and training courses in many parts of the world for the British Council. He was also director of a four-year British Know-How Fund (Foreign Office) project establishing Arts Management training in Slovakia. An outcome of this was the publication of the first book on arts management in Slovak. He has also published many papers on areas of arts management and policy.

He is currently involved in developing education in Arts Management for the Government of Vietnam on behalf of Visiting Arts and the Ford Foundation, and was co-author of a recently published needs evaluation of Arts Management in Vietnam. He has been responsible for the annual report of the West End box office data research project for the last three years, for the Society of London Theatre (SOLT). He is also a council member of the British Centre of the International Theatre Institute, a fellow of the Royal Geographical Society, a trustee of the Royal Victoria Hall Foundation and a member of the Board of Governors of Sadlers Wells. In 2002 he was awarded an honorary doctorate by Vysoka Skola Muzických Umeni v Bratislave in Slovakia.

**Dr Andrew Miles** is research consultant for the Unit for Arts and Offenders and a fellow of the Centre for Census and Survey Research at

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HMI **Peter Muschamp** is Ofsted's specialist advisor for art and design. Peter joined Her Majesty's Inspectorate in 1985. His work has included inspecting art, design and drama in primary, secondary, further education and teacher training. He has also inspected and consulted on arts provision in Europe and America including the Royal Shakespeare Company and the Prince of Wales Shakespeare school. Prior to joining Ofsted Peter taught art and design in schools and has lectured in drama at universities in the UK, the United States and Canada. Peter is a trained sculptor and his work was exhibited in the 'Young Contemporaries' exhibition at Tate Britain in 1967.

**Mike White** is director of projects at the Centre for Arts and Humanities in Health and Medicine (CAHHM). He deals mainly with the arts and health side of CAHHM's work, and has particular interests in community-based arts in health and public art for healthcare buildings. He is also project manager for Common Knowledge, Tyne and Wear's arts in health development programme.

**Peter Wrench** has been director of Resettlement in the Prison Service since February 2003. He has previously held a wide range of posts in the Home Office and was most recently deputy director general of Immigration and Nationality. His directorate in the Prison Service supports a wide range of work in prisons to reduce the likelihood of reoffending after release. This includes work on employability (through Prison Industries and the Custody to Work programme), accommodation, offending behaviour and drugs programmes, the co-ordination of work with the voluntary sector, and work to maintain and strengthen family ties.

## 1. Introduction and summary

Jamie Cowling

*Investment in the arts is not only an end in itself, it is also a means of achieving our promises, our policies and our values.*

Rt Hon Tessa Jowell MP, Secretary of State for Culture,  
Media and Sport (Jowell 2002)

The UK is widely acknowledged as a world leader in the creative, performing and visual arts. The Tate Modern is one of the most visited arts spaces in the world, a success replicated by the new BALTIC Centre for Contemporary Art in Gateshead. Our theatre, opera and dance are widely commended in terms of both aesthetic excellence and social and economic impact.

Since 1997 the Government and arts bodies have made considerable effort to widen access and experience of the arts in the UK beyond those who traditionally have benefited from public largesse. The 1999 Policy Action Team 10 (PAT 10) significantly raised the profile of the potential contribution the arts and sports can make to tackling social exclusion (DCMS 1999). The arts councils and other arts organisations in the UK have taken significant steps to deepen engagement with the arts, such as the 'Arts for Everyone' scheme, which aims to ensure that everyone can engage with the arts. The 2001 Green Paper, *Culture and Creativity: The Next Ten Years*, reaffirmed the Government's commitment to widening access to and increasing participation in the arts (DCMS 2001a). It also outlined policy proposals to achieve these aims, including the Creative Partnerships scheme.

As result of these policies there has been a step-change in the scale and diversity of new projects and programmes aimed at non-traditional audiences (Lidstone this volume). Many of these projects have had an explicit social agenda, from Cambridge Arts Theatre's 'Reflections' programme in partnership with the National Deaf Children's Society (see [www.cambridgeartstheatre.com](http://www.cambridgeartstheatre.com)) to the Serpentine Gallery's work with Hallfield Junior School on the Hallfield Estate in the Westminster Education Action Zone (see [www.standards.dfes.gov.uk](http://www.standards.dfes.gov.uk)). However, little

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is known about the impact of the arts on wider social goals. Yet these wider goals – engaging socially excluded groups and engaging wider audiences for the arts – are shaping local and national cultural practice and investment by both private and public sector funders.

### **The arts policy framework**

The Department for Culture, Media and Sport (DCMS) has overall responsibility for arts in the UK. In addition to core activities the Department agrees a public service delivery agreement (PSA) with HM Treasury. The PSA sets out DCMS key targets.

PSA targets for DCMS agreed with HM Treasury for 2003-2006 are:

- to enhance the take-up of sporting opportunities by 5-16 year olds by increasing the percentage of schoolchildren who spend a minimum of two hours on PE and sport within and beyond the curriculum from 25 per cent to 75 per cent;
- to increase significantly the take-up of cultural and sporting opportunities by new users aged 20 and above from priority groups;
- to improve the productivity of the tourism, creative and leisure industries;
- to improve significantly the value for money of the Department's sponsored bodies.

(DCMS 2002)

DCMS sets high-level goals for the arts and devolves responsibility for delivery to the Arts Councils of England, Scotland, Northern Ireland and Wales. The Scottish Parliament and Welsh Assembly set their own national cultural frameworks.

The Arts Council has an over-arching aim to promote access, education and excellence. Beneath this aim, the Arts Council has five strategic priorities. These are:

- New work, experimentation and risk, and the centrality of the individual artist, creator or maker.
- New art forms and collaborative ways of working, often in or with new technology.
- Diversity and public inclusion with special reference to race, disability and economic class.
- Children, young people and lifelong learning.
- Touring, and distribution through broadcasting, recording and electronic publishing.

(DCMS 2001b)

The national museums and galleries have separate agreements with the Department, which reflect the Government's high-level goals for the arts and culture set out above. Local authorities also agree targets for the delivery of arts and culture with central government.

### Private and public funding of the arts

**Figure 1.1 Expansion in the DCMS budget as a percentage of total GDP from 1996-97 to 2002-03**



Source: HM Treasury 2003

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**Table 1.1 Culture, Media and Sport: Total managed expenditure by function, 1997-98 to 2002-03<sup>1</sup>**

	97-98	98-99	99-00	00-01	01-02	02-03
Museums and galleries	470	458	520	531	631	705
Other arts and heritage	722	745	777	803	904	989
Libraries	859	867	915	906	1000	1015
Films	23	22	25	24	24	27
Tourism	153	150	176	204	291	288
Sport and recreation	896	911	629	969	1084	1214
Broadcasting	203	259	278	224	191	203
Administration	47	50	49	53	54	44
Lottery	803	1488	1618	1514	1313	1593
<b>Total</b>	<b>4176</b>	<b>4950</b>	<b>4987</b>	<b>5228</b>	<b>5492</b>	<b>6078</b>

Source: HM Treasury 2003

Arts funding as a whole comes from five major sources:

- The Department for Culture, Media and Sport gave a grant-in-aid to Arts Council England of £336.8 million in 2003/2004 (DCMS 2001b).
- The arts councils receive of 'Good Causes' funding from the National Lottery. The national arts councils have to date received £1.6 billion. In 2001 the Lottery grant to Arts Council England was £208 million. Lottery funding is split between capital grants, film funding, stabilisation (placing organisations on a sound financial footing), the 'Arts for Everyone' scheme and support for students.<sup>2</sup>
- Local Authority spending on the arts was estimated to total £217 million for 2001/02.
- Grants-in-aid to national museums and galleries are made direct from DCMS. In 2002/2003 this totalled £705 million.
- Finally, in 2001/02, corporate sponsorship for the arts reached £114 million. These investors have a range of motivations. They are increasingly driven by instrumental arguments for cultural support and are becoming more likely to seek evaluative evidence for the effect of their funding choices.

(Arts &amp; Business 2003)

The arts also receive additional 'indirect' funding from the public sector. For example, the Department for Education and Skills (DfES) funds art, drama and craft and design lessons within the national curriculum and supports the Creative Partnerships project. Additional forms of financial support for the arts come from trusts and foundations – such as the Paul Hamlyn Foundation and the Jerwood Foundation – and donations from individuals.

### **Tough choices: the challenge for the future**

This book comes at a crucial juncture for the arts in the UK. The expansion in the sector since 1997 is coming under threat from an increasingly challenging financial climate. Both public and private supporters are facing tough choices.

For example, the National Gallery was recently given £11.5 million from the Heritage Lottery Fund to help keep fight to keep Raphael's 'Madonna of the Pinks' in the UK. The total cost will be around £21 million. The money will go to the Duke of Northumberland, one of the richest men in the country. The Duke will not be taxed on the sale of the painting if it remains in the UK. Art and the arts have a value. Hard choices have to be made.

The £11.5 million grant is equal to:

- 695 newly-qualified staff nurses for one year (Grade D outside London);
- 635 newly-qualified teachers for one year (M1 pay scale outside London);
- 687 newly-qualified prison officers for one year (outside London);
- keeping 319 prisoners in gaol for one year.

Business sponsorship represents a significant source of funding for the arts in the UK, but in a difficult economic climate businesses may focus their philanthropic activities on the corporate social responsibility agenda. In this case it will be important to demonstrate to business leaders and shareholders that support for investment in the arts is part of the this broad agenda rather than the traditional rationale of providing corporate benefits such as seats at the opera.

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The 2004 Spending Review will be crucial to establishing the future public money available to the sector, as it will set parameters for public funding for the arts until almost the end of the decade. According to Peter Robinson:

Given that spending on items such as debt interest will remain roughly constant as a proportion of GDP, it is a matter of simple arithmetic that the resources available for all the public services other than health will fall modestly from 31.1 per cent of GDP to 30.6 per cent of GDP. If this sounds modest, it needs to be seen in the context of the trends from 1999-2000 to 2005-2006, when spending on all the public services other than health rose from 27.4 per cent of GDP to 31.1 per cent. (Robinson 2004)

Broader social and economic arguments for the arts are essential in today's political, business and economic environment. Both public and private funders are increasingly likely to demand practical outcomes and robust evaluation. An improvement in the framework for measurement of value for money will therefore be of great direct value to the DCMS and to other government departments with an interest in the arts. The argument will also be of immediate relevance to private sector funders. This publication argues that investment in the arts should be seen as part of private sector investors' corporate social responsibility programme. For this to be true corporate investors will need to be able to demonstrate the effectiveness of their investment to justify their ongoing support. However, currently the Government is unable to measure effectively the value of public investment in the arts on these wider social goals.

### Summary

This book brings together policymakers, academics and professionals from a variety of backgrounds to consider the arts' contribution to wider social goals. It considers the potential contribution to improving education, mental health and offender rehabilitation outcomes. These three areas are key to achieving the Government's overall goals of a safe, just and tolerant society and providing the opportunity for

everyone to realise their true potential and can also serve as an indicator and analytical framework to understanding the far wider value of the arts to our society. The contributors begin to develop a shared language between the arts and other policy areas and develop shared methodological frameworks able to assess the arts' contribution to education, mental health and offender rehabilitation outcomes.

Peter Hewitt, chief executive of the Arts Council, takes the perspective of an arts professional. He argues that there is a clear and pressing need to be able to develop a robust framework to assess the arts' economic and social contribution but is concerned that bean-counting measurement may miss the magic. He points to what he calls the 'transformative power' of the arts. It is the arts' questioning, creativity and diversity of thought that makes them unique and it is these unique aspects that enable the arts to deliver wider social and economic impacts. His thoughtful chapter argues that any measurement system needs to be able to take account of the full value of the arts and only then will it be able to account for any wider social and economic impacts.

### **The arts and education**

The DfES' strategic aim is to build an inclusive society and strong economy through 'creating opportunities for everyone to develop their learning; releasing potential in people to make the most of themselves; achieving excellence in standards of education and levels of skills' (DfES/HM Treasury 2002). The potential contribution of the arts to education has long been a subject for debate and research. As Gerald Lidstone points out in his chapter most arts organisations now have some form of education programme. However, 'education' has become a catch-all term, both in terms of subjects covered and in the aims of the education programmes provided. He demonstrates that there has been a step-change in the size and diversity of arts education programmes offered since 1997, such as Creative Partnerships, and suggests that they have the potential to deliver real value to students. However, in a damning critique of policy to date he argues that, 'while all [arts organisations] endorsed the value of both creative and arts-based education, most did not get to grips with

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mechanisms for proving the value of work in this area'. He goes on to argue that in the past evaluation has focused inwards at the process of the project rather than demonstrating real value to the participants and other partners. He makes the case for an agreed process for the evaluation of art education which speaks not only to the arts but also to DfES, Ofsted and ultimately parents and pupils. The chapter argues for an independent evaluation agency able to provide objective evidence rather than advocacy for the arts.

Peter Muschamp approaches the subject from an Ofsted perspective. He argues that the arts are important because:

they are intrinsic components of human culture, heritage and creativity and are ways of knowing, representing, presenting, interpreting and symbolising human experience...contact with the arts requires the abilities to question, explore and collaborate; and to extend and develop one's ideas, and the ideas of others.

Ofsted has found that high achieving schools' commitment to the arts helps to develop the schools' ethos and pupils' imaginations. The chapter presents Ofsted's evidence that the arts can be particularly effective at engaging hard-to-reach children and enabling pupils to discuss and explore complex social issues such as bullying. Muschamp argues that trips to museums and galleries can contribute not only to pupils' achievement but also to their wider motivation, social well-being and intellectual achievement. However, he goes on to argue that there are problems, and external partnerships, whether visits or artists in schools, need to be approached with the same level of preparation, planning and an expectation of learning as any lesson. Arts institutions, professionals, teachers and schools need to work better in partnership than they often do today. He concludes that best practice, where known, is not being disseminated effectively. A key challenge for the future will be to assess arts organisations' and individual artists' education programmes accurately, to ensure that all pupils gain maximum benefit.

## The arts and mental health

Improving mental health outcomes and encouraging greater understanding of mental health problems is a key priority area for the Government. According to the Office for National Statistics at any one time one in six adults suffers from a mental health problem of varying severity (cf SEU 2003). Poor mental health is a significant barrier to work.

Whilst people with mental impairments accounted for less than ten per cent of the overall disabled population, they represented the largest group of Incapacity Benefit claimants in May 2002, when they accounted for over one third of all claims... There have been increases in claimants with mental impairments across all age groups and both genders, from 28 per cent of all claimants in 1998 to 35 per cent in May 2002. (Stanley and Regan 2003)

A key aim for policy is to promote positive mental health and reduce the stigma and discrimination currently associated with mental health problems. Mike White's and John Geddes' chapters examine the potential contribution of the arts. Both contributors agree that the arts can contribute to improving mental health outcomes at differing levels. At the macro level the chapters argue that the arts can have a preventative function. Emerging evidence from social capital theory suggests that areas with high levels of social capital have fewer incidents of mental health problems. Both authors suggest that the health profession needs to develop better links with, what Mike White calls, 'the cultural base to health service delivery'. At this level arts in mental health projects could have a critical role in overcoming negative public attitudes towards those with mental health problems.

Both John Geddes and Mike White also argue that arts interventions have the potential to be beneficial when targeted specifically at those with identified mental health problems. John Geddes argues they may have a crucial role to play as a complement to medical remedies and as a treatment for mild mental health disorders. Both authors agree that the sector has reached the stage where anecdotal evidence needs to be developed to form a robust evidence base if this work is to be taken

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further. Where they disagree is in the appropriate form of research methodology. Mike White advocates the adaptation and use of the clinical outcomes for routine evaluation (CORE) system whilst John Geddes argues that if the Department of Health is to take the sector seriously then a sensitively designed randomised controlled trial (RCT) will be essential.

**The arts and offender rehabilitation**

A key strategic priority in the Government's fight against crime is to reduce re-offending by ex-prisoners.

People who have been in prison account for one in five of all crimes. Nearly three in five prisoners are reconvicted within two years of leaving prison. Offending by ex-prisoners costs society at least £11 billion a year. This all tells us we are failing to capitalise on the opportunity prison provides to stop people offending for good. (Blair 2002 cf SEU 2002)

There is a wealth of anecdotal evidence suggesting the arts have a significant role to play in contributing to the resettlement of offenders. Many arts organisations consciously address the factors influencing re-offending through participation in the arts for both intrinsic and extrinsic purposes. Peter Wrench and Alan Clarke consider the potential of the arts in improving offender rehabilitation outcomes. They make a strong case that the arts have an intrinsic value for prisons and offenders as part of the 'decency agenda'. They argue that the arts are able to humanise prisons and form a purposeful activity for prisoners. They go on to consider how arts interventions might address the known factors that contribute to recidivism. Echoing Peter Muschamp's evidence they suggest that the arts might form a route into education and skills development, and thereby employment, for those who are often suspicious of formal learning environments. They suggest that arts organisations could play a key role in both HM Prison Service and the Offender Learning and Skills Unit's drive to engage the voluntary sector with prisons. However, they are concerned that without a robust evidence base and a shared language there is a danger that this work will only ever be able to preach to the converted.

Andrew Miles takes on the evidence challenge. He argues that, 'the challenge is to demonstrate and explain how the arts can make a difference.' His chapter highlights work from around the world that suggests that arts' interventions can improve offender rehabilitation outcomes. He takes on the suggestion that only qualitative evidence can assess the arts' contribution. He argues that fear of quantitative studies in the sector is often misplaced and argues that where appropriate quantitative methodologies must be employed. The chapter presents a framework for evaluation which he hopes will tackle the issue that in the past, 'advocacy for the arts in criminal justice has foundered on a lack of robust evidence of impacts upon which to build persuasive models of change and agreed evaluation frameworks.'

Whilst the contributors to this publication come from a variety of backgrounds and take different approaches to the assessment of the impact of the arts on wider public policy goals there are some key areas of agreement. All the contributors agree that the arts can make a unique contribution to wider social goals. They argue recognising the arts' potential contribution to wider social goals does not deny the intrinsic value of the arts but is a recognition that their contribution is founded in the self same intrinsic value.

The contributors agree that advocates for the arts have relied on anecdotal evidence for too long. This can no longer be the basis for effective policymaking. Any wider recognition and understanding of the value of the arts must be based on robust evidence. Assessing the value of the arts cannot be achieved in the same manner as hip operations or manufacturing output. There is little doubt that the evaluation methodologies presented in this publication will be subject to scrutiny, debate and scepticism. However, the shared language will enable improved dialogue between arts' practitioners, public and private sector investors and customers and citizens and represents the beginning of the evidence base demanded by the private and public sectors.

Arts and culture are creative, unique, expressions of who we are as individuals and society. The benefits derived from engagement with the arts need to be available to all and widely recognised if they are to secure broad acceptance.

### A note on terminology

In the context of this publication the arts are understood to be those that are the responsibility of the Department for Culture, Media and Sport. The publication does not make the administrative distinction (and historical anomaly) that divides 'the arts' from the national galleries and museums such as the National Portrait Gallery. A serious problem with the current evidence base for the arts is the often confusing and overlapping definition of the arts employed in research and public discussion.

### Endnotes

- 1 All figures are millions of pounds; cash data 1999-2000, resource data 2001 onwards; 2002-2003 data is an estimate. For further information see [www.hm-treasury.gov.uk](http://www.hm-treasury.gov.uk)
- 2 No more recent detailed data on Lottery funding for the arts available at the time of writing.

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