General Certificate of Secondary Education
June 2008

GENERAL STUDIES **3761/2HM**
Paper 2 (Case Study)
Higher Tier

H

Instructions

- This Case Study material on **Art for art's sake** should be issued to candidates on or after 1 March 2008.
- You may write notes in this copy of the Case Study, but you will not be allowed to bring this copy, or any notes you may have made, into the examination.
- You will be given a clean copy of this material at the start of the examination on Wednesday 21 May 2008.

There is no source material printed on this page

Study **all** the information in this booklet.

Art for art's sake

The information in this booklet comprises the following:

Source 1

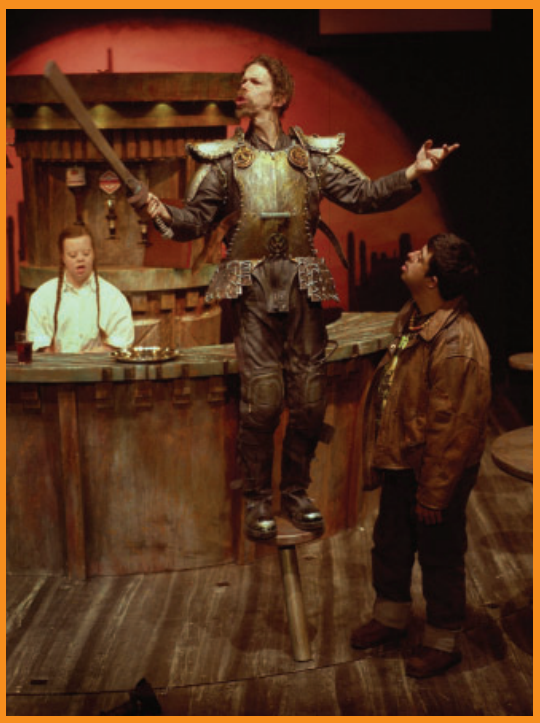
Source 1 (pages 4 to 7) is an extract from a publication by the Arts Council entitled 'Transforming the cultural landscape'.

'This image is not reproduced here due to third-party copyright constraints. The publication leaflet is available on the *Arts Council* website via the following link:

www.artscouncil.org.uk/documents/publications/tranformingpdf_phpuQqDUz.pdf

The full copy of this paper can be ordered from our Publications Section.'

Making the case – our work has just begun



Above: Jez Colborne as *Don Quixote* in the Mind the Gap production at the Gulbenkian Theatre, Newcastle. Photo: Tim Smith

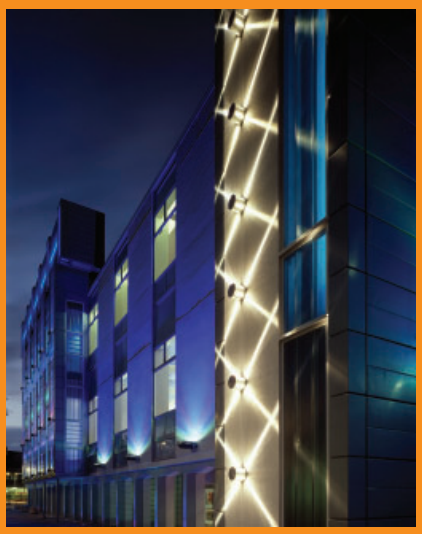
Left: DanceEast commissioned dancers from Richard Alston Dance Company to perform in front of Alison Wildings' *Migrant* sculpture at Snape Maltings concert hall in Suffolk as part of the National Lottery 10th birthday celebrations. Photo: Paul Nixon

We are proud that the arts are having such an impact on the cultural landscape of England, but we believe our work has only just begun. The imperative now is to continue to invest money from the lottery, so as to ensure that we can:

- continue to develop the arts infrastructure by improving more arts buildings and access to them, investing in more modern facilities and equipment
- invest substantially in other sectors such as health or education and, using our expertise, work in partnership with the relevant agencies to ensure that the arts really do make a difference to people's lives and communities
- capture the public imagination with large-scale celebratory national arts events
- engage the imagination and meet the needs of elderly people
- develop new ways of celebrating England's cultural diversity, build support for culturally diverse artists and engage a wider range of audiences
- increase support for young artists at critical stages in their career

Turn over ▸

There isn't an area of England that hasn't benefited



Whether it is through community projects or capital investment, there isn't an area of England that hasn't benefited from arts funding through the National Lottery.

This investment means that the arts in England have achieved international recognition and acclaim. We want to build on and consolidate that reputation in the future, by making sure that we are in a position to support not just existing arts but new ideas, new buildings, new initiatives.

We want to reach the widest possible public, attract new audiences and encourage active participation in the arts.

We want to ensure that the arts in England really are bold, risk taking and world class.

Through future investment from the National Lottery, we will consolidate what we have achieved but also build a legacy for the arts of the future.

The lottery represents a significant amount of funding for the arts in this country. I would like to encourage you to speak on our behalf and to be our champion. That way, we will all reap the benefits of the arts for the long-term.

Thank you

Sir Christopher Frayling, Chair

You are the arts champions – here's how you can support us

'This image of the 'Tern Project' is not reproduced here due to third-party copyright constraints. The publication leaflet is available on the *Arts Council* website via the following link:

www.artscouncil.org.uk/documents/publications/tranformingpdf_phpuQqDUz.pdf

The full copy of this paper can be ordered from our Publications Section.'

We want to make sure that the arts continue to be supported by the National Lottery which is why we are asking you to respond to the DCMS consultation.

Make your voice heard, whether you work in the arts, take part in arts activities or go to arts events. Whether you are an artist, arts organisation, sponsor or local authority, this is the opportunity to make the case for the arts as a valuable and valued recipient of lottery funds.

Here's what you can do:

Log on to the DCMS website and fill in the questionnaire at: www.lottery2009.culture.gov.uk/

Write to the DCMS at: Department for Culture, Media and Sport, 2–4 Cockspur Street, London SW1Y 5DH

Write to your MP – find the name of your MP online at: www.locata.co.uk/commons/

Copy your letter to Tom Flude, Arts Council England, 14 Great Peter Street, London SW1P 3NQ or email us at: lottery@artscouncil.org.uk

The Tern project, lottery-funded public art on Morecambe's seafront. Photo: Ian Lawson

Source: Extract from an Arts Council publication, *Transforming the cultural landscape*, November 2005, www.artscouncil.org.uk/publications

Glossary

DCMS: the Department for Culture, Media and Sport

Sir Christopher Frayling is the Chairman of Arts Council England

Turn over ▸

Source 2

For art's sake?

As artists and policy makers become wrapped in an ever tighter embrace, Munira Mirza challenges the modern consensus that the arts can transform society, and asks if the emphasis on producing art for the public good is causing long-term damage.

According to the Chairman of Arts Council England, Sir Christopher Frayling, we are living in a 'golden age' for the arts. Since the National Lottery was set up in 1994, it has awarded £2 billion for the arts in Britain. New Labour has kept up the pace, announcing the single biggest increase in support for the arts in the new millennium: £100 million over three years on top of a £237 million base. In 2003, it topped this with an extra £75 million to Arts Council England.

This included a doubling of funding for individual artists to £25 million, plus a further allocation of £45 million to the arts education scheme, Creative Partnerships between 2002–2006. And of course, one of this Government's most popular and effective policies was free admission to the national galleries and museums. Arguably, our politicians have never devoted so much commitment to developing the arts and culture in this country.

Who could forget those heady days of 'Cool Britannia', when a fresh-faced Tony Blair mingled at Number Ten with the Britpop bands, Oasis and Blur? This Government has talked about the arts and culture with much affection, taking every opportunity to boast about Britain's cutting-edge fashion designers, artists, writers and musicians.

But the growing interest in the arts represents something new in the way they are perceived. The Arts Council and DCMS (Department for Culture, Media and Sport) tell us that the arts are now not only good in themselves, but are valued for their contribution to the economy, urban regeneration and social inclusion.

Their enthusiasm reflects a prevailing mood.

- Business leaders and management gurus talk about the importance of 'creativity' in a post-industrial Britain; how we have changed from being a manufacturing economy to an 'economy of the imagination'.
- Urban regeneration experts and town planners argue that major new cultural buildings like the Lowry Centre in Salford or the Baltic Centre for Contemporary Art in Gateshead, are key to regenerating former industrial towns.
- People employed in healthcare, education and the judicial system talk about the value the arts bring to their work, in boosting people's self-esteem, enhancing well being and empowering individuals.

Up and down the country, arts organisations – large and small – are being asked to think about how their work can support Government targets for health, social inclusion, crime, education and community cohesion. Galleries, museums and theatres are busy measuring their impacts in different policy areas to prove they are worth their subsidy. When the Government decided to curb its spending on the arts in 2005 by £30 million, many people within the arts sector felt much of their socially-oriented work had been overlooked.

As Sir Nicholas Serota of the Tate put it, "I've obviously failed to persuade Government that [the Tate Modern] matters as much as a new hospital or school."

But do the numbers add up? For all the claims made about the arts, how accurate are they? If you read the policy literature, it seems uncontroversial that the arts can stimulate economic growth, reduce social exclusion and improve our health – in short, transform our

society. Yet, there is surprisingly little evidence for these claims. We may have a government that calls for 'evidence-based policy' but as its support for the arts demonstrates, they don't have much of a leg to stand on.

It would, of course, be wrong to say that the arts have no social value. They have tremendous power and can often, indirectly, make our world a better place to live in. A civilised society ought to make ample provision for everyone, no matter their background, to enjoy the arts and culture. The Tate Modern, a much loved feature of the London landscape, is often talked up by politicians, academics, local authorities, and regeneration companies as a catalyst for urban change. But at a time when new housing construction is at its lowest point since 1924 and Londoners are struggling to meet spiralling house prices, the conversion of a power station into a world-class art gallery seems like a rather limited regeneration strategy.

The Public, a £40 million community arts centre designed by Will Alsop, is planned to open in West Bromwich later this year and promises to be the largest of its kind in Europe. It is the flagship building of the area's regeneration strategy.

It is certainly conceivable that arts policy is not just ineffective, but can actually cause long-term damage. James Heartfield argues that national and local government's focus on creativity in economic and business strategies has prevented much longer term investment in research and development; therefore holding British industry back. He notes that when the Department of Trade and Industry rattles on about 'creativity', it is, in fact, the creative industries that are the first to suffer because there is a failure to address real problems in business. In all these areas, the woolly language of arts policy tends to hide the fact that many of these (sometimes expensive) projects are not proven to work.

Perhaps if the art produced was of high enough quality, there would not be a problem. But the agenda of social policy usually results in a culture of mediocrity. Josie Appleton shows how, despite the unprecedented growth of public art in our towns and cities, there is a depressing lack of character in these works and even less public interest. Whenever a local authority commissions a piece of public art with the aim of generating 'community spirit', it risks distracting the artist from the tricky job of producing inspiring art. Look no further than the Millennium Dome. Costing nearly £1 billion, this project lacked such cultural vision that it only attracted half the forecast number of visitors.

Source: *The Guardian*, 10 February 2006

Turn over for the next source

Source 3

Cheap art won't make poverty history, Tony

A year or so ago I made a large etching. It depicts a panoramic imaginary battle scene reminiscent of the action-packed drawings I did as a child. I wanted to show that we are all as bad as each other.

I called the etching *Print for a Politician* and I harboured a fantasy of it hanging in a minister's office. So I was delighted to learn that the Houses of Parliament has purchased a copy, which will be unveiled on March 22. I have managed to get a piece of art with a political theme into the heart of the community I wished to influence.

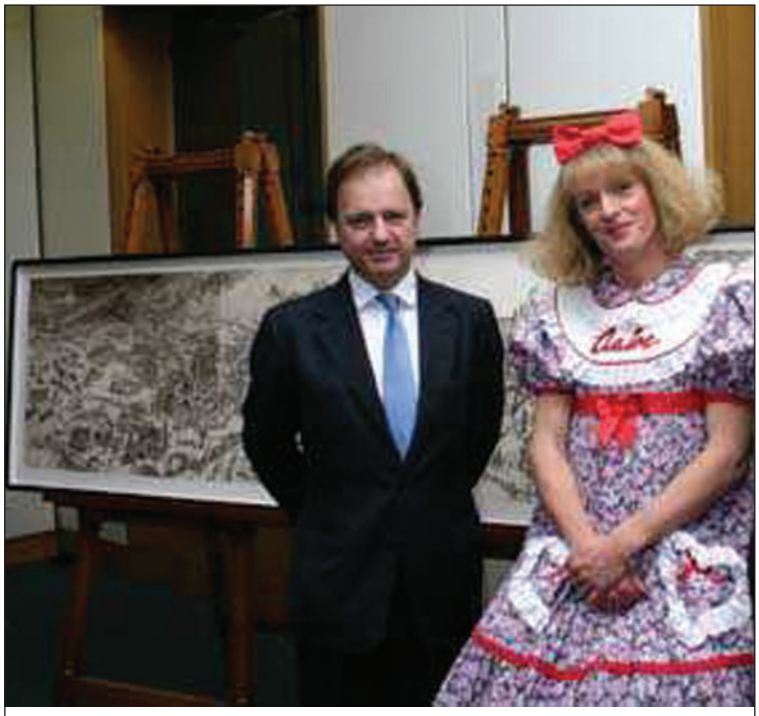
Thinking about government arts policy, I came across a fascinating analysis of new Labour's relationship with culture published by the think tank Policy Exchange, *Culture Vultures*: *Is UK policy damaging the arts*? edited by Munira Mirza. This collection of essays is a damning indictment of the increasing politicisation of arts funding that began with Mrs Thatcher's Government but has gained momentum with Tony Blair's drive for social inclusion and urban regeneration.

New Labour has been pouring money into the arts, not just because this is a good thing but because of the *belief* that the arts will heal communities, reduce crime and raise the aspirations of those not educated enough to know whether they actually like the arts.

The arts have long been used as a weapon. In the Cold War they were a beacon of intellectual freedom of expression, in stark contrast to the repression of dissent in the USSR. Now the enemy is what Andrew Brighton calls "the limitations of working-class culture". Where this idea came from, that art is some kind of magic healing wand to wave over areas of deprivation, I'm not sure.

While I appreciate that artistic activities may have a beneficial effect on some groups, I do not believe that thrusting mediocre culture at targets will improve health or enliven run-down cities.

The evidence that art has this power is sketchy and based mainly on research commissioned by arts institutions themselves. Some of it is laughable. Josie Appleton in her essay "Who owns Public Art?" quotes Chester City Council, which noted



Grayson Perry (right), dressed as his alter-ego "Claire", was guest of honour last night at a reception on 22 March at the House of Commons, when his etching "Print for a Politician" was unveiled.

that one of the benefits of public art funding was that "it provides employment opportunities for artists and creative industries". Hmm.

Don't get me wrong: I think government funding of the arts is a very good and necessary thing. Public funding has a great history of facilitating many of the challenging developments in contemporary culture. Money given to promising artists before the wider public and market recognises them has nurtured many an illustrious career. Giving everyone access to high quality art, like free museum entry, is commendably democratic.

But local authorities, eager to foster spurious community identity, park hundreds of anodyne public sculptures like tanks in a war of cultural aggression against the relatively uneducated. They hope that these civic baubles will replace social capital that has been lost to decades of upheaval in patterns of work, family and leisure time. What people really need are jobs, good public services and a lot less TV.

The Government's attempt at using the arts to further its social policy is a waste of money and it damages my community, the art community. Art galleries are not social hospitals.

I don't believe that seeing a Hirst or a Hopper prevents hooliganism.

Art may do wonders for people and places but only when the reasons for its existence are artistic. Art whose prime purpose is to fulfil a social agenda is usually bad art. Government needs to realise that good art is expensive and its effects are long term. Art should not be used as a cheap way to paper over the cracks in areas blighted by the withdrawal of industry, ethnic division or poor schools.

Source: adapted from GRAYSON PERRY, *The Times*, 8 March 2006

Turn over for the next source

‘This article about the Welsh Assembly Debating Chamber’ in Cardiff is not reproduced here due to third-party copyright constraints. The article is available on the BBC News website via the following link:

http://newsbbc.co.uk/1/hi/wales/4129834.stm

The full copy of this paper can be ordered from our Publications Section.’

‘This article about the Welsh Assembly Debating Chamber’ in Cardiff is not reproduced here due to third-party copyright constraints. The article is available on the BBC News website via the following link:

http://newsbbc.co.uk/1/hi/wales/4129834.stm

The full copy of this paper can be ordered from our Publications Section.’

Source 5

The return of 'statuemania'

The British elite is promoting public art in an attempt to plug the hole in public life.
by Josie Appleton

Public artworks are springing up everywhere in Britain's towns and cities. Victorian statues of royalty, local philanthropists and military heroes have had the rule of public places for over 100 years. Now they are fighting for space with modern sculptures.

Evidence suggests that public art has been steadily growing since the mid-1980s. In 1984, there were an estimated 550 works of modern public art in Britain; by 1993, it was estimated that 750 public art installations had been created over the previous 10 years.

Almost every local authority now has a public art programme and a public art manager. Public art isn't just clustered in metropolitan squares, it's in small towns, villages, by the coast or in woods. There are 100 works planned for regeneration along the Tyne river; seven works were recently installed on the Blackpool promenade; 22 works have been erected in the centre of Basingstoke since 1990; even the rural Mersea Island in Essex has its own public artwork.

Substantial sums of money are being channelled into public art. £986 500 was spent on public art for the Bridlington promenade, while Coventry's nine-piece Phoenix Initiative similarly cost some £1 million. In 2002, the National Lottery reported that in the previous six years it had spent £72.5 million on 1500 varying public art projects.

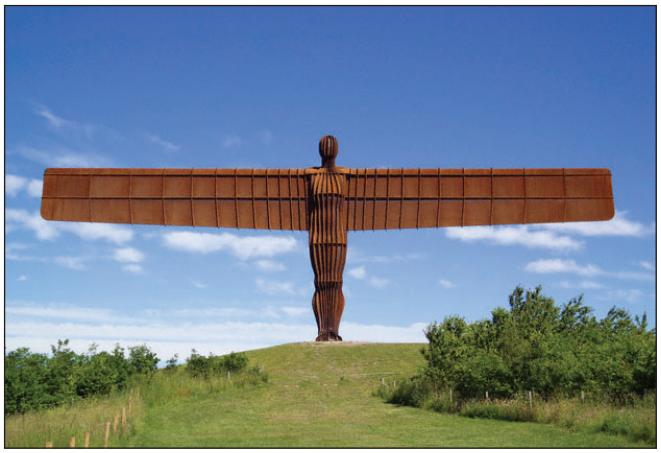
Centralised information about Britain's public art is patchy. One of the rare few national surveys is a database built up by the Public Monuments and Sculpture Association (PMSA) – and reading statistics from this suggests that the present boom in public art is unprecedented, bigger even than the 'statuemania' of Victorian times. The PMSA has documented the type, date and sculptor for permanent public sculptures across the country (using data gathered by 14 regional archive centres, which amounts to coverage of around 60 per cent of Britain, and involves a balance between rural and urban areas). Coverage is thorough up until 2001, the point at which the PMSA completed the grant-aided section of its survey.

Here are the decade-by-decade results for the number of public sculptures and statues erected (excluding war memorials), when the date of the sculpture is known:

Decade statue was put up	Number of statues
1870–9	85
1880–9	95
1890–9	84
1900–9	106
1910–9	73
1920–9	52
1930–9	74
1940–9	11
1950–9	58
1960–9	117
1970–9	84
1980–9	185
1990–9	659

These figures suggest that in the decade of the 1990s there were over six times more sculptures than there were at the high point of statuemania, between 1900 and 1909. Art historian Paul Usherwood, who surveyed the northeast region for the PMSA, said that he had noted a 'tremendous proliferation' of works since the 1990s. 'We surveyed from the Middle Ages, and most of it by far was in the past few years.' The date of erection was known for two thirds of the sculptures. Even if we allow for the fact that more past sculpture will be of an unknown date than

recent works, and so will not register in the statistics, this would not wipe out the lead of the 1990s. In fact, in another sense these results may underestimate today's obsession with public art, given that many public artworks today are temporary, use digital media, or are a staged 'event', rather than a permanent sculpture.



Angel of the North (1998), Gateshead
Source: photo © Richard Klune/Corbis

Today's public art has a phantom quality. It isn't a response to public demand – we do not have public campaigns to erect a statue to this or that local personage, as there were in the nineteenth century. Public art often appears in local squares unbidden, funded by grants from faceless official bodies. And we barely notice it. There are none of the public processions or rallies that would often accompany nineteenth-century unveilings. Few public artworks become a focus for public feeling.

The boom in public art is an expression of the vacuum in public life. Public art is being promoted by an isolated elite, in an attempt to forge connections with the population and create new forms of civic identity.

Public art of the past

This turns the very idea of public art upside down. Public art was supposed to be about *representing* the public, not *inventing* it. It was only with the development of bourgeois democratic society in the late eighteenth century that we encounter a recognisable 'public art' – art that embodies the will, consciousness or ideals of a people. When the mass of people came on the scene as political subjects, and leaders were forced to found their legitimacy in the popular will, public art became possible.

Prior to this time, art was placed in public places, but it was little more than a leader's personal display of power. Roman or Egyptian statues were often plastered with boastful statements about the number of wars they had won or the great buildings they had constructed. In the poem *Ozymandias*, Percy Bysshe Shelley writes of the ruined Egyptian statue's 'sneer of cold command', and the inscription: 'Look on my works, ye mighty, and despair!' In this kind of art, the leader is representing himself *before* the people. The role allotted to the people was to be a passive audience for his statue, to admire his great achievements.

Although the statues of military heroes in Trafalgar Square claimed to represent the will of the British people, they embodied exclusive interests. It was the British elite, not the workers in Manchester factories, who were so pleased with Admiral Horatio Nelson for clearing the seas for British trading ships. Parts of the public were openly hostile to Nelson's Column. As a result, the column spent long years

'The photgraph of Nelson's Column is not reproduced here due to third-party copyright constraints. The full copy of this paper can be ordered from our Publications Section.'

Nelson's Column (1840), Trafalgar Square
Source: Talkingcities.co.uk

Turn over ▸

virtually
under siege. At one demonstration in 1848, crowds tore up stones from around its base to attack it; after that, the column was boarded up, and demonstrations were banned from the square. Trafalgar Square was adapted to prevent large crowds from gathering, building ridiculously huge fountains to take up standing ground and removing the steps from around Nelson's column. A square that had been intended for representing the public ended up being fenced off from it.

But nineteenth-century public art was partly successful in winning people over. This was a time of excitement and innovation. A measure of the British elite's self-confidence can be seen in the Albert Memorial in London, which shows Queen Victoria's consort Prince Albert at the centre of Africa, Asia, America; Engineering, Manufacturing, Agriculture; not to mention every great person from Pythagoras onwards.

Today's public art, by contrast, is put up by an insecure elite without a political mission. Local authorities don't send artists off to build a monument to the Queen, Tony Blair, or the Iraq War. Instead, it gives the artists an open brief, saying 'go and create debate and spark public participation, go and regenerate communities and create public identity. How you do that is up to you'.

Source: adapted from an article by JOSIE APPLETON, 23 September 2004

END OF SOURCES

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future if notified.