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Art and human behaviour: an inventory of studies on the benefits of artworks

Workplaces · Health · Public space · Value · November 2026

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Author: Luc Monteil (EXIMIUS REAL ESTATE ADVISORY)

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1. Purpose, scope and method

This report lists the scientific studies, surveys and reports that measure, with quantified results, the effects of the presence of artworks on people, indoors and outdoors. It is modelled on the "Relation homme-nature" (people and nature) report: it goes back to the original publications, checks the figures in circulation and flags those that should not be repeated. One chapter is devoted to workplaces.

1.1. Purpose

Artworks enter buildings and cities by several routes: the obligation to decorate public buildings (the French "1% for art" scheme, 1 % artistique), the "1 immeuble, 1 œuvre" (one building, one artwork) charter, corporate collections, public commissions, urban art. The arguments put forward in support (well-being, productivity, attractiveness, safety, value) mostly rest on second-hand figures, taken from press releases, commissioned surveys or sales material. This document provides a verified and sourced reference base, comparable to the one drawn up for nature in the city (the report "Relation homme-nature: consolidation des études scientifiques sur les bénéfices", version 1.2 of 20 November 2026), so that both subjects can be treated to the same standard.

1.2. Scope

The scope covers visual artworks present in a place or looked at by people: painting, sculpture, murals and wall art, installation, art photography, art in public space. Artistic practice, art therapy, music and the performing arts are out of scope; they appear only where a cohort or a review combines them with museums and exhibitions, which the record then points out.

The report analyses 72 references in nine fields: workplaces, indoors and outdoors (16 records); retail and commercial settings (4); healthcare, physical health and physiology (8); well-being, mental health and longevity (8); education, cognition and how people look at artworks (8); public space, social behaviour and safety (8); economic, property and territorial value (8); French and French-language sources (6); art, nature and public profile, around two South Korean cases (6). Obligation or incentive schemes (France, South Korea, New York) are given records in the same way as studies.

A few references do not deal with artworks in the strict sense: classroom décor, graffiti tags, the aesthetics of a city, the economic weight of the cultural sector. They are included because they are commonly invoked in support of art, and the record states what they actually measure.

1.3. Method

- Online research carried out on 21 November 2026, field by field, in French and English (and in Korean for the scheme for artworks in buildings), starting from the most cited references and then working back to the sources.

- Supplement of 22 November 2026 (version 1.1): research in French, English and Korean on two South Korean cases, the exhibition presented at the French Embassy in Seoul for the 140th anniversary of diplomatic relations between France and Korea and Anyang Art Park with its public art project (APAP), and on the work that combines artworks and nature. Six records were added (records 67, 68, 69, 70, 71 and 72); records 1 to 66 and their numbers are unchanged. Version 1.2, of the same day, specifies for these two cases what relates to image and public profile (attendance, press) and what remains to be measured (effects on people), consistent with the summary and the film.
- Verification of each reference at its origin: publisher's page, DOI, PubMed, open-access full text where it exists, report or official text. The figures retained are those read at the source. Each record has a “Verification” line stating what was read: full text, abstract, report, press release.
- Comparison between the published figure and the claim in circulation: each record has a “Gap with figures in circulation” line. The claims not to be repeated are summarised in chapter 6.
- Rating of the level of evidence: type of publication (peer-reviewed, commissioned report, survey, company case, official text), design (randomised trial, experiment, cohort, before-and-after, cross-sectional survey), sample size, sponsor's interest.
- Null or unfavourable results are retained on the same footing as favourable results: they make up a notable share of the corpus.
- Limitations: this is not a systematic review. The research took one day, supplemented the next day by the South Korean strand; a large share of the paywalled articles were read only through their abstract; several frequently cited reports could not be consulted and are listed in Appendix B.

> **Point to note.** Several figures widely circulated by sellers and renters of artworks, by landlords or by cultural institutions (productivity up by 17% or 32%, stress reduced for 78% of employees, pedestrian accidents halved, a reaction “ten times stronger” in front of an original) do not match what the original publications say, or come from press releases and commissioned surveys whose report cannot be consulted. They are identified in each record and summarised in chapter 6. On health matters, this report restates published results; it does not constitute medical advice.

2. Theoretical frameworks

Six frameworks structure the literature on the reception of artworks: experimental aesthetics, models of aesthetic appreciation, neuroaesthetics, processing fluency, attention restoration applied to the museum, and supportive design in healthcare settings. To these are added three mechanisms specific to work, retail and public space. The references were verified against their bibliographic record and their abstract; the full texts were not read.

2.1. Experimental aesthetics: arousal and complexity (Berlyne 1971)

Daniel E. Berlyne, Aesthetics and Psychobiology, New York, Appleton-Century-Crofts, 1971. The pleasure taken in a form depends on its arousal potential, governed by novelty, complexity, uncertainty and surprise; the relationship follows an inverted U-curve: a medium level pleases most, too little stimulation bores, too much stimulation displeases. This framework sheds light on the results on classroom décor, neither bare nor overloaded (records 38 and 39). The book was not consulted: this summary follows the usual presentation of the thesis.

2.2. Models of aesthetic appreciation (Leder et al. 2004; Pelowski et al. 2017)

Helmut Leder, Benno Belke, Andries Oeberst, Dorothee Augustin, A model of aesthetic appreciation and aesthetic judgments, British Journal of Psychology, vol. 95, no. 4, 2004, pp. 489-508 (https://doi.org/10.1348/0007126042369811). Aesthetic experience is described there as processing in five stages (perception, explicit classification, implicit classification, cognitive mastering, evaluation) that produces an emotion and a judgment; the need to understand the work is its driving force. The Vienna integrated model (Pelowski et al., Physics of Life Reviews, vol. 21, 2017, pp. 80-125) adds expectations and self-relevance, which explains why the same work can leave a viewer indifferent, disturb or transform. Menninghaus et al. (Psychological Review, vol. 126, no. 2, 2019, pp. 171-195) clarify the notion of aesthetic emotion. These models underpin the studies on presentation context and viewing time (records 42 and 43).

2.3. Neuroaesthetics (Kawabata and Zeki 2004; Chatterjee and Vartanian 2014)

Anjan Chatterjee and Oshin Vartanian, Neuroaesthetics, Trends in Cognitive Sciences, vol. 18, no. 7, 2014, pp. 370-375 (https://doi.org/10.1016/j.tics.2014.03.003). Aesthetic experience arises from the interaction of three brain systems: sensory-motor, emotion and valuation, meaning and knowledge. In imaging, judging a painting beautiful is accompanied by activity in the medial orbitofrontal cortex (Kawabata and Zeki, Journal of Neurophysiology, 2004; Ishizu and Zeki, PLoS ONE, 2011); the works judged most moving activate the default mode network, linked to self-reference (Vessel, Starr and Rubin, Frontiers in Human Neuroscience, 2012). This work is carried out in the laboratory, on images viewed in a scanner: it does not measure behaviour in a place, and is sometimes used to lend authority to commissioned studies (record 44).

2.4. Processing fluency (Reber, Schwarz and Winkielman 2004)

Rolf Reber, Norbert Schwarz, Piotr Winkielman, Processing fluency and aesthetic pleasure: is beauty in the perceiver's processing experience?, Personality and Social Psychology Review, vol. 8, no. 4, 2004, pp. 364-382 (https://doi.org/10.1207/s15327957pspr0804_3). Aesthetic pleasure depends on the ease with which the viewer processes what they see: symmetry, contrast,

repetition and familiarity act through this channel. This framework explains the appeal of widely reproduced works and the frequent preference for figurative art.

2.5. The museum as a restorative environment (Kaplan, Bardwell and Slakter 1993)

Stephen Kaplan, Lisa V. Bardwell, Deborah B. Slakter, The museum as a restorative environment, Environment and Behavior, vol. 25, no. 6, 1993, pp. 725-742 (https://doi.org/10.1177/0013916593256004). Attention restoration theory, designed for nature and presented in the "Relation homme-nature" report, is applied to the museum: a collection of beautiful and fascinating objects should help to recover directed attention. The authors note a paradox, since the museum is often experienced as tiring, and conclude that the restorative potential mainly benefits visitors who are already at ease in museums. This framework underpins the studies of well-being in museums (records 26 and 35).

2.6. Supportive design in healthcare settings (Ulrich 1991)

Roger S. Ulrich, Effects of interior design on wellness: theory and recent scientific research, Journal of Health Care Interior Design, vol. 3, 1991, pp. 97-109. A healthcare setting promotes well-being if it helps people to cope with stress through three levers: a sense of control, access to social support, access to positive distractions. Views and images of nature are cited as positive distractions; the author warns against bright, arousing art, which may increase the stress of many patients ("such art may increase rather than reduce stress"). The warning against abstract or ambiguous art, often attributed to this article, was not found at the source; it is however consistent with field results (record 21).

2.7. Three mechanisms specific to work, retail and public space

- Identity and control over the workspace: in the University of Exeter experiments, the benefit of a decorated office comes first from the occupant recognising themselves in it and deciding on it; it is eroded when the decoration is taken away from them by authority (record 1).
- Spillover of art onto what surrounds it ("art infusion"): the presence of an artwork gives the neighbouring product or place an image of luxury, whatever the subject of the work (records 17 and 18).
- Signs of care and signs of disorder: in public space, a graffiti tag signals that the rule is not respected and leads to other antisocial acts (record 47); a mural can conversely mark a place that is looked after (record 52). The two must not be confused.

3. Summary of quantified results

The table below sets out, for the 72 references analysed, the most tangible result, the setting concerned (indoor, outdoor, museum or gallery, general population) and the level of

evidence. The records in chapter 5 give the context, the nuances and the links; the record number precedes the name of the study.

Field	Study (record no.)	Setting	Key result	Evidence
Workplace	1. Knight and Haslam 2010	Indoor	Office enriched with plants and images: +17% productivity; decorated by the occupant: +32% (press release). Art alone not isolated.	Experimental, n = 112 and n = 47
Workplace	2. Kweon et al. 2008	Indoor	Less anger and stress with art posters on the wall, in men only; no effect in women (n = 210).	Experimental, n = 210 (students)
Workplace	3. Kerr et al. 2004	Indoor	Staircase of an office building: +8.9% with signs, +8.9% with music; no reported effect for the framed artworks.	Time series, 664 employees
Workplace	4. Schell et al. 2011	Indoor	Need to improve workplace aesthetics linked to stress, sleep and pain: 16 significant factors out of 24 (21 for ergonomics).	Cross-sectional, n = 1,961
Workplace	5. Theorell et al. 2013	Indoor	Cultural activities at work in 2008 linked to lower emotional exhaustion in 2010 (beta 0.021; p = 0.036); nothing on depression.	Cohort, n = 6,214
Workplace	6. Staricoff et al. 2003	Indoor	90% of staff say the arts make the working environment very pleasant; the environment weighs heavily on staying in post for 43%.	Internal survey, n = 325
Workplace	7. Smiraglia 2014	Indoor	19 interviews: art at work encourages exchanges, emotions, connections, setting and learning. No numerical measure of effect.	Qualitative, n = 19 (one organisation)
Workplace	8. Berthoin Antal and Strauß 2013	Indoor	Of 268 publications, 47 provide research evidence; productivity and recruitment are the least documented effects (37 mentions).	Review, 47 studies out of 268
Workplace	9. Ifop / SFL 2024	Indoor	6% of Île-de-France office employees prefer a space with “no painting”; 87% consider it important to spend on office decoration	Commissioned survey, n = 1,300
Workplace	10. Brookfield Properties 2022	Indoor	69% of office workers surveyed say that artworks in the office improve their well-being (commissioned survey, 3,000 respondents).	Commissioned survey, n = 3,000 (United Kingdom)
Workplace	11. Arts & Business / MORI 2002	Indoor	53% of British employees say they would be more motivated if the employer offered them artistic activities (929 interviews, 2001).	Poll, n = 929
Workplace	12. EIB and EIB Institute 2018-2025	Indoor	Nearly 1,000 works in the Luxembourg offices; no study published by the EIB on their effects on staff, only stated objectives.	Corporate case, self-reported
Workplace	13. Whyte 1980	Outdoor	Before and after the installation of Dubuffet's “Four Trees”: beneficial effect observed on pedestrian activity on an office forecourt, no figure.	Observation, no figure

Field	Study (record no.)	Setting	Key result	Evidence
Workplace	14. Kayden 2000	Outdoor	41% of New York's 503 privately owned public spaces serve no public purpose; 50% of buildings non-compliant. Art not measured.	Census, 503 spaces
Workplace	15. Tilted Arc, Serra v. GSA 1988	Outdoor	Work costing $175,000 installed in 1981 on a federal forecourt, contested by staff (1,300 signatures), removed on 15 March 1989.	Case study, court decision
Workplace	16. City of London 2025	Outdoor	29 activations, more than 300 participants, 75% of them workers from the district; budget of £572,000; no measured effect on workers.	Activity review, no survey
Retail	17. Hagtvedt and Patrick 2008a	Indoor	Product rated higher with an art image: 5.41 versus 4.47 out of 7 (restaurant, n = 100); effect carried by perceived luxury.	Experimental, 3 studies, n = 100, 107 and 76
Retail	18. Hagtvedt and Patrick 2008b	Indoor	Brand image of 3.77 with art versus 2.28 without art (out of 7); brand extensions rated higher (4.12 versus 3.10).	Experimental, n = 88, 135 and 148 (students)
Retail	19. Estes et al. 2018	Indoor	Three experiments (N = 516): an artwork in the advertisement increases the perceived value of an everyday product, through emotion towards the brand.	Experimental, 3 studies, N = 516
Retail	20. Vukadin et al. 2019	Indoor	Artworks in stores: image, perceived value and satisfaction up, but no effect on commercial performance.	Field experiment in stores (sample size not read)
Healthcare	21. Nanda et al. 2011	Indoor	Fewer as-needed medications with a nature photograph than with abstract art or no art; nearly $30,000 a year projected.	Quasi-experimental, 1 unit
Healthcare	22. Nanda et al. 2012	Indoor	Less restlessness, noise and staring in two emergency waiting rooms after the installation of nature artworks.	Before-and-after, 2 sites, 30 h of observation
Healthcare	23. George et al. 2018	Indoor	Painting in a patient room: no effect on anxiety, mood, pain or length of stay; better perception of the hospital.	Randomised trial, n = 186
Healthcare	24. McCabe et al. 2013	Indoor	Lower anxiety the day before the transplant ($p = 0.001$), at D7 ($p = 0.041$) and at D60 ($p = 0.035$) with the video artwork in the room.	Randomised trial, n = 199
Healthcare	25. Diette et al. 2003	Indoor	Better pain control: odds ratio 4.76 (95% CI: 1.35 to 16.7); no effect on anxiety.	Randomised trial, n = 80
Healthcare	26. Mastandrea et al. 2019	Museum	Systolic pressure down after visiting the figurative art rooms; no effect of modern art or on pulse.	Randomised, 3 groups, n = 77
Healthcare	27. Worrell et al. 2025	Museum	Salivary cortisol: -22% after twenty minutes in front of five originals in a gallery; no significant decrease in front of reproductions.	Preprint, non-randomised, n = 50
Healthcare	28. Law et al. 2021	Indoor	14 studies, 4 of them randomised trials: lower self-reported stress in 13 of 14 studies, lower systolic pressure in 4 of 4.	Scoping review, 14 studies

Field	Study (record no.)	Setting	Key result	Evidence
Well-being	29. Fancourt and Steptoe 2019	Population	Mortality over 14 years: hazard ratio 0.69 (frequent outings) and 0.86 (infrequent) versus none; association, causality not established	Cohort, n = 6,710
Well-being	30. Fancourt and Tymoszuk 2019	Population	Depression over 10 years: odds ratio 0.68 (outings every few months) and 0.52 (monthly or more); association	Cohort, n = 2,148
Well-being	31. Fancourt et al. 2018	Museum	Dementia over 10 years: incidence rate ratio 0.51 (95% CI: 0.32 to 0.83) for visits every few months or more; association	Cohort, n = 3,911
Well-being	32. Tymoszuk et al. 2020	Museum	Loneliness at 10 years: odds ratio 0.68 (95% CI: 0.48 to 0.95) for museums, galleries, exhibitions every few months or more	Cohort, n = 3,127
Well-being	33. Konlaan et al. 2000	Museum	Survival over 14 years: relative risk of death 1.42 (rare museum visits) and 1.14 (art exhibitions) versus frequent visits	Cohort, n ≈ 10,609
Well-being	34. Fancourt and Finn 2019	Population	Scoping review: more than 3,000 studies, all art forms and study designs combined; no quantified effect specific to visual artworks	Scoping review, > 3,000 studies
Well-being	35. Trupp et al. 2025	Indoor	38 articles, 6,805 participants; against a control condition, 6 measures out of 42 improve; convergent evidence for eudaimonic well-being only	Systematic review, 38 articles
Well-being	36. Fujiwara 2013	Museum	Museum visiting associated with self-reported happiness: equivalent of about £3,200 a year per person; cross-sectional association, not causal	Report, cross-sectional survey, ≈ 100,000 obs.
Education	37. Greene et al. 2014	Museum	Guided visit allocated by lottery: critical thinking +9% of a standard deviation, nearly a third of a standard deviation for rural pupils	Randomised, n = 10,912 pupils
Education	38. Fisher et al. 2014	Indoor	Heavily decorated walls: 38.6% of time off task against 28.4%; 42% correct answers against 55% (publisher's press release)	Experimental, laboratory, n = 24
Education	39. Barrett et al. 2015	Indoor	Classroom design: 16% of the variation in progress; visual complexity and colour account for 23% of it, intermediate optimum	Observational, multilevel, n = 3,766
Education	40. Naghshineh et al. 2008	Indoor	Accurate observations: +5.41 after eight sessions of artwork observation, against +0.36 among controls ($p < 0.0001$)	Controlled, partly randomised, n = 58
Education	41. Gurwin et al. 2018	Museum	Observation score: +19.1 points after six museum sessions, against -13.5 points among controls ($P = 0.001$)	Randomised, single-blind, n = 36
Education	42. Smith and Smith 2001	Museum	Time spent in front of a work in a museum: 27.2 s on average, median 17.0 s (150 visitors, six paintings)	Observational, n = 150 visitors
Education	43. Brieber et al. 2014	Museum	Same exhibition seen at the museum or on a screen in the laboratory: 38.75 s of median viewing time per work against 28.25 s	Randomised between contexts, n = 44

Field	Study (record no.)	Setting	Key result	Evidence
Education	44. Neurensics / Mauritshuis 2024	Museum	Commissioned study: EEG approach index 0.35 in front of the original against 0.03 in front of the poster (“10 times”), 20 people	Commissioned report, not peer-reviewed, n = 20
Public space	45. Bloomberg Philanthropies 2022	Outdoor	Vulnerable road user crashes -50% on average per site (13 before, 6 after); all crashes -17%, but -1.2% in aggregate.	Before-and-after, no control, 17 sites
Public space	46. Bloomberg Philanthropies 2026	Outdoor	40 sites: crashes -32% per year at the average site, vulnerable road users -52%, injury crashes -29%; the art's own effect not isolated.	Before-and-after, no control, 40 sites
Public space	47. Keizer et al. 2008	Outdoor	Walls with graffiti tags: 69% of passers-by drop a piece of paper on the ground, versus 33% by clean walls; stealing an envelope: 27% versus 13%.	Field experiments, n = 44 to 77 per condition
Public space	48. Semenza 2003	Outdoor	Neighbourhood rated excellent to live in: 65% near the painted intersection versus 35% in the control neighbourhood; very good health: 86% versus 70%.	Cross-sectional survey, n = 97 and 147
Public space	49. Semenza et al. 2007	Outdoor	Panel of 265 residents: mental health ($p = 0.03$), sense of community ($p < 0.01$) and social capital ($p = 0.04$) improved after the building work.	Before-and-after panel, n = 265, no control
Public space	50. Boutelle et al. 2001	Indoor	Stairs used more with artworks and music than at baseline or with signs alone ($p < 0.01$); signs alone had no effect.	Time series, 35,475 observations
Public space	51. Knight Foundation and Gallup 2010	Population	Attachment to one's city: social offerings ($r = 0.54$), openness (0.50), aesthetics (0.49) at the top; aesthetics measures setting and parks, not art.	Survey, n ≈ 43,000, 26 cities
Public space	52. Craw et al. 2006	Outdoor	Mural on a wall prone to graffiti tags: 8 new tags versus 14 during the baseline fortnight; control section markedly more tagged.	Before-and-after with control section, 1 wall
Value	53. Seresinhe et al. 2016	Outdoor	London, 119 neighbourhoods: more “art” photos, larger gain in price rank ($\tau = -0.23$; $p < 0.001$). Correlation, no quantified premium.	Spatial correlation, n = 119 neighbourhoods
Value	54. Sheppard et al. 2006	Museum	North Adams: +$11,728 (2004) for the homes closest to the museum, effect up to 1.7 km; average increase below 5%.	Hedonic before-and-after, n = 1,461 sales
Value	55. Plaza 2006	Museum	Bilbao: public investment recovered in 7 years excluding the collection, around 2010-2014 with it; 779,028 more overnight stays a year, 907 jobs.	Peer-reviewed, case study
Value	56. Schuetz 2014	Museum	Manhattan: the correlation between star galleries and changes in the built environment disappears with the instrumental variable. No causal effect.	Quasi-experimental (IV), null result
Value	57. Grodach et al. 2014	Population	100 metropolitan areas, 4,266 ZIP codes: commercial arts linked to rapid gentrification, fine arts linked to stable neighbourhoods.	Association, n = 4,266 ZIP codes
Value	58. Americans for the Arts 2023	Population	United States, 2022: $151.7bn of activity, 2.6 million jobs supported, $29.1bn of tax revenue (non-profit cultural sector).	Impact study by an advocacy body

Field	Study (record no.)	Setting	Key result	Evidence
Value	59. South Korea, artworks in buildings	Indoor and outdoor	Korea: 0.7% of construction cost from 10,000 m^2 (1% for public buildings); 26,085 artworks, 2,473bn won since 1995.	Legal text and official statistics
Value	60. New York, Percent for Art	Indoor and outdoor	New York: 1% of the budget of eligible municipal construction; nearly 300 projects completed, more than $41m of commissions.	Official page, no evaluation
France	61. Décret n° 2002-677 du 29 avril 2002 [decree of 29 April 2002]	Indoor and outdoor	1% of the forecast cost of the works, capped at €2 million; more than 12,400 projects and 4,000 artists since 1951; no published evaluation	Official text and ministerial count
France	62. Ministère de la Culture 2015-2025 (1 immeuble, 1 œuvre) [one building, one artwork]	Indoor and outdoor	13 signatories in 2015; 80 and slightly more than 650 works in June 2023; 96 and nearly 1,000 works in 2025; no evaluation of effects	Official communication, reported count
France	63. Ipsos bva / Beaux Arts Magazine 2025	Populati on	82% want more visual arts in daily life: public space 55%, healthcare settings 31%, workplace 4%; 68%: art can help healing	Commissioned survey, n = 1,000
France	64. Lombardo and Wolff 2020 (Pratiques culturelles 2018) [Cultural practices 2018]	Museum	29% of those aged 15 and over visited a museum or an exhibition in 2018; 44% including monuments; 80% of managers, 32% of clerical and manual workers	Public statistics, n > 9,200
France	65. Nantes Métropole 2024	Outdoor	852,919 visits from 6 July to 8 September 2024 (+4%) at counted sites; 133 permanent works; neither spin-offs nor effects measured	Commissioning body's review, counts
France	66. Ville de Bruxelles [City of Brussels] 2022-2026 (prescriptions muséales) [museum prescriptions]	Museum	2022 pilot: 5 museums, 33 doctors; now 16 museums and 21 healthcare structures; “positive feedback”, no quantified evaluation published	Official page, activity data
Art and nature	67. French Embassy in Korea 2026	Indoor and outdoor	Two artists, fifteen to twenty works in the gardens and the Residence; visible profile (press, Frieze Seoul), effects on people not measured.	Institutional case, declarative
Art and nature	68. City of Anyang 2005-2026	Outdoor	More than 60 works in a wooded valley, a triennial since 2005, 603,857 visitors a year before 2020; effects on people not evaluated.	Local authority case, declarative
Art and nature	69. Kim and Kim 2023a	Outdoor	Online opinions on the APAP slightly more positive over time, discourse shifted towards participation; international dimension in decline.	Text analysis, KCI journal
Art and nature	70. Kim and Kim 2023b	Outdoor	Project launched without sufficient consultation with residents; brand still far from “myth” according to expert interviews.	Qualitative, interviews
Art and nature	71. Booth-Kurpnieks 2020	Outdoor	Sculpture park: four narratives of well-being, linked to the landscape and the routes; qualitative study, without measurement.	Thesis, qualitative, 1 site

Field	Study (record no.)	Setting	Key result	Evidence
Art and nature	72. Thomson et al. 2020	Indoor and outdoor	Ten-week programme combining gardening, artmaking and collections: well-being up among 20 participants, with no control group.	Before-and-after, n = 20; interviews, n = 26

Table 1 · Summary of quantified results by study. Sources: original publications verified in November 2026; n = sample size; CI = confidence interval.

3.1. Overall reading

- Workplaces: this is the field where figures circulate most and where the evidence is thinnest. No study isolates the effect of artworks on productivity (record 1); what is established relates to the control left to the occupant, to the stated preferences of employees (records 9 and 10) and, conversely, to the possible rejection of an imposed work (record 15). Outdoors, no survey of employees was found. Chapter 4 sets out the state of play.
- Retail: the effect of art on the image of a product or a shop is demonstrated in experiments (records 17 and 19), but the only field study in shops finds no effect on commercial performance (record 20).
- Healthcare: three randomised trials give contrasting results. A painting in the room has no effect on anxiety, pain or length of stay (record 23); a video artwork reduces the anxiety of transplant patients (record 24); a nature image combined with sounds improves pain control (record 25). The type of work matters: figurative nature does better than abstract art (record 21). The available scoping review considers the evidence promising but uneven (record 28).
- Well-being and longevity: large cohorts associate attendance at museums and exhibitions with lower mortality, dementia and loneliness (records 29, 31 and 32). These are associations, measured on outings and not on the presence of artworks; the 2025 systematic review finds an advantage over a control condition for only 6 measures out of 42 (record 35).
- Education and looking: a guided visit allocated by lottery slightly improves pupils' critical thinking, more so for rural or disadvantaged pupils (record 37); the observation of artworks improves the observation skills of medical students (records 40 and 41). A visitor looks at a work for less than thirty seconds on average (record 42), and décor that is too busy distracts (record 38).
- Public space: asphalt art goes with a fall in accidents, but on very small numbers and with no control site (records 45 and 46); a mural reduces graffiti tags on the wall studied (record 52); neighbourhood interventions improve the perception of the place (records 48 and 49). No controlled study read establishes an effect of public art on crime.
- Property value: the serious work finds correlations, not quantified premiums (record 53), a local effect around a large museum (record 54) and, for galleries, no causal effect on redevelopment (records 56 and 57). Nothing solid was found on the rents or the letting speed of buildings fitted with artworks.
- Schemes: France counts more than 12,400 projects under the “1% for art” scheme and nearly 1,000 works under the “1 immeuble, 1 œuvre” charter (records 61 and 62), South Korea 26,085 works since the 1995 obligation (record 59). None of these schemes has been the subject of a published evaluation of its effects on occupants or users.

- Art, nature and public profile: the two South Korean cases documented, the exhibition at the French Embassy in Seoul and Anyang Art Park, have observable effects on image and public profile: 603,857 visitors in one year for Anyang Art Park (before 2020), a triennial held since 2005, an exhibition attached to Frieze Seoul and covered by the Korean press (records 67 and 68). These effects are not evaluated, and the effects on people (visitors, residents, staff) remain to be measured: Anyang's “green healing” is a promotional phrase. The two articles devoted to Anyang's public art project deal with its perception online and with its brand, not with its effects (records 69 and 70). The work that combines artworks and nature is qualitative or small in size, with no control group (records 71 and 72).
- Link with the “Relation homme-nature” report: the works that give the clearest results depict nature (records 2, 21 and 25), and the most cited experiment on offices mixes plants and pictures (record 1). The corpus on art is markedly thinner than that on nature: no meta-analysis, and no cohort dealing with the presence of artworks in a place.

4. Focus: workplaces, indoors and outdoors

The 16 references devoted to workplaces break down into twelve indoors and four outdoors. They establish three things: employees prefer a setting with artworks, the measured benefit relates to the share left to them in the choice, and an imposed work that hinders use can be rejected. They leave three open: a productivity gain specific to art, an effect on retention, an effect of outdoor works on those who work next to them.

4.1. Indoors: offices, lobbies and common areas

The experiments. The most cited study is that of the University of Exeter (record 1): two experiments, on 112 and 47 people, compare a lean office, an office enriched with plants and pictures, an office decorated by its occupant, and an office decorated by the occupant then rearranged by authority. The decorated offices give better results than the lean office; the university's press release puts the productivity gain at 17% for the enriched office and at 32% for the office decorated by the occupant. Two reservations: the enrichment mixes plants and pictures, so that the effect specific to the artworks is not isolated; and the strongest gain comes from the choice left to the occupant, not from art. A second experiment, on 210 students, finds less anger and stress in the presence of art posters, among men only, with an advantage for nature images (record 2). In an office building in Atlanta, framed artworks placed in the staircase did not increase its use, unlike signs and music (record 3); in a university building, artworks and music together increased it (record 50).

Surveys within organisations. In a Swedish broadcasting company (1,961 respondents), the stated need to improve the aesthetics of the premises goes hand in hand with stress, sleep problems and pain, without any fitting-out or any artwork being tested (record 4). In a Swedish national cohort, cultural activities offered at work are followed by slightly lower emotional exhaustion two years later, with a very weak effect, absent over another period and nil on depressive symptoms (record 5). In a London hospital with a collection, 90% of responding staff consider that the arts make the

working environment very pleasant, and the environment weighs heavily in the decision to stay for 43%: these are statements, with a 15 to 20% response rate, for visual and performing arts combined (record 6). Nineteen interviews in an organisation with a collection describe effects on exchanges, emotions and learning, with no measurement (record 7). Lastly, the review of artistic interventions in organisations finds that the effects on productivity or recruitment are the least documented and are rarely calculated (record 8).

What to take from this for an office project. The presence of artworks has no demonstrated effect in itself; three conditions emerge from the sources. Control: involve occupants in the choice, and do not undo what they have chosen (record 1). The type of work: figurative art and nature are the best received, including in the work carried out in healthcare settings (records 2 and 21). Moderation: a visual environment that is too busy harms attention, as the studies on classrooms show (records 38 and 39).

4.2. Outdoors: forecourts, campuses and business districts

This is the least documented part of the corpus: no survey of employees about a work on a forecourt, a corporate campus or a business district was found. Four references come close.

- Attraction. William H. Whyte, observing the plazas of office buildings in New York, writes that a sculpture can have strong social effects: after the installation of Dubuffet's “Four Trees” on Chase Manhattan Plaza, passers-by approach the work, walk through it, stop there and talk about it. The observation is qualitative; the passage read gives no figure (record 13).
- Use. The inventory of the 503 privately owned public spaces of New York, obtained by developers in exchange for additional floor area, shows that 41% fulfil no public function. Art is not measured there, but the lesson applies to it: a provision granted in return for a right to build is not thereby a place that is used (record 14).
- Rejection. “Tilted Arc”, by Richard Serra, commissioned by the federal government for $175,000 and installed in 1981 on the plaza of an office complex in Manhattan, cut the square in two. Two petitions gather 1,300 signatures; at the 1985 public hearing, 122 speakers out of 180 nevertheless defend keeping it, the opponents being mainly people who work in the neighbouring offices. The work is removed on 15 March 1989. It is the best documented case of an outdoor work contested by those who work next to it, for a reason of use as much as of taste (record 15).
- The programme. “Sculpture in the City” shows works each year at the foot of the towers of the City of London: seventeen works in 2024, 29 events, a little over 300 participants of whom 75% are employees of the district, for £572,000. The published review describes an activity; it contains neither a footfall count nor a survey of employees (record 16).

Other records shed light on the surroundings of a building. Asphalt art schemes go with a fall in accidents at the junctions treated, without the effect of the work being isolated (records 45 and 46). A tagged wall leads to other antisocial acts, whereas a mural can reduce tags (records 47 and 52). Lastly, obligation schemes place works at the foot of large buildings without evaluating their effect: 26,085 works in South Korea since 1995, where the published criticism concerns the quality of the works and the concentration of commissions (record 59); nearly 1,000 works in France under the “1 immeuble, 1 œuvre” charter (record 62).

4.3. What employees say

Three surveys of employees and one survey of the general population give a consistent picture. In the Paris region, only 6% of office employees choose a space “without a painting” among the images offered, and 87% consider it important that a company spends money on decorating its offices; but decoration is cited by only 25% among the elements of a beautiful workspace, behind light (65%), technical equipment (41%), furniture (40%), volume (35%), the view (33%) and plants (27%) (record 9). In the United Kingdom, 69% of the employees surveyed say that artworks in the office improve their well-being (record 10), and 53% say they would be more motivated if their employer offered them arts activities (record 11). In France, 82% of the people surveyed want more visual arts in daily life, but the workplace is considered a priority by only 4%, far behind public space (55%) and healthcare settings (31%) (record 63).

These surveys are commissioned by a landlord, a property company, an art magazine or a body that promotes the arts, and measure opinions. They nevertheless agree on two points: the artwork in the office is widely wanted, and it is not the first expectation, which remains light, furniture, the view and plants.

4.4. The case of the European Investment Bank

The EIB collection comprises nearly 1,000 works, hung for the most part in the offices and common areas of the Luxembourg headquarters, the bank having no museum building. Acquisitions go through an arts committee made up of staff members; an annual photo competition, guided tours on request and cultural outings are aimed at staff. No study or survey published by the bank or by its Institute on the effects of the collection on staff was found: the texts by the head of the collection assert an “inspiring and stimulating” work environment and a role in attracting and retaining talent, without measuring them or citing a study. An unpublished internal study may exist (record 12).

4.5. What is not established

- A productivity gain specific to artworks: no study isolates it.
- An effect on attractiveness and retention: it is documented only by statements (record 6) or displayed as an objective (record 12).
- An effect of outdoor works on employees: no survey found; the most recent review of a business district programme measures only its activity (record 16).
- An effect on the rents or the letting speed of office buildings: no solid data; the only figure encountered comes from a service provider and has no source.
- The surveys most often repeated by sellers of artworks (78%, 64%, 93%): their original reports were not found, and the last one questioned property professionals and companies, not employees. The figures attributed to the Leesman Index on art and photography in the office could not be read in a publication by that organisation.

Question	What the sources say	Strength
Do artworks in the office increase productivity?	No study isolates art. Office enriched with plants and pictures: +17%; decorated by the occupant: +32% (press release) (record 1).	Weak for art; medium for the choice left to the occupant
Do they reduce stress?	Less anger and stress with posters, among men only (record 2). Need for aesthetics linked to stress, with no artwork tested (record 4).	Weak
Do employees want them?	6% prefer “without a painting”; 69% see an improvement in well-being; decoration comes after light, furniture, the view and plants (records 9 and 10).	Medium: commissioned surveys, in agreement
Do cultural activities at work protect health?	Slightly lower emotional exhaustion two years later, very weak effect; nothing on depression (record 5).	Medium: cohort, minimal effect
Does art attract and retain employees?	Statements by the staff of a hospital (record 6); stated objective of corporate collections (record 12); effects rarely calculated (record 8).	Weak
Do artworks in the staircase get people to walk up?	No reported effect of the artworks alone (record 3); effect with artworks and music together (record 50).	Weak
Does a work on an office forecourt change the use of the place?	Attraction observed, with no figure (record 13); rejection of a work that hinders use (record 15).	Weak: observation and case study
Does a programme of works benefit a business district?	Review of activity only (record 16).	No measurement of effect
Do buildings fitted with artworks let better?	Nothing solid found.	No data

Table 2 · Workplaces, indoors and outdoors: state of the evidence at 21 November 2026.

5. Detailed records by field

Each record presents the title of the study, its authors, its year, its publication, the setting concerned, the measurement context, the outcome described, the results obtained, the link to the source, the level of evidence, any gap with the figures in circulation and what was read for the verification.

5.1. Workplaces, indoors and outdoors

This group brings together experiments in offices, surveys within organisations, three surveys of employees, one company case (the collection of the European Investment Bank) and four references on the outdoor surroundings of office buildings. Several deal with the aesthetics of the premises or with cultural activities at work rather than with artworks on display: the record makes this clear. Chapter 4 provides the summary.

5.1.1. Record 1 · Craig Knight (2010)

Study title	The relative merits of lean, enriched, and empowered offices: An experimental examination of the impact of workspace management strategies on well-being and productivity
Author(s)	Craig Knight and S. Alexander Haslam, School of Psychology, University of Exeter (United Kingdom)

Year(s)	2010
Publication	Journal of Experimental Psychology: Applied, vol. 16, no. 2, pp. 158-172 · DOI 10.1037/a0019292
Language	English
Setting	Indoor
Measurement context	Two experiments (112 and 47 participants) compare four layouts of the same office: lean (“lean”); enriched by the experimenter, with plants and art images (“enriched”); decorated by the participant (“empowered”); decorated by the participant and then rearranged by the experimenter (“disempowered”). Participants complete a series of office tasks.
Outcome described	Identification with the organisation, well-being and productivity on office tasks, depending on the layout and the control left to the occupant.
Results	According to the article's abstract, decorated offices give better results than lean offices for identification, well-being and productivity; these results improve further when the occupant decides the decoration themselves, and the benefit is eroded when their choice is then changed by authority. The abstract gives no percentage. The University of Exeter press release (September 2010) puts the productivity gain at 17% in the enriched office and 32% in the office decorated by the occupant, compared with the lean office, with no increase in errors.
Web link	https://doi.org/10.1037/a0019292; university press release reproduced by ScienceDaily: https://www.sciencedaily.com/releases/2010/09/100907104035.htm
Level of evidence	Peer-reviewed article; two experiments, modest sample sizes (112 and 47), short tasks. The enriched condition combines plants and images: the specific effect of artworks is not isolated, which the same team acknowledges in 2014 by writing that the study confounded plants with other decorations. The percentages are read in the university's press release, not in the article.
Gap with figures in circulation	Claim in circulation: “art in the office increases productivity by 17%, and by up to 32%” (repeated even in the 2022 Brookfield press release). Three gaps. The 17% gain comes from an office enriched with plants and images together, not from artworks alone. The 32% gain comes from letting the occupant decorate it themselves, not from art. The press release mentions “more than 2,000 office workers” for the whole research programme, whereas the two experiments involve 112 and 47 people. In 2014, the same team obtains a 15% gain with plants alone.
Verification	Read on 21 November 2026: the article's abstract (Europe PMC record, PMID 20565201); the University of Exeter press release of September 2010, as repeated by ScienceDaily; the full text of the same team's 2014 article (Nieuwenhuis et al.), for what it says about the 2010 protocol. Full text of the 2010 article not accessible: number of plants and images, means per condition and tests not read.

Record 1 · The relative merits of lean, enriched, and empowered offices: An experimental examination of the impact of workspa ce… Verified online, November 2026.

5.1.2. Record 2 · Byoung-Suk Kweon (2008)

Study title	Anger and Stress: The Role of Landscape Posters in an Office Setting
Author(s)	Byoung-Suk Kweon, Roger S. Ulrich, Verrick D. Walker and Louis G. Tassinary, Texas A&M University (United States)
Year(s)	2008 (published online 2 August 2007)
Publication	Environment and Behavior, vol. 40, no. 3, pp. 355-381 · DOI 10.1177/0013916506298797
Language	English
Setting	Indoor
Measurement context	Experiment in a reconstructed office: 210 students randomly assigned to offices whose walls did or did not carry posters of abstract paintings and nature paintings, in varying proportions. Participants performed mildly frustrating computer tasks, then reported their level of anger and stress.

Outcome described	Reported anger and stress after a frustrating task, depending on the presence and type of art posters on the wall.
Results	The office layout has a significant effect on anger and stress in men, but not in women. Men report less anger and stress when art posters are present. The mediation analysis indicates that a larger share of nature paintings reduces anger because it reduces stress. The abstract gives no mean or effect size.
Web link	https://doi.org/10.1177/0013916506298797
Level of evidence	Peer-reviewed article; randomised experiment, n = 210, but on students, in a simulated office, with reproductions (posters) and short-term reported measures. Effect limited to men.
Gap with figures in circulation	Often summarised as “art in the office reduces stress”. The source finds the effect only in men, with posters rather than original artworks, and attributes the main benefit to nature images rather than to art in general.
Verification	Publisher's abstract read on 21 November 2026 via the article's Crossref record. Full text not consulted: means per condition were not read.

Record 2 · Anger and Stress: The Role of Landscape Posters in an Office Setting. Verified online, November 2026.

5.1.3. Record 3 · N. A. Kerr (2004)

Study title	Increasing stair use in a worksite through environmental changes
Author(s)	N. A. Kerr, M. M. Yore, S. A. Ham, W. H. Dietz (Centers for Disease Control and Prevention, Atlanta)
Year(s)	2004
Publication	American Journal of Health Promotion, vol. 18, no. 4, pp. 312-315 · DOI 10.4278/0890-1171-18.4.312
Language	English
Setting	Indoor
Measurement context	Rhodes Building of the Centers for Disease Control and Prevention in Atlanta (United States), an office building occupied by 554 permanent and 110 temporary employees. Stairwell traffic counted by sensors. Four successive interventions: new paint and carpet, framed artworks on the landings, motivational signs, music. No control group.
Outcome described	Employees' use of the stairs according to the fitting-out of the stairwell.
Results	Motivational signs and music each increase stair use by 8.9% over the baseline period ($p < 0.05$): the signs during the first three months, the music after the first three months. The article's abstract reports no significant effect for the framed artworks placed on the landings, nor for the paint and carpet; the authors consider that physical improvement of the stairwell, signs and music “may increase physical activity among building occupants”.
Web link	https://doi.org/10.4278/0890-1171-18.4.312 · abstract: https://pubmed.ncbi.nlm.nih.gov/15011931/
Level of evidence	Peer-reviewed article; time series in a single building, with no control group, successive interventions whose effects may add up.
Gap with figures in circulation	This study is cited alongside Boutelle et al. (2001) to claim that artworks in the stairwell get employees to walk up. Here, the measured effect comes from the signs and the music; the framed artworks have no reported effect.
Verification	PubMed abstract (PMID 15011931) read on 21 November 2026 and re-read through the database's interface. Full text not consulted.

Record 3 · Increasing stair use in a worksite through environmental changes. Verified online, November 2026.

5.1.4. Record 4 · E. Schell (2011)

Study title	Workplace aesthetics: Impact of environments upon employee health?

Author(s)	E. Schell, T. Theorell, H. Saraste; Karolinska Institutet, Department of Molecular Medicine and Surgery, Stockholm (Sweden)
Year(s)	2011
Publication	Work, vol. 39, no. 3, pp. 203-213 · DOI 10.3233/WOR-2011-1182 · PMID 21709357
Language	English
Setting	Indoor
Measurement context	Cross-sectional study of all the employees of a Swedish broadcasting company. Of those who met the inclusion criteria, 74% responded (1,961 out of 2,641). A prevalidated questionnaire, supplemented with questions on the need for aesthetic and ergonomic improvements to the workplace, was cross-referenced with demographic data taken from company records.
Outcome described	Link between the reported need to improve the aesthetics of the workplace and health, stress and working conditions, compared with the need for ergonomic improvements.
Results	Needs for aesthetic improvement are reported more often than ergonomic needs (different distributions, $p < 0.001$). A high aesthetic need goes together with psychologically demanding work, negative stress, sleep disorders, problems at work, musculoskeletal pain and a younger age. Of the 24 factors studied, 16 distinguish high aesthetic needs from low ones, against 21 for ergonomics. Sick leave is more strongly linked to ergonomics. No difference by sex; differences between occupational groups ($p = 0.006$ and 0.003).
Web link	https://doi.org/10.3233/WOR-2011-1182 (abstract: https://pubmed.ncbi.nlm.nih.gov/21709357/)
Level of evidence	Peer-reviewed journal article, cross-sectional questionnaire study in a single company ($n = 1,961$). Associations without established causality: poor well-being may feed aesthetic dissatisfaction as much as the reverse; the study measures neither the presence nor the effect of artworks.
Gap with figures in circulation	The claim “workplace aesthetics improves employees' health” goes beyond the source: the source links a reported need for aesthetic improvement to stress and health indicators, without testing any fit-out or any artwork. A second article by the same authors on the same data (Work, 2012, vol. 41, suppl. 1, pp. 1430-1440) is sometimes confused with this one.
Verification	Abstract read on PubMed (PMID 21709357) on 21 November 2026; full text not consulted. Abstract of the 2012 article (PMID 22316918) also read.

Record 4 · Workplace aesthetics: Impact of environments upon employee health? Verified online, November 2026.

5.1.5. Record 5 · Töres Theorell (2013)

Study title	Is cultural activity at work related to mental health in employees?
Author(s)	T. Theorell, W. Osika, C. Leineweber, L. L. Magnusson Hanson, E. Bojner Horwitz, H. Westerlund; Stress Research Institute, Stockholm University (Sweden)
Year(s)	2013 (online on 29 March 2012; data from 2006, 2008 and 2010)
Publication	International Archives of Occupational and Environmental Health, vol. 86, no. 3, pp. 281-288 · DOI 10.1007/s00420-012-0762-8 · PMID 22456978
Language	English
Setting	Indoor
Measurement context	Random sample of employed Swedes, surveyed by postal questionnaire in three waves (2006, 2008, 2010), with an average participation of 60%. The question concerns cultural activities (films, theatre, concerts, exhibitions) organised for employees at the workplace, from “never” to “a few times a week or more”. Sample sizes: 5,037 respondents in 2006, 9,623 in 2008, 8,912 in 2010. Emotional exhaustion (Maslach) and depressive symptoms (short SCL) are analysed cross-sectionally and prospectively, with adjustment for supervisor listening, job demands and job autonomy.

Outcome described	Link between the frequency of cultural activities organised at the workplace and employees' mental health (emotional exhaustion, depressive symptoms).
Results	46.4%, 52.7% and 44.8% of respondents report cultural activities at work in 2006, 2008 and 2010: provision falls when unemployment rises, and frequent activities remain marginal (0.6% to 1.2%). Cross-sectionally, the link with lower emotional exhaustion is significant every year (standardised beta of 0.063 to 0.073 after adjustment for age, sex and income), but it shrinks by about 60% once supervisor listening and working conditions are taken into account (0.029 in 2008, not significant in 2010). Prospectively, cultural activity in 2008 is associated with lower exhaustion in 2010 (beta 0.021; p = 0.036; n = 6,214). No effect from 2006 to 2008, nor on depressive symptoms.
Web link	https://doi.org/10.1007/s00420-012-0762-8 (open access: https://pmc.ncbi.nlm.nih.gov/articles/PMC3602637/)
Level of evidence	Peer-reviewed journal article, national cohort in three waves with prospective analysis. Very small statistical effects, a broad question in which the exposure is only one example among four, samples not fully representative according to the authors; no conflict of interest declared.
Gap with figures in circulation	The claim “cultural activities at work protect against exhaustion” oversimplifies: the prospective effect is very small (beta 0.021), it appears only in one of the two periods and nothing is found for depressive symptoms. The study concerns activities organised for employees, not artworks displayed on the premises.
Verification	Abstract read on PubMed (PMID 22456978) and open-access full text (PMC3602637, Europe PMC file read by automatic extraction) on 21 November 2026.

Record 5 · Is cultural activity at work related to mental health in employees? Verified online, November 2026.

5.1.6. Record 6 · Rosalia Lelchuk Staricoff (2003)

Study title	A Study of the Effects of the Visual and Performing Arts in Healthcare (“Staff evaluation” section)
Author(s)	Rosalia Lelchuk Staricoff, Jane P. Duncan, Melissa Wright; Chelsea and Westminster Hospital Arts, London. Research initiated and commissioned by the director of the hospital's arts department
Year(s)	2003 (version circulated in 2004)
Publication	Research report, Chelsea and Westminster Hospital Arts, 2003; funding from the King's Fund (mention truncated in the file read); no DOI
Language	English
Setting	Indoor
Measurement context	Pilot survey of the staff of Chelsea and Westminster Hospital, a modern London hospital with a collection of artworks and live music. The questionnaire, enclosed with the payslips of all staff, is completed on a scale of 1 to 10. The appendix counts 325 respondents (62 clinicians, 129 nurses, 12 scientists, 20 managers, 102 administrative staff), or 15% of the workforce; the body of the text speaks of 20% of the workforce and of 73 administrative staff.
Outcome described	Staff opinion on the hospital environment (architecture, light, colour, artworks, performances): stress, mood, pleasantness of the working environment, weight in the decision to apply or to stay.
Results	60% of staff acknowledge that the hospital environment helps to reduce stress and 76.5% that it improves their mood. 90% consider that the integration of the visual and performing arts makes the working environment very pleasant (96% of clinicians, 91% of nurses). The environment weighs heavily in the decision to stay in post for 43% of respondents and moderately for 23.5%; it counted heavily in the application of 43% of clinicians and 49% of nurses. No actual recruitment or departure rate is measured.
Web link	https://www.artsandhealth.ie/research-evaluation/a-study-of-the-effects-of-the-visual-and-performing-arts-in-healthcare-kings-fund-2004-doc (full report in open access, Word file)

Level of evidence	Internal self-reported survey, response rate of 15 to 20%, without a control group, commissioned by the hospital's arts department. The questions mix architecture, light, colour, artworks and music: the share specific to artworks cannot be isolated, and the sample sizes differ between the text and the appendix.
Gap with figures in circulation	It is reported that 96% of clinicians and 91% of nurses consider that “visual art” creates a very positive working environment and “promotes retention”. The source covers the visual and performing arts together, speaks of a “very pleasant” environment and measures no retention: it collects the reported importance of the environment as a whole. The summary of the report writes “two thirds” where the text gives 43% (high importance) plus 23.5% (moderate importance).
Verification	Full report read on 21 November 2026 (Word file circulated by artsandhealth.ie, “Staff evaluation” chapter and statistical appendix).

Record 6 · A Study of the Effects of the Visual and Performing Arts in Healthcare (“Staff evaluation” section). Verified online, November 2026.

5.1.7. Record 7 · Christina Smiraglia (2014)

Study title	Artworks at work: the impacts of workplace art
Author(s)	Christina Smiraglia, Harvard Graduate School of Education (United States)
Year(s)	2014
Publication	Journal of Workplace Learning, vol. 26, no. 5, pp. 284-295 · DOI 10.1108/JWL-11-2013-0097
Language	English
Setting	Indoor
Measurement context	Qualitative study in an Australian organisation with an institutional art collection. Semi-structured interviews with 19 people (employees and board members). Thematic analysis of the transcripts by two researchers, with an inter-coder agreement of 0.96.
Outcome described	Effects that employees attribute to the artworks on their work experience, and characteristics of the collection that they consider important.
Results	Five effects are described by respondents: art encourages exchanges between colleagues, evokes emotions, facilitates personal connections, improves the work setting and nourishes learning. The most appreciated characteristics are the rotation of displays, creativity, diversity, the quality of the works and their link with the organisation's mission. No measurement of productivity, stress or retention.
Web link	https://doi.org/10.1108/JWL-11-2013-0097
Level of evidence	Peer-reviewed article, but a qualitative study of perceptions: a single organisation, 19 interviews, no comparison group and no numerical measure of effect.
Gap with figures in circulation	Cited by art rental companies as proof that art in the office improves productivity. The source measures no outcome: it lists what 19 people say they feel.
Verification	Publisher's structured abstract read on 21 November 2026 on the article's Emerald page. Full text not consulted.

Record 7 · Artworks at work: the impacts of workplace art. Verified online, November 2026.

5.1.8. Record 8 · Ariane Berthoin Antal (2013)

Study title	Artistic interventions in organisations: Finding evidence of values-added
Author(s)	Ariane Berthoin Antal, Anke Strauß; WZB (Wissenschaftszentrum Berlin für Sozialforschung), Berlin
Year(s)	2013
Publication	Creative Clash Report, Berlin, WZB, 2013; Creative Commons BY-NC-ND 3.0 licence; programme supported by the European Commission; no DOI
Language	English

Setting	Indoor
Measurement context	Review of 268 academic, professional and institutional publications on artists' interventions in organisations (residencies, workshops, projects carried out with employees), mostly in English and German. Only 47 contain evidence from research; they cover 205 organisations. Three researchers coded the reported effects into 29 categories, grouped into 8 clusters.
Outcome described	Nature and frequency of the documented effects of artists' interventions on employees and organisations.
Results	The most-cited clusters of effects are “seeing more and differently” (117 mentions) and “activation” (114); strategic and operational effects (productivity, efficiency, recruitment, reputation) are the least cited (37 mentions), although present in 44% of the research publications. These effects are “rarely calculated”: the figures cited come from third-party studies, for example the Swedish Airis projects (savings of €30,000 to €130,000 through lower sick leave, idea-creation time +17%, risk of conflict -12%). In one German study, only one respondent in ten says that their management followed up on the intervention. Employees are often sceptical at the outset and some go through phases of irritation.
Web link	https://interaccio.diba.cat/sites/interaccio.diba.cat/files/e130147.pdf (full report in open access)
Level of evidence	Narrative literature review by a public research centre, funded by the European Union, not published in a peer-reviewed journal. Evidence mostly qualitative and self-reported, few studies designed as evaluations, no success criterion set in advance by the companies according to the authors.
Gap with figures in circulation	The claims “+24% efficiency” or “+30% turnover thanks to an artist” repeat isolated testimonies from managers, who themselves specify that other factors played a part. The “100% would recommend the experience” comes from a survey by the authors of participants in the Basque Country: it is satisfaction, not a measured effect. The report deals with artists' interventions with teams, not with displayed artworks.
Verification	Report read on 21 November 2026 (text extracted from the PDF: summary, method, results and beginning of the conclusions; bibliographic appendices not re-read).

Record 8 · Artistic interventions in organisations: Finding evidence of values-added. Verified online, November 2026.

5.1.9. Record 9 · Ifop for Société Foncière Lyonnaise (2024)

Study title	Paris Workplace 2024, vague 11 [wave 11]
Author(s)	Ifop, Opinion et Stratégies d'Entreprise department [Opinion and Corporate Strategy department], polling institute; Société Foncière Lyonnaise (SFL), commissioning body
Year(s)	2024 (fieldwork from 6 to 17 June 2024)
Publication	Ifop study report no. 120743, June 2024, 78 pages (version without breakdowns), online at ifop.com
Language	French
Setting	Indoor
Measurement context	Survey of 1,300 employees representative of Île-de-France employees (Paris and inner suburbs) working in an office, in companies with more than 10 employees, excluding public administration and public service. Self-administered online questionnaire, quota method (sex, age, occupation, company size, sector of activity). One question asks respondents to choose between several versions of a workspace, with an artwork or with no painting.
Outcome described	Self-reported preferences of office employees on the beauty of premises, decoration and the presence of an artwork in the workspace.

Results	To the question “Which artwork would you prefer to see in your workspace?”, 6% choose “No painting”; the others are divided between Van Gogh (24%), Manet (22%), Kandinsky white (15%), Pop Art (13%), Kandinsky blue (11%) and Street Art (9%). 87% agree with “It is important that a company spends money on the decoration of its offices” (25% strongly agree) and 95% with “It is important for a company to have beautiful offices”. Among the elements that make up a beautiful workspace (three answers possible), decoration is cited by 25%, behind light (65%), technical equipment (41%), furniture (40%), room volume (35%), view (33%) and plants (27%).
Web link	https://ifop.com/wp-content/uploads/2024/11/120743-Rapport-sans-ventilations.pdf
Level of evidence	Poll commissioned by an office property company, which has an interest in promoting the quality of buildings; self-reported, n = 1,300, quotas, online, limited to Paris and the inner suburbs. It measures a preference between images, not an effect of artworks on well-being or work.
Gap with figures in circulation	The claim “94% of employees want an artwork at the office” can be deduced from the report (6% “No painting”) but does not appear in it: the question asks respondents to choose between images and measures no effect. Reprints of the press release cite six works (Van Gogh, Monet, Kandinsky, Miró, Basquiat, Keith Haring); the report carries the labels Van Gogh, Manet, Kandinsky white, Kandinsky blue, Pop Art and Street Art: check before citing an artist's name.
Verification	Full report (78 pages, version without breakdowns): methodology and questions on beauty, decoration and preferred artwork read on 21 November 2026; press release not read.

Record 9 · Paris Workplace 2024, vague 11 [wave 11]. Verified online, November 2026.

5.1.10. Record 10 · Brookfield Properties and The School of Life (2022)

Study title	Art of the Workplace: A Report on the Positive Impact of Arts and Culture in the Office Environment
Author(s)	Brookfield Properties (developer and office landlord) and The School of Life; survey carried out by the Perspectus Global institute
Year(s)	2022 (press release of 7 October 2022)
Publication	Report commissioned by Brookfield Properties, London, October 2022; press release distributed by PR Newswire
Language	English
Setting	Indoor
Measurement context	Online survey of office workers in the United Kingdom. The press release states a sample of 3,000 people, including 1,000 in London and 250 in 10 other major cities (Birmingham, Bristol, Cardiff, Glasgow, Leeds, Manchester, Newcastle, Nottingham, Sheffield, Southampton). Respondents worked in offices ranging from heavily decorated to bare. Fieldwork dates not specified.
Outcome described	Reported opinions of employees on the effect of artworks and cultural events in the office on their well-being, their effectiveness and their desire to come to the office.
Results	69% of respondents consider that interesting and visually attractive artworks in the office have a positive effect on their well-being; 77% say the same of social, cultural or well-being events. 64% think that cultural and social events at work help them to work more effectively. 63% of 18-29 year-olds prefer to work in the office rather than at home, a proportion raised to 75% among those whose office has many artworks.
Web link	https://www.prnewswire.co.uk/news-releases/art-of-the-workplace-report-commissioned-by-brookfield-properties-and-the-school-of-life---latest-research-reveals-positive-impact-arts-and-culture-have-on-worker-creativity-engagement-and-mental-wellbeing-301643634.html
Level of evidence	Opinion survey commissioned by an office landlord with a direct interest in the conclusion. Self-reported, with no measure of productivity; questionnaire, dates and weighting not published in the press release.

Gap with figures in circulation	The press release quotes Craig Knight: enriching a space with art would increase productivity “by up to 17%”, and “by up to 32%” if employees are involved. These two figures do not come from the survey: they repeat the experiments of Knight and Haslam (2010), where the enrichment combined plants and images. The press has repeated these figures as results of the survey, and cites varying sample sizes (1,000, 3,000, 3,250). The published breakdown (1,000 in London and 250 in 10 cities) does not allow the total of 3,000 to be recovered unambiguously.
Verification	Sponsor's press release read on 21 November 2026. Full report not consulted: the download page indicated by the press release returns a 404 error.

Record 10 · Art of the Workplace: A Report on the Positive Impact of Arts and Culture in the Office Environment. Verified online, November 2026.

5.1.11. Record 11 · Arts & Business and MORI (2002)

Study title	New Research Shows Art In The Work Place Motivates Staff
Author(s)	MORI (now Ipsos), for the British association Arts & Business
Year(s)	2002 (fieldwork: September and December 2001)
Publication	Press release of the polling institute, 4 March 2002, issued for Arts & Business Week; full survey report not found
Language	English
Setting	Indoor
Measurement context	Two surveys commissioned from the MORI institute by Arts & Business. The first interviews 94 senior executives of large companies (“Captains of Industry”) from 4 to 9 September 2001; the second a representative sample of British employees, i.e. 929 interviews from 13 to 18 December 2001. The interview mode and the exact wording of the questions do not appear in the press release.
Outcome described	Work motivation reported by employees if their employer offered them opportunities to enjoy artistic activities.
Results	More than half of the employees surveyed (53%) consider that they would be more motivated in their work if their employer gave them the opportunity to enjoy artistic activities. 95% of executives consider motivation “essential” or “very important” for the company's performance. The press release gives no other percentage and does not distinguish displayed artworks from other activities.
Web link	https://www.ipsos.com/en-uk/new-research-shows-art-work-place-motivates-staff
Level of evidence	Opinion poll on a representative sample (929 employees), known only from the polling institute's press release. Hypothetical question, sponsor whose mission is to bring businesses and the arts together.
Gap with figures in circulation	The headline of the press release asserts that art at work “motivates staff”; the published figure is a reported intention (53% would be more motivated) and concerns artistic activities offered by the employer, not displayed artworks. The claim “three quarters of British employees want art at work”, repeated by the press in 2003, comes from another survey, not found.
Verification	Press release read on the Ipsos website on 21 November 2026; full survey report not found.

Record 11 · New Research Shows Art In The Work Place Motivates Staff. Verified online, November 2026.

5.1.12. Record 12 · European Investment Bank (2018-2025)

Study title	Pros and Cons of Going Public: A Corporate Collector's Perspective; “Une collection est un outil vivant de communication” [“A collection is a living communication tool”] (interview); pages and brochures of the EIB Institute
Author(s)	Delphine Munro, head of Arts and Culture at the EIB Institute (2019 article; 2018 interview conducted by Corinne Briault); EIB Institute; IACCCA entry (International Association of Corporate Collections of Contemporary Art)

Year(s)	2018 to 2025
Publication	Belgian Financial Forum, Revue bancaire et financière / Bank- en Financiewezen, digital edition 6, 2019, article 13, 12 pages; Merkur (Luxembourg Chamber of Commerce), September-October 2018, p. 80 onwards; brochures “EIB Institute Highlights” 2018 and 2022; Paperjam, “L'art sur la Place”, December 2025
Language	English and French
Setting	Indoor
Measurement context	EIB headquarters in Luxembourg (Kirchberg plateau). The collection is hung in the offices and common areas: the bank has no museum building (“the art is kept mainly in its offices”). It numbered some 700 works in 2018 according to the Merkur interview, and nearly 1,000 in 2025 according to Paperjam and the IACCCA entry (“around 1000 works of art, including over 800 contemporary artworks”). The acquisition policy favours works made after 1958, the year the bank was created. Acquisitions go through an arts committee made up of bank staff, assisted by outside experts; commissions have been placed for the buildings, including the wall of the staff restaurant (Tobias Rehberger, 2008).
Outcome described	Search for a study, an internal survey or an evaluation published by the EIB on the effects of its collection on its employees (well-being, motivation, creativity, retention).
Results	No study or survey published by the EIB or by the EIB Institute on the effects of the collection on staff was found. The two texts by the head of the collection assert benefits without measuring them or citing any study: the 2019 article contains neither quantified data on staff nor a bibliography. The only published figures describe activity: the staff photography competition “Behind the Lens” (332 photographs submitted in 2018, 274 for the thirteenth edition in 2022), about 700 visitors at the Private Art Kirchberg open day in 2022, an artists' residency programme (44 laureates and 60 works acquired from 2013 to 2024). Guided tours are offered to staff and visitors on request; cultural outings are organised twice a year for staff and families, with no participation figure published.
Web link	https://financialforum.be/public/documents/bfw-digitaal-editie6-2019-13-artikel-munro.pdf · https://www.iaccca.com/collection_iaccca-contemporary_art-7.html · https://paperjam.lu/article/lart-sur-la-place
Level of evidence	Corporate case, self-reported: texts by the head of the collection and institutional communication. No measurement of effect, no protocol. An unpublished internal study may exist: only the EIB can say.
Gap with figures in circulation	The 2019 article writes that the daily encounter with the works “develops an inspiring and stimulating work environment” and that the programmes serve the attraction, motivation and retention of talent: these are stated objectives, not measured results. Not to be cited as an EIB study.
Verification	2019 article and 2018 interview read in full text; IACCCA entry and Paperjam article read in full; EIB Institute brochures and EIB press releases on its staff surveys (2023 to 2025, with no mention of art) read in extracts; searches in French and English, including some limited to the eib.org site. 21 November 2026.

Record 12 · Pros and Cons of Going Public: A Corporate Collector's Perspective; “Une collection est un outil vivant de… Verified online, November 2026.

5.1.13. Record 13 · William H. Whyte (1980)

Study title	The Social Life of Small Urban Spaces
Author(s)	William H. Whyte, sociologist, New York
Year(s)	1980
Publication	Book (and film of the same title), Washington, The Conservation Foundation, 1980, usual reference not checked against the book; reissue by Project for Public Spaces; chapter “Triangulation”
Language	English
Setting	Outdoor

Measurement context	Book and film drawn from the author's observations of small New York plazas, largely forecourts of office buildings. The passage read, from the chapter “Triangulation”, deals with the social effect of sculptures and street performers. The method (number of plazas, counts, photographs) could not be re-read at the source during the session.
Outcome described	Effect of a sculpture on the use of an office plaza and on exchanges between its users (notion of “triangulation”).
Results	Whyte writes that sculpture can have strong social effects. Before-and-after studies at Chase Manhattan Plaza show, according to him, that the installation of Dubuffet's “Four Trees” had a beneficial effect on pedestrian activity: people are drawn to the sculpture, walk through it, stand under it, touch it, talk about it. Calder's stabile at Federal Plaza in Chicago had comparable effects. The passage gives no figure.
Web link	https://www.themarginalian.org/2013/08/22/the-social-life-of-small-urban-spaces-whyte/ (reproduction of the passage; book not accessible online during the session)
Level of evidence	Direct field observation by a sociologist, published as a book and not in a peer-reviewed journal. The before-and-after studies are mentioned without data: qualitative result.
Gap with figures in circulation	It is often reported that Whyte “demonstrated” or “measured” that sculptures increase the use of plazas. The original passage reports a beneficial effect observed before and after the installation of a work, without any figure. The definition of triangulation could not be re-read in the text.
Verification	Passage of the book read on 21 November 2026 in its reproduction by The Marginalian (article of 22 August 2013); book and film transcript inaccessible during the session (file too large, access denied).

Record 13 · The Social Life of Small Urban Spaces. Verified online, November 2026.

5.1.14. Record 14 · Jerold Kayden (2000)

Study title	Privately Owned Public Space: The New York City Experience
Author(s)	Jerold Kayden (Harvard Graduate School of Design), with the New York City Department of City Planning and the Municipal Art Society of New York
Year(s)	2000
Publication	Book, 2000 (publisher not checked during the session); presented in the Harvard Gazette of 1 February 2001
Language	English
Setting	Outdoor
Measurement context	Inventory of the 503 privately owned public spaces of New York (plazas, arcades, atriums), obtained by building developers in exchange for additional floor area: the most common formula granted 10 square feet of rentable floor area per square foot of public space at street level. The team worked for three and a half years, went through thousands of legal documents, visited and photographed all 503 spaces and interviewed users.
Outcome described	Quality of use and legal compliance of the plazas and open spaces accessible to the public at the foot of buildings.
Results	41% of New York's privately owned public spaces serve no public purpose. 50% of the buildings with such a space have at least one that does not comply with legal obligations; promised amenities (seating, toilets, trees) are sometimes missing. The spaces produced from 1961 to 1975 are minimal, the later ones offer far more amenities, including sufficient seating. The article read says nothing about artworks.
Web link	https://news.harvard.edu/gazette/story/2001/02/defender-of-the-clean-well-lighted-place/
Level of evidence	Exhaustive census (503 spaces) carried out with the City and a civic association, published as a book; figures read in the author's university newspaper, not in the book. The study does not measure the effect of artworks.

Gap with figures in circulation	The claim “41% of New York's office plazas are unused” distorts the source, which speaks of spaces serving no public purpose, all types combined. The figure of 320 buildings, often associated with the 503 spaces, was seen only in secondary sources.
Verification	Harvard Gazette article (1 February 2001) read on 21 November 2026; book not consulted; New York City history page inaccessible (redirect).

Record 14 · Privately Owned Public Space: The New York City Experience. Verified online, November 2026.

5.1.15. Record 15 · Tilted Arc case: US Court of Appeals, Second Circuit (1988)

Study title	Serra v. United States General Services Administration, 847 F.2d 1045 (2d Cir. 1988)
Author(s)	United States Court of Appeals for the Second Circuit, opinion of Judge Jon O. Newman; supplement: Tate, “Lost Art: Richard Serra”
Year(s)	1988 (events from 1979 to 1989)
Publication	Federal Reporter, 2nd series, vol. 847, p. 1045, decision of 27 May 1988; Tate entry for the petitions, the count of the hearing and the removal
Language	English
Setting	Outdoor
Measurement context	“Tilted Arc”, by Richard Serra, was commissioned in 1979 by the General Services Administration (GSA) for the forecourt of the federal office complex at 26 Federal Plaza, in Manhattan, under the “art-in-architecture” programme, which sets aside 0.5% of the construction cost of federal buildings for works by living American artists. The September 1979 contract set the fee at $175,000. Installed in 1981, the work is a Cor-Ten steel arc 120 feet long and 12 feet high (about 36.6 m by 3.7 m) that cuts the plaza in two.
Outcome described	Acceptance or rejection of a monumental work by the staff who work around the forecourt, and the administrative and judicial outcome of the dispute.
Results	The GSA receives hundreds of letters from local residents and federal employees complaining about the look of the work and the obstruction of the plaza; according to the Tate, two petitions calling for its removal gather 1,300 signatures. At the public hearing of March 1985, more than 150 people speak according to the court; the Tate counts 180, of whom 122 in favour of keeping it (many from the art world) and 58 against (mostly people working in the neighbouring offices). The acting administrator of the GSA nevertheless decides on relocation in May 1985, relying on the inconvenience in use expressed by staff and local residents. Serra, who claimed more than $30 million in damages, loses on appeal on 27 May 1988; the work is removed on 15 March 1989 and stored in three pieces.
Web link	https://static.case.law/f2d/847/cases/1045-01.json (decision, Caselaw Access Project open archive); https://www.tate.org.uk/art/artists/richard-serra-1923/lost-art-richard-serra
Level of evidence	Case study documented by the statement of facts of a court decision and by a museum entry. This is not a survey: the opinion of all the site's staff was never measured, and neither the court nor the Tate counts them.
Gap with figures in circulation	It is often written that “1,300 federal employees” signed the petition: the Tate speaks of two petitions totalling 1,300 signatures without specifying the signatories, and the court cites only hundreds of letters. It is also written that “the public” rejected the work, whereas two thirds of the speakers at the hearing (122 out of 180) asked for it to be kept. The court speaks of “more than 150” speakers, the Tate of 180.
Verification	Statement of facts of the appeal decision read in Harvard's Caselaw Access Project archive, and Tate entry, on 21 November 2026; GSA and PBS pages not accessible.

Record 15 · Serra v. United States General Services Administration, 847 F.2d 1045 (2d Cir. 1988). Verified online, November 2026.

5.1.16. Record 16 · City of London Corporation (2025)

Study title	Sculpture in the City: 13th Edition Report and 14th Edition Delivery Plans

Author(s)	City of London Corporation, Culture department; report to the Culture, Heritage and Libraries committee
Year(s)	2025 (2024 edition of the programme)
Publication	Report for information to the Culture, Heritage and Libraries committee; header dated “10 February 2024”, apparently meant for 2025 (the report covers the 2024 edition and cites December 2024)
Language	English
Setting	Outdoor
Measurement context	“Sculpture in the City” displays contemporary works every year in the public space of the City of London business district, at the foot of office towers, with funding shared between the local authority and private partners. The report covers the 13th edition (2024): ten new works, five retained from the previous edition and two permanent pieces. It summarises an evaluation presented to partners in October 2024, the detail of which does not appear in this document.
Outcome described	Activity review of the programme: works, audience for the activations, educational strand, press coverage, budget.
Results	The 29 activations of the 2024 edition drew more than 300 participants, of whom 75% were workers from the district. The educational strand comprises 36 workshops for nine schools, 178 pupils and 105 volunteers from partner organisations and from the local authority. Expenditure reaches £572,000, of which £424,000 in external contributions and £148,000 from the City, plus £152,000 of staff time. The report gives neither a count of visits to the works nor a survey of workers; it notes that vandalism was rare.
Web link	https://democracy.cityoflondon.gov.uk/documents/s215593/Sculpture%20in%20the%20City%20-%2013th%20Edition%20Report%20and%2014th%20Edition%20Delivery%20Plans.pdf
Level of evidence	Administrative report by the organiser to its elected members, without a survey protocol or independent count. The figures describe the programme's activity, not its effects on workers.
Gap with figures in circulation	The programme is presented as an asset for workers and for the attractiveness of the business district; the only published measure that concerns them is the share of workers among participants in the activations (75% of a little over 300 people). No figure on well-being, satisfaction or visits to the works was found.
Verification	Full report (6 pages) read on 21 November 2026 on the City of London's committee papers website; appendix 1 and the evaluation report given to partners not consulted.

Record 16 · Sculpture in the City: 13th Edition Report and 14th Edition Delivery Plans. Verified online, November 2026.

5.2. Retail and commercial settings

The studies in this group belong to marketing: they measure the effect of an artwork on the perception of a product, a brand or a shop. Most are experiments on students or customers, which measure attitudes and not sales.

5.2.1. Record 17 · Henrik Hagtvedt (2008)

Study title	Art Infusion: The Influence of Visual Art on the Perception and Evaluation of Consumer Products
Author(s)	Henrik Hagtvedt and Vanessa M. Patrick, Terry College of Business, University of Georgia (United States)
Year(s)	2008
Publication	Journal of Marketing Research, vol. 45, no. 3 (June 2008), pp. 379-389 · DOI 10.1509/jmkr.45.3.379

Language	English
Setting	Indoor
Measurement context	Three studies. Study 1, a field study: 100 restaurant customers (53% men, mean age 43) evaluate cutlery presented in a box whose lid carries either a reproduction of Van Gogh's "Café Terrace at Night" or a photograph of a café at night, of similar content. Study 2: 107 students (104 complete questionnaires) randomly assigned between an advertisement for bathroom fittings with a Vermeer painting, the same advertisement with a poster of identical content, and the advertisement with no image. Study 3: 76 students, soap dispenser decorated with a Monet, a Turner with negative content, or a photograph of a Venetian canal.
Outcome described	Evaluation of a consumer product and perceived luxury depending on whether or not an artwork is associated with it (7-point scales).
Results	Study 1: product evaluation of 5.41 with the art image versus 4.47 with the photograph ($F(1, 97) = 7.22$, $p < 0.05$, partial eta squared = 0.07); perceived luxury of 4.47 versus 3.46. Study 2: 4.38 (art) versus 3.66 (non-art image) and 3.65 (no image), partial eta squared = 0.11. Study 3: 5.29 (Monet) and 4.84 (Turner) versus 3.47 (photograph), partial eta squared = 0.33; the effect therefore does not depend on how pleasant the content is. In all three studies, perceived luxury is the mediator of the effect.
Web link	https://doi.org/10.1509/jmkr.45.3.379; open-access full text on the co-author's page: https://www.bauer.uh.edu/vpatrick/docs/Art%20Infusion.pdf
Level of evidence	Peer-reviewed article in a top-tier journal; three randomised experiments, including one field study. Modest sample sizes (76 to 107), two of the three studies conducted on students, measurement of reported attitudes and not of purchases.
Gap with figures in circulation	The study measures the evaluation of a product that carries or sits alongside an art image (packaging, advertisement, product decoration). It is often cited as proof that "art sells" or that an artwork hung in a venue increases sales: no purchase and no turnover is measured in it.
Verification	Full text read on 21 November 2026 (journal PDF hosted by the University of Houston). DOI confirmed by the Crossref record.

Record 17 · Art Infusion: The Influence of Visual Art on the Perception and Evaluation of Consumer Products. Verified online, November 2026.

5.2.2. Record 18 · Henrik Hagtvedt (2008)

Study title	Art and the brand: The role of visual art in enhancing brand extendibility
Author(s)	Henrik Hagtvedt and Vanessa M. Patrick, Marketing Department, University of Georgia (United States)
Year(s)	2008
Publication	Journal of Consumer Psychology, vol. 18, no. 3, pp. 212-222 · DOI 10.1016/j.jcps.2008.04.010
Language	English
Setting	Indoor
Measurement context	A pilot study (89 students, 88 usable questionnaires, fictitious brand) and two randomised experiments: 135 students (advertisement for an MP3 player with Van Gogh's "The Starry Night" or a photograph of a night sky) and 148 students (soap dispenser from a real household-goods brand, with a Monet or a photograph of flowers). Participants evaluate the brand image and then close or distant brand extensions.
Outcome described	Brand image, perceived fit and evaluation of brand extensions depending on the presence of an artwork on the product or in the advertisement (7-point scales).

Results	Study 2 (n = 148): brand image of 3.77 with art versus 2.28 without art (F(1, 143) = 60.91); evaluation of extensions of 4.12 versus 3.10 (F(1, 144) = 21.43); perceived fit of 3.51 versus 2.92. Participants exposed to art succeed in more word associations (2.30 versus 1.51), which the authors read as a gain in cognitive flexibility. The authors note that the effect on perceived fit is limited for distant extensions.
Web link	https://doi.org/10.1016/j.jcps.2008.04.010; open-access full text: https://www.bauer.uh.edu/vpatrick/docs/Art%20and%20the%20Brand.pdf
Level of evidence	Peer-reviewed article; laboratory experiments on students, reported attitudes. Same authors as the founding study, no independent replication in the article.
Gap with figures in circulation	No gap identified on the figures. The study concerns art images affixed to a product or advertisement, not artworks present in a point of sale.
Verification	Full text read on 21 November 2026 (journal PDF hosted by the University of Houston).

Record 18 · Art and the brand: The role of visual art in enhancing brand extendibility. Verified online, November 2026.

5.2.3. Record 19 · Zachary Estes (2018)

Study title	The value of art in marketing: An emotion-based model of how artworks in ads improve product evaluations
Author(s)	Zachary Estes, Luisa Brotto and Bruno Busacca, Bocconi University, Milan (Italy)
Year(s)	2018
Publication	Journal of Business Research, vol. 85, pp. 396-405 · DOI 10.1016/j.jbusres.2017.10.017
Language	English
Setting	Indoor
Measurement context	Three experiments totalling 516 participants. Advertisements include or do not include an artwork (Vermeer, Van Gogh, Leonardo da Vinci) for three products: mineral water, toilet paper, chocolate. Three measures of value: product evaluation, purchase intention, willingness to pay.
Outcome described	Perceived value of an everyday product depending on whether an artwork appears in its advertising, and the role of emotion towards the brand.
Results	The “art infusion” effect is found for all three products and all three measures. Brand affect is a strong mediator of it. This mediation is stronger for a utilitarian product (water) than for a pleasure product (chocolate). The abstract gives neither means nor effect sizes.
Web link	https://doi.org/10.1016/j.jbusres.2017.10.017; record with abstract: https://ideas.repec.org/a/eee/jbrese/v85y2018icp396-405.html
Level of evidence	Peer-reviewed article; three experiments, N = 516, by a team independent of the authors of the founding study. Self-reported attitudes and intentions in response to advertisements, no actual purchases.
Gap with figures in circulation	No gap identified. The study concerns artworks reproduced in advertisements, not artworks displayed in a shop.
Verification	Publisher's abstract read on 21 November 2026 via the article's RePEc record. Full text not consulted.

Record 19 · The value of art in marketing: An emotion-based model of how artworks in ads improve product evaluations. Verified online, November 2026.

5.2.4. Record 20 · Ana Vukadin (2019)

Study title	Store artification and retail performance
Author(s)	Ana Vukadin, Jean-François Lemoine and Olivier Badot (France; article deposited on HAL)
Year(s)	2019

Publication	Journal of Marketing Management, vol. 35, no. 7-8, pp. 634-661 · DOI 10.1080/0267257X.2019.1583681
Language	English
Setting	Indoor
Measurement context	Field experiment in Parisian stores of non-luxury chains: stores where artworks are introduced into the point-of-sale atmosphere are compared with stores without artworks. The abstract specifies neither the number of stores nor the number of customers surveyed.
Outcome described	Marketing performance (differentiation, perceived value, satisfaction, image) and commercial performance of a store depending on the presence of artworks.
Results	The presence of artworks increases the store's perceived differentiation, the perceived value of the offer, customer satisfaction and the image of the store and its products. It has, however, no effect on the store's commercial performance, which, according to the authors, raises the question of its profitability for the chain. They see it as a tactical, store-level tool, relevant for non-luxury chains.
Web link	https://doi.org/10.1080/0267257X.2019.1583681; HAL record: https://hal.science/hal-04013045
Level of evidence	Peer-reviewed article; experiment in real stores, which is rare in this field. Sample sizes and effect sizes not read (abstract only). Null result on sales.
Gap with figures in circulation	No figure in circulation identified. This is the main null result in the field: art improves image and satisfaction, not measured sales. It contradicts the commercial claim that “art in stores sells”.
Verification	Publisher's abstract read on 21 November 2026 through the article's RePEc record (HAL repository). Full text not consulted. Authors' first names, volume, pages and DOI cross-checked online.

Record 20 · Store artification and retail performance. Verified online, November 2026.

5.3. Healthcare, physical health and physiology

The studies in this group deal with artworks hung or shown in healthcare settings, and with the physiological measurements taken during a gallery visit. They include three randomised trials, one of them a null result, and several studies signed by authors linked to a supplier of artworks for hospitals. No length of stay could be verified at the source.

5.3.1. Record 21 · Upali Nanda (2011)

Study title	Effect of visual art on patient anxiety and agitation in a mental health facility and implications for the business case
Author(s)	Nanda U., Eisen S., Zadeh R. S., Owen D. · American Art Resources, Houston (Texas)
Year(s)	2011 (online 22 December 2010)
Publication	Journal of Psychiatric and Mental Health Nursing, vol. 18, no. 5, pp. 386-393 · DOI 10.1111/j.1365-2850.2010.01682.x
Language	English
Setting	Indoor
Measurement context	Multipurpose lounge of an acute psychiatric unit. Three display conditions compared by day: realistic nature photograph, abstract artwork, no artwork (control condition). Outcome: as-needed (pro re nata, PRN) medication given by nurses in response to visible signs of anxiety or agitation, relative to the number of patients present; interviews with nurses.
Outcome described	Rate of as-needed medication given for anxiety or agitation, relative to the number of patients present.

Results	The ratio of as-needed medication to number of patients was significantly lower on the days when the realistic nature photograph was displayed, compared with no artwork and with the abstract artwork. Nurses report that some patients showed agitation in front of the abstract image. The authors project a saving of nearly US$30,000 a year (medication, staff and pharmacy time). The abstract gives neither the rates nor the p value.
Web link	https://doi.org/10.1111/j.1365-2850.2010.01682.x; abstract: https://pubmed.ncbi.nlm.nih.gov/21539683/
Level of evidence	Quasi-experimental study in a single unit, published in a peer-reviewed journal; sample size and duration not stated in the abstract. The annual saving is a projection by the authors and not an observed expense; the first author is affiliated with American Art Resources, an art consultancy for healthcare facilities.
Gap with figures in circulation	No divergent claim identified. Points of caution: the “nearly $30,000 a year” is a projection for a single unit, not to be presented as an observed saving; the effect holds only for a realistic nature photograph, the abstract artwork doing no better than no artwork and agitating some patients.
Verification	Publisher's abstract read on PubMed (PMID 21539683) on 21 November 2026. Full text not read (paywalled).

Record 21 · Effect of visual art on patient anxiety and agitation in a mental health facility and implications for the busine ss case. Verified online, November 2026.

5.3.2. Record 22 · Upali Nanda (2012)

Study title	Impact of visual art on patient behavior in the emergency department waiting room
Author(s)	Nanda U., Chanaud C., Nelson M., Zhu X., Bajema R., Jansen B. H. · Research Department, American Art Resources, Houston (Texas)
Year(s)	2012 (online 9 February 2012)
Publication	The Journal of Emergency Medicine, vol. 43, no. 1, pp. 172-181 · DOI 10.1016/j.jemermed.2011.06.138
Language	English
Setting	Indoor
Measurement context	Emergency department waiting rooms of two hospitals. Systematic observation of the behaviour of patients and companions over four months, before and after the installation of artworks depicting nature (still images and video). Thirty hours of observation before and after installation, at each site.
Outcome described	Behaviours observed in the waiting room: restlessness, noise level, staring at other people, questions asked at the reception desk, social interactions.
Results	Significant reduction in restlessness, noise level and the number of people staring at others, at both sites. Significant reduction in the number of questions asked at the reception desk and significant increase in social interactions, at one of the two sites only. The abstract gives neither a percentage nor a p value.
Web link	https://doi.org/10.1016/j.jemermed.2011.06.138; abstract: https://pubmed.ncbi.nlm.nih.gov/22325555/
Level of evidence	Before-and-after study without a control group, published in a peer-reviewed journal; behavioural observation at two sites. The first author belongs to the research department of American Art Resources, an art consultancy for healthcare facilities: a conflict of interest to be flagged.
Gap with figures in circulation	No divergent claim identified. Point of caution: the abstract gives no percentage, so any figure of the type “x% less restlessness in emergency departments” attached to this study must be checked against the full text. The artworks tested depict nature; the result does not hold for any work of art.
Verification	Publisher's abstract read on PubMed (PMID 22325555) on 21 November 2026. Full text not read (paywalled).

Record 22 · Impact of visual art on patient behavior in the emergency department waiting room. Verified online, November 2026.

5.3.3. Record 23 · Daniel R. George (2018)

Study title	Evaluating the Benefits of Hospital Room Artwork for Patients Receiving Cancer Treatment: A Randomized Controlled Trial
Author(s)	George D. R., Boer C., Hammer J., Hopkins M., King T., Green M. J. · Department of Humanities, Pennsylvania State University College of Medicine, Hershey (Pennsylvania)
Year(s)	2018 (online 5 February 2018; enrolment from 2014 to 2016)
Publication	Journal of Hospital Medicine, vol. 13, no. 8, pp. 558-561 · DOI 10.12788/jhm.2915
Language	English
Setting	Indoor
Measurement context	Randomised trial at the Pennsylvania State University Cancer Institute: 186 patients hospitalised for cancer, divided into three groups. First group: painting chosen by the patient and hung in their field of view; second group: painting assigned at random; third group: no painting.
Outcome described	Anxiety, mood, depression, quality of life, perception of the hospital environment, sense of control, reported pain and length of stay.
Results	No difference between the groups on psychological and clinical outcomes, whether comparing painting with no painting, or chosen painting with assigned painting. The only significant difference: patients in the two groups with a painting rate the hospital environment more favourably. The abstract gives no numerical values.
Web link	https://doi.org/10.12788/jhm.2915; abstract: https://pubmed.ncbi.nlm.nih.gov/29401210/
Level of evidence	Three-arm randomised controlled trial, published in a peer-reviewed journal, n = 186, one centre. It is the most direct trial on a painting hung in a patient room, and its result is null on the clinical outcomes.
Gap with figures in circulation	This null result contradicts the general claim that a painting in a patient room reduces anxiety, pain and length of stay. What the trial establishes: a better perception of the institution by the patient, nothing more.
Verification	Publisher's abstract read on PubMed (PMID 29401210) on 21 November 2026. Full text not read.

Record 23 · Evaluating the Benefits of Hospital Room Artwork for Patients Receiving Cancer Treatment: A Randomized Controlled Trial. Verified online, November 2026.

5.3.4. Record 24 · Catherine McCabe (2013)

Study title	'Open Window': a randomized trial of the effect of new media art using a virtual window on quality of life in patients' experiencing stem cell transplantation
Author(s)	McCabe C., Roche D., Hegarty F., McCann S. · School of Medicine, Trinity College Dublin
Year(s)	2013 (online 6 December 2011; enrolment from July 2006 to August 2009)
Publication	Psycho-Oncology, vol. 22, no. 2, pp. 330-337 · DOI 10.1002/pon.2093
Language	English
Setting	Indoor
Measurement context	Prospective randomised trial among patients hospitalised for a stem cell transplant (haematological malignancy), in Ireland. 199 patients: 96 in the “Open Window” group, a virtual window installed in the room and showing artworks on nine “channels”, from abstraction to images of nature, and 103 in the control group.
Outcome described	Anxiety and depression (Hospital Anxiety and Depression Scale), distress (Distress Thermometer) and experience of the transplant.

Results	Anxiety significantly lower in the intervention group the day before the transplant (p = 0.001), at day 7 (p = 0.041) and at day 60 (p = 0.035). Lower depression before the transplant (p = 0.022). Better reported experience of the hospital stay (p < 0.005). The abstract gives neither the scores nor the size of the effects. According to the review by Law et al. 2021, distress does not differ between the groups at any measurement time, and 164 patients out of 199 enter the analysis.
Web link	https://doi.org/10.1002/pon.2093; abstract: https://pubmed.ncbi.nlm.nih.gov/22147646/
Level of evidence	Randomised controlled trial published in a peer-reviewed journal, n = 199, one centre, unblinded. The artwork is a video projection (“new media art”) and not a hung painting; the effect concerns anxiety and depression, not distress; effect sizes not read.
Gap with figures in circulation	Cited for its effect on anxiety and depression (Fudickar et al. 2022). The review by Law et al. 2021 notes that distress does not differ at any measurement time. Not to be presented as proof of the effect of a painting in a patient room: the artwork is a video projection designed for patients in prolonged isolation.
Verification	Publisher's abstract read on PubMed (PMID 22147646) on 21 November 2026; additional details read in tables 2 and 3 of Law et al. 2021 (full text). Full text of the article not read.

Record 24 · 'Open Window': a randomized trial of the effect of new media art using a virtual window on quality of life in... Ve rified online, November 2026.

5.3.5. Record 25 · Gregory B. Diette (2003)

Study title	Distraction therapy with nature sights and sounds reduces pain during flexible bronchoscopy: a complementary approach to routine analgesia
Author(s)	Diette G. B., Lechtzin N., Haponik E., Devrotes A., Rubin H. R. · Division of Pulmonary and Critical Care Medicine, Johns Hopkins University School of Medicine, Baltimore
Year(s)	2003
Publication	Chest, vol. 123, no. 3, pp. 941-948 · DOI 10.1378/chest.123.3.941
Language	English
Setting	Indoor
Measurement context	Randomised controlled trial in a university hospital in Baltimore: 80 consecutive adult patients undergoing flexible bronchoscopy under conscious sedation. Intervention group: a mural depicting a nature scene placed at the bedside, and a recording of nature sounds before, during and after the procedure. Control group: neither image nor sound.
Outcome described	Pain control (5-point scale, from poor to excellent) and anxiety, as reported by the patient.
Results	Higher likelihood of better pain control in the intervention group: odds ratio of 4.76 (95% CI: 1.35 to 16.7), after adjustment for age, sex, ethnic origin, level of education, health status and dose of opioid analgesic. No difference in reported anxiety: odds ratio of 0.87 (95% CI: 0.39 to 1.96). Older and healthier patients report less pain.
Web link	https://doi.org/10.1378/chest.123.3.941; abstract: https://pubmed.ncbi.nlm.nih.gov/12628899/
Level of evidence	Randomised controlled trial published in a peer-reviewed journal, n = 80, a single centre. The image is combined with sounds: the effect of the image alone is not isolated; self-reported outcome and wide confidence interval.
Gap with figures in circulation	The review by Fudickar et al. 2022 summarises it as “Pain reduction by natural views during bronchoscopy” and credits it with 108 participants. The abstract of the article states 80 patients, an image combined with nature sounds and no effect on anxiety; the figure of 4.76 is an adjusted odds ratio, not a percentage reduction in pain.
Verification	Publisher's abstract read on PubMed (PMID 12628899) on 21 November 2026. Full text not read.

Record 25 · Distraction therapy with nature sights and sounds reduces pain during flexible bronchoscopy: a complementary... Ver ified online, November 2026.

5.3.6. Record 26 · Stefano Mastandrea (2019)

Study title	Visits to figurative art museums may lower blood pressure and stress
Author(s)	Mastandrea S., Maricchiolo F., Carrus G., Giovannelli I., Giuliani V. (Department of Education, Roma Tre University); Berardi D. (Department of Cardiology, Sapienza University of Rome)
Year(s)	2019 (online 5 March 2018)
Publication	Arts & Health, vol. 11, no. 2, pp. 123-132 · DOI 10.1080/17533015.2018.1443953
Language	English
Setting	Museum or gallery
Measurement context	77 participants randomly assigned to three conditions during a museum visit: figurative art, modern art, museum office (control condition). Blood pressure and heart rate measured before and after the visit. According to the review by Law et al. 2021, the participants are students and the exposure lasts five minutes; the figurative condition combines landscapes and portraits, the modern one abstract, impressionist and informal paintings.
Outcome described	Systolic and diastolic blood pressure, heart rate.
Results	The majority of participants exposed to figurative art show a significant decrease in systolic pressure, compared with those exposed to modern art or placed in the office. Diastolic pressure remains stable and is not analysed. No difference in heart rate before and after the visit, in any of the three groups. The abstract gives no value in mmHg. According to Law et al. 2021, systolic pressure falls in all three groups, significantly only in the “figurative art” group.
Web link	https://doi.org/10.1080/17533015.2018.1443953; abstract: https://pubmed.ncbi.nlm.nih.gov/31038442/
Level of evidence	Three-arm randomised experiment, unblinded, published in a peer-reviewed journal, n = 77, non-hypertensive participants. The effect is limited to systolic pressure and to figurative art; its size was not read (abstract only).
Gap with figures in circulation	The title announces a decrease in blood pressure and stress. The source finds an effect only on systolic pressure and for figurative art, after five minutes of exposure in students; no effect on heart rate or for modern art, and no measure of self-reported stress in the abstract.
Verification	Publisher's abstract read on PubMed (PMID 31038442) on 21 November 2026; additional details read in tables 2 and 3 of Law et al. 2021 (full text). Full text of the article not read.

Record 26 · Visits to figurative art museums may lower blood pressure and stress. Verified online, November 2026.

5.3.7. Record 27 · Courtney Worrell (2025)

Study title	The Physiological Impact of Viewing Original Artworks vs. Reprints: A Comparative Study
Author(s)	Worrell C., Kirkpatrick M., Ribeiro Perez C., Fortuna P., Bumbra L., Bradnock L., Woods A. J. · Institute of Psychiatry, Psychology and Neuroscience, King's College London; The Courtauld Institute of Art
Year(s)	2025 (data collected from July to September 2025; press release of 28 October 2025)
Publication	Preprint, not peer-reviewed, deposited on the King's College London research portal and distributed as a PDF by Art Fund (“Physiological Impact of viewing original artworks”, 40 pages)
Language	English
Setting	Museum or gallery

Measurement context	50 healthy adults aged 18 to 40, staff and students of King's College London. 25 view five original paintings at the Courtauld Gallery (Toulouse-Lautrec, Manet, Van Gogh, Gauguin); 25 view reproductions of the same paintings in a laboratory room. Three minutes per painting, session of about twenty minutes; wrist sensor (heart rate and its variability, skin temperature) and saliva before and after (cortisol, IL-6, TNF-α, IL-1β, IL-8). Allocation to the groups not randomised, according to participants' preference.
Outcome described	Salivary cortisol, pro-inflammatory cytokines, heart rate variability and skin temperature during and after viewing paintings.
Results	Salivary cortisol: -22% in the gallery group ($p < 0.05$), with no significant decrease in the control group; significant time × group interaction ($p = 0.012$). IL-6: decrease in the gallery ($p < 0.001$), increase in controls ($p = 0.038$). TNF-α: decrease in the gallery ($p < 0.001$), no change in controls ($p = 0.60$). IL-1β and IL-8 unchanged. Transient skin cooling more marked in the gallery (-0.74 °C versus -0.32 °C; $p = 0.03$); several heart rate variability differences reach only the threshold of $p < 0.10$.
Web link	https://bibli.artfund.org/m/43ab64650b0e8e61/original/Physiological-Impact-of-viewing-original-artworks.pdf (open access); press release: https://www.kcl.ac.uk/news/the-positive-impact-of-art-on-the-body
Level of evidence	Preprint, not peer-reviewed, study carried out on behalf of Art Fund and the Psychiatry Research Trust; comparison of two non-randomised groups, n = 50 (25 and 25), young healthy adults. The authors themselves write that the effect of the artworks cannot be separated from that of the place (architecture, light, labels, atmosphere of the gallery).
Gap with figures in circulation	The King's College London press release announces a 22% drop in cortisol in the gallery "versus only 8%" in front of the reproductions, and drops of 30% and 28% for two cytokines; the Art Fund page headlines that the study "proves" the effect of art on the body. The text of the preprint gives only -22% in the gallery and "no significant decrease" in controls: the 8%, 30% and 28% do not appear in it. The study is neither randomised nor peer-reviewed, and compares a gallery with a laboratory as much as an original with a reproduction.
Verification	Full text of the preprint (40-page PDF distributed by Art Fund) read on 21 November 2026: abstract, methods, results on cortisol and cytokines, limitations. King's College London press release of 28 October 2025 read the same day; Art Fund page not readable (access denied), headline only noted.

Record 27 · The Physiological Impact of Viewing Original Artworks vs. Reprints: A Comparative Study. Verified online, November 2026.

5.3.8. Record 28 · Mikaela Law (2021)

Study title	Evidence for the effects of viewing visual artworks on stress outcomes: a scoping review
Author(s)	Law M., Karulkar N., Broadbent E. · Psychological Medicine, The University of Auckland (New Zealand)
Year(s)	2021 (literature search of May 2020; studies published from 1972 to 2020)
Publication	BMJ Open, vol. 11, no. 6, e043549 · DOI 10.1136/bmjopen-2020-043549
Language	English
Setting	Indoor
Measurement context	Scoping review conducted according to the Joanna Briggs Institute method and the PRISMA-ScR checklist; ten sources searched in May 2020, screening and extraction by two independent reviewers: 3,882 records, 53 full texts read, 14 studies retained. Inclusion criterion: measuring the effect of viewing at least one visual artwork on at least one stress indicator; art-making, reviews, qualitative studies and non-English publications excluded. Six studies in a museum or gallery, three in a laboratory, four in hospital, one in housing for older people.
Outcome described	Self-reported stress and physiological stress indicators (blood pressure, heart rate and its variability, cortisol, respiration) after viewing artworks.

Results	14 primary studies, with heterogeneous protocols and interventions, of which only four are randomised trials. 13 of the 14 studies on self-reported stress report a reduction after viewing artworks; the four studies that measure systolic blood pressure report a reduction. Few studies measure heart rate, its variability, cortisol or respiration. Contrary results noted in the tables: in hospitalised children, no overall difference between nature artwork, abstract artwork and no artwork (n = 78); in the laboratory, cortisol falls faster in front of blurred images than in front of painted landscapes (n = 30). The authors speak of "promising" evidence and call for randomised trials.
Web link	https://doi.org/10.1136/bmjopen-2020-043549; open access: https://pmc.ncbi.nlm.nih.gov/articles/PMC8246362/
Level of evidence	Scoping review published in a peer-reviewed journal, protocol registered (Open Science Framework). It is not a meta-analysis: no average effect is calculated, most of the included studies did not calculate their statistical power and many lack methodological detail.
Gap with figures in circulation	The count "13 studies out of 14" describes the direction of the results, not their size or robustness, and the review's tables contain null or contrary results. It does not allow writing that "viewing art reduces stress by x%".
Verification	Open-access full text read on 21 November 2026 (abstract, results, tables 2 and 3), via Europe PMC (PMC8246362).

Record 28 · Evidence for the effects of viewing visual artworks on stress outcomes: a scoping review. Verified online, November 2026.

5.4. Well-being, mental health and longevity

This group brings together the large British and Swedish cohorts, the reference reviews and a monetary valuation of well-being. The cohorts measure outings to the museum, the exhibition or the performance, and not the presence of artworks in a place where people live or work; four of the eight records rest on the same English cohort of people aged 50 and over.

5.4.1. Record 29 · Daisy Fancourt (2019)

Study title	The art of life and death: 14 year follow-up analyses of associations between arts engagement and mortality in the English Longitudinal Study of Ageing
Author(s)	Daisy Fancourt, Andrew Steptoe · Department of Behavioural Science and Health, University College London
Year(s)	2019 (interviews in 2004-2005, mortality followed until March 2018)
Publication	BMJ, vol. 367, article l6377 · DOI 10.1136/bmj.l6377
Language	English
Setting	General population
Measurement context	England, ELSA cohort, representative of adults aged 50 and over living at home: 6,710 people (mean age 65.9 years, 53.6% women) asked in 2004-2005 about their attendance at museums, art galleries, exhibitions, theatres, concerts or opera, then followed through linkage to the NHS mortality register (mean follow-up of 12 years and 2 months, 13.8 years at most). Cox models adjusted for demographic, socioeconomic, health, behaviour and social life variables. Frequency classed in three levels: never, infrequent (up to once or twice a year), frequent (every few months or more).
Outcome described	All-cause mortality according to the frequency of so-called receptive cultural engagement.
Results	2,001 deaths (29.8%) during follow-up: 47.5% among people who never go out (837 of 1,762), 26.6% among infrequent participants (809 of 3,042), 18.6% among frequent participants (355 of 1,906). After full adjustment, hazard ratio of 0.86 (95% CI: 0.77 to 0.96) for infrequent participation and 0.69 (95% CI: 0.59 to 0.80) for frequent participation, compared with none, i.e. 14% and 31% lower risk. E-value of 1.91: a substantial unmeasured confounding would be needed to cancel the association. The authors write that the study is observational and that causality cannot be assumed.

Web link	https://doi.org/10.1136/bmj.l6377; open access (CC BY), full text on PubMed Central, PMC7190042
Level of evidence	Representative prospective cohort published in a peer-reviewed general medical journal, n = 6,710, 14 years of follow-up, many adjustments and sensitivity analyses. Limitations: exposure self-reported and measured only once, residual confounding possible.
Gap with figures in circulation	Claim in circulation: “going to museums lengthens life” or “art reduces the risk of dying by 31%”. The source establishes an association and not a causal effect, and its indicator mixes museums, galleries and exhibitions with theatre, concerts and opera: the text of the article gives no isolated result for museums or visual artworks.
Verification	Full text read on Europe PMC (PMC7190042) and publisher's abstract, on 21 November 2026.

Record 29 · The art of life and death: 14 year follow-up analyses of associations between arts engagement and mortality in the... Verified online, November 2026.

5.4.2. Record 30 · Daisy Fancourt (2019)

Study title	Cultural engagement and incident depression in older adults: evidence from the English Longitudinal Study of Ageing
Author(s)	Daisy Fancourt (Department of Behavioural Science and Health, University College London), Urszula Tymoszuk (Centre for Performance Science, Royal College of Music and Imperial College London)
Year(s)	2019 (ten-year follow-up in the ELSA cohort)
Publication	The British Journal of Psychiatry, vol. 214, no. 4, pp. 225-229 · DOI 10.1192/bjp.2018.267
Language	English
Setting	General population
Measurement context	England, ELSA cohort of people aged 50 and over: 2,148 adults without depression at baseline. Self-reported frequency of cultural outings (museums, theatre, cinema in particular) related, by logistic regression, to the onset of depression in the following ten years, identified by an indicator combining the CES-D scale and a doctor's diagnosis. Adjusted for sociodemographic, health and social factors.
Outcome described	Onset of depression over ten years according to the frequency of cultural outings.
Results	Dose-response relationship between the frequency of outings and the risk of depression. Odds ratio of 0.68 (95% CI: 0.47 to 0.99; p = 0.046) for one outing every few months and 0.52 (95% CI: 0.34 to 0.80; p = 0.003) for one outing a month or more. Results maintained in sensitivity analyses on reverse causation, subclinical depressive symptoms and other CES-D thresholds.
Web link	https://doi.org/10.1192/bjp.2018.267; open-access full text (CC BY) on PubMed Central, PMC6429253
Level of evidence	Prospective cohort, n = 2,148, peer-reviewed article. Limitations: observational study, self-reported exposure, overall indicator of cultural outings.
Gap with figures in circulation	Claim in circulation: “one cultural outing a month reduces the risk of depression by 48%”. The abstract itself translates the odds ratios (0.68 and 0.52) into “32%” and “48% lower risk”, which equates an odds ratio with a risk; it is an association, and the indicator mixes museums, theatre and cinema without isolating museums. The starting lead attributed the article to Fancourt and Steptoe in 2018: the co-author is Urszula Tymoszuk and the volume dates from 2019.
Verification	Publisher's abstract read on Europe PMC (PMID 30560742), on 21 November 2026; full text not re-read (Europe PMC server in error for this article).

Record 30 · Cultural engagement and incident depression in older adults: evidence from the English Longitudinal Study of Ageing. Verified online, November 2026.

5.4.3. Record 31 · Daisy Fancourt (2018)

Study title	Cultural engagement and cognitive reserve: museum attendance and dementia incidence over a 10-year period
Author(s)	Daisy Fancourt, Andrew Steptoe, Dorina Cadar · Department of Behavioural Science and Health, University College London
Year(s)	2018 (interviews in 2004-2005, ten-year follow-up until 2014-2015)
Publication	The British Journal of Psychiatry, vol. 213, no. 5, pp. 661-663 · DOI 10.1192/bjp.2018.129
Language	English
Setting	Museum or gallery
Measurement context	England, ELSA cohort: 3,911 adults aged 50 and over (mean age 63.8 years, 55% women), without dementia at baseline and present at the ten-year follow-up. Self-reported frequency of visits to museums, art galleries and exhibitions: 32.7% never, 26.8% less than once a year, 21.6% once or twice a year, 18.9% every few months or more. Weighted Poisson regressions, adjusted in stages for demographics and socioeconomic status, health (sensory impairments, depression, vascular diseases) and other forms of social engagement.
Outcome described	Incidence of dementia over ten years according to the frequency of visits to museums, galleries and exhibitions.
Results	246 people (6.3%) developed dementia. Crude incidence rate: 9.47 per 1,000 person-years among those who never visit (95% CI: 8.02 to 11.25) versus 2.15 among those who visit every few months or more (95% CI: 1.41 to 3.48). After full adjustment, only this latter group keeps an association: incidence rate ratio of 0.51 (95% CI: 0.32 to 0.83). Demographic variables explain a large part of the crude association, and no link remains for rarer visits. Among those aged 65 and over taken separately, the ratio is 0.64 and its interval includes 1 (0.39 to 1.03).
Web link	https://doi.org/10.1192/bjp.2018.129; open access (CC BY), full text on PubMed Central, PMC6429239
Level of evidence	Representative prospective cohort, n = 3,911, short peer-reviewed article. Limitations acknowledged by the authors: observational study, possible unidentified confounding, social gradient in cultural attendance, dementia probably under-diagnosed, cognitive changes that may precede diagnosis by more than ten years.
Gap with figures in circulation	Claim in circulation: “visiting museums halves the risk of dementia”. The source measures an association, limited to the most regular visitors (every few months or more); the authors describe an activity as “promising” for prevention, not as a demonstrated effect, and reverse causation (an incipient decline that keeps people away from museums) is not ruled out.
Verification	Full text read on Europe PMC (PMC6429239) and publisher's abstract, on 21 November 2026.

Record 31 · Cultural engagement and cognitive reserve: museum attendance and dementia incidence over a 10-year period. Verified online, November 2026.

5.4.4. Record 32 · Urszula Tymoszuk (2020)

Study title	Cross-sectional and longitudinal associations between receptive arts engagement and loneliness among older adults
Author(s)	Urszula Tymoszuk, Rosie Perkins, Daisy Fancourt, Aaron Williamon · Centre for Performance Science, Royal College of Music, London (D. Fancourt: University College London)
Year(s)	2020 (online in September 2019; 2004-2005 and 2014-2015 waves of the ELSA cohort)
Publication	Social Psychiatry and Psychiatric Epidemiology, vol. 55, no. 7, pp. 891-900 · DOI 10.1007/s00127-019-01764-0
Language	English

Setting	Museum or gallery
Measurement context	England, ELSA cohort of people aged 50 and over, waves 2 (2004-2005) and 7 (2014-2015): cross-sectional analysis of 6,222 people, longitudinal analysis of 3,127. Self-reported frequency of three families of outings (cinema; museums, galleries and exhibitions; theatre, concerts and opera) related to loneliness, defined by a score of 6 or more on the three-item short UCLA scale. Logistic regressions adjusted for sociodemographic, economic and health factors and for social, associational and civic engagement.
Outcome described	Probability of reporting loneliness, ten years later, according to the frequency of cultural outings.
Results	Cross-sectionally, a negative dose-response association between all outings and loneliness. At ten-year follow-up, after full adjustment, the most robust result concerns museums, galleries and exhibitions: odds ratio of 0.68 (95% CI: 0.48 to 0.95) for a visit every few months or more, compared with no visit. Weaker indications for theatre, concerts and opera.
Web link	https://doi.org/10.1007/s00127-019-01764-0; open access (CC BY), full text on PubMed Central, PMC7303087
Level of evidence	Prospective cohort, n = 3,127 longitudinally (6,222 cross-sectionally), peer-reviewed article. Limitations: observational study, self-reported exposure and loneliness; the authors judge their estimates probably biased by non-random attrition (remaining respondents younger, better educated, in better health) and exposed to residual confounding.
Gap with figures in circulation	Claim in circulation: “museums reduce loneliness among older people”. The source concludes that regular attendance at museums, galleries and exhibitions “may be” a protective factor: it is an association among regular visitors, without demonstration of causality.
Verification	Publisher's abstract and full-text passage on limitations read on Europe PMC (PMC7303087), on 21 November 2026.

Record 32 · Cross-sectional and longitudinal associations between receptive arts engagement and loneliness among older adults. Verified online, November 2026.

5.4.5. Record 33 · B. B. Konlaan (2000)

Study title	Visiting the cinema, concerts, museums or art exhibitions as determinant of survival: a Swedish fourteen-year cohort follow-up
Author(s)	B. B. Konlaan, L. O. Bygren, S. E. Johansson · Department of Social Medicine, Umeå University (Sweden)
Year(s)	2000 (interviews in 1982-1983, survival followed until 31 December 1996)
Publication	Scandinavian Journal of Public Health, vol. 28, no. 3, pp. 174-178 · DOI 10.1177/14034948000280030501
Language	English
Setting	Museum or gallery
Measurement context	Sweden, national survey on living conditions: about 10,609 adults aged 25 to 74, randomly selected, interviewed in 1982 and 1983 (non-response of about 25%) about their cultural outings, reading and musical practice, then followed for fourteen years for survival. Control variables cited: age, sex, available cash reserve, level of education, long-term illness, smoking, physical exercise. The study extends that of Bygren et al. (BMJ, 1996) on the same survey: 12,675 people followed until the end of 1991, relative risk of 1.57 (95% CI: 1.18 to 2.09) for rare attendance at cultural events.
Outcome described	All-cause mortality over fourteen years according to the frequency of each type of cultural outing.

Results	916 men and 600 women died during follow-up. Higher mortality among people who rarely go to the cinema, concerts, museums or art exhibitions, compared with those who go most often: significant relative risks ranging from 1.14 (95% CI: 1.01 to 1.31) for art exhibitions to 1.42 (95% CI: 1.25 to 1.60) for museums, with cinema and concerts falling between the two. No discernible benefit for theatre, religious services, sporting events, reading or musical practice.
Web link	https://doi.org/10.1177/1403494800280030501; subscription article, open-access abstract (PMID 11045748)
Level of evidence	National cohort on a random sample, about 10,609 people, 14 years of follow-up, peer-reviewed article. Limitations: few adjustments compared with recent studies, exposure self-reported and measured once, sample size given as approximate.
Gap with figures in circulation	Claim in circulation: “going to museums makes you live longer”. The source shows excess mortality associated with rare visits, and its authors conclude that there “may” be a beneficial effect; the adjustments are limited, and the abstract announces “nine other variables” whereas it lists seven. The relative risk of 1.57 often cited comes from the 1996 study, whose indicator groups all cultural events together.
Verification	Abstract read on Europe PMC (PMID 11045748); full text not consulted (subscription). Abstract of Bygren et al. 1996 read on Europe PMC (PMID 8990990). On 21 November 2026.

Record 33 · Visiting the cinema, concerts, museums or art exhibitions as determinant of survival: a Swedish fourteen-year cohort... Verified online, November 2026.

5.4.6. Record 34 · WHO Regional Office for Europe (2019)

Study title	What is the evidence on the role of the arts in improving health and well-being? A scoping review
Author(s)	Daisy Fancourt, Saoirse Finn · report prepared for the WHO Regional Office for Europe
Year(s)	2019
Publication	WHO Regional Office for Europe, Copenhagen, Health Evidence Network synthesis report, no. 67 · ISBN 978-92-890-5455-3
Language	English
Setting	General population
Measurement context	Scoping review of the worldwide literature on the arts and health, centred on the WHO European Region. It deals with the arts as a whole, artistic practice included, and not only the viewing of visual artworks. The study designs aggregated are very diverse: uncontrolled pilot studies, case studies, small cross-sectional surveys, representative longitudinal cohorts, ethnographies, randomised controlled trials.
Outcome described	Role of the arts in prevention, health promotion and the management of illness, all ages combined.
Results	The official summary states that the results of more than 3,000 studies show a major role for the arts in the prevention of ill health, health promotion and the management of illness throughout life. The summary gives no effect figure: a scoping review maps the literature, it does not aggregate effects. The authors of the 2025 systematic review on viewing artworks (Trupp et al.) note that this literature is mainly about artistic practice and that the viewing of visual artworks is little studied in it.
Web link	https://www.ncbi.nlm.nih.gov/books/NBK553773/; open access (record and report on NCBI Bookshelf, PMID 32091683)
Level of evidence	Synthesis report from an international organisation, of the scoping review type: more than 3,000 studies of uneven quality, from uncontrolled pilot studies to randomised trials. No aggregate effect estimate.
Gap with figures in circulation	Claim in circulation: “the WHO has shown, on 3,000 studies, that art is good for health”. The source lists and maps studies of very different levels of evidence, for the arts as a whole and mainly for artistic practice according to Trupp et al. 2025: the figure of 3,000 does not concern visual artworks that are looked at, and the summary gives no effect measure.

Verification	Official summary and record read on Europe PMC and on NCBI Bookshelf; the body of the report could not be re-read (WHO PDF refused to the tool), so its detailed counts and its passages on museums are not included. On 21 November 2026.

Record 34 · What is the evidence on the role of the arts in improving health and well-being? A scoping review. Verified online, November 2026.

5.4.7. Record 35 · MacKenzie D. Trupp (2025)

Study title	The impact of viewing art on well-being: a systematic review of the evidence base and suggested mechanisms
Author(s)	MacKenzie D. Trupp, Claire Howlin, Anna Fekete, Julian Kutsche, Joerg Fingerhut, Matthew Pelowski · Faculty of Psychology, University of Vienna (with Trinity College Dublin, Charité and Humboldt-Universität zu Berlin, Radboud University)
Year(s)	2025 (online on 15 April 2025)
Publication	The Journal of Positive Psychology, vol. 20, no. 6, pp. 978-1002 · DOI 10.1080/17439760.2025.2481041
Language	English
Setting	Indoor
Measurement context	Systematic review with a registered protocol (PROSPERO CRD42022296890) conducted in four databases (CINAHL, EBSCOhost, Scopus, PubMed): 3,893 abstracts screened, 38 articles retained, 6,805 participants in total. It concerns looking at visual artworks (so-called receptive activity), in the museum, online or in the laboratory, among healthy adults, older people or patients. Descriptive synthesis of the 88 quantified well-being measures and thematic analysis of the mechanisms put forward; the included articles are qualitative, mixed or quantitative.
Outcome described	Effect of viewing visual artworks on the different dimensions of well-being.
Results	Dimensions measured: emotional well-being 40%, stress and anxiety (physiological markers included) 26%, evaluative well-being 11%, eudaimonic 10%, global 5%, social 4%, pain 4%. Before-and-after improvements are consistent, but only 14 studies include a control condition without artwork; in these studies, 6 measures out of 42 (14.3%) improve significantly more than the comparison condition. The authors find convergent evidence only for eudaimonic well-being (sense of meaning in life) and find no strong support for the other dimensions. 24% of the articles concern an online presentation, 16% the visit of a whole museum, 13% a single artwork.
Web link	https://doi.org/10.1080/17439760.2025.2481041; open access (CC BY)
Level of evidence	Systematic review with a registered protocol, published in a peer-reviewed journal: 38 articles, 6,805 participants, descriptive synthesis with no aggregate effect in the abstract. Heterogeneous included studies, often pilot studies with small sample sizes according to the authors, and a minority with a control condition.
Gap with figures in circulation	Claim in circulation: “looking at artworks improves well-being, 38 studies prove it”. The review is more cautious: before-and-after improvements are frequent but, against a control condition, only 6 measures out of 42 do better, and the evidence converges only for eudaimonic well-being. The preprint (OSF) announced 5,092 participants; the published article counts 6,805: cite the published version.
Verification	Abstract and full-text passages read on the publisher's website (Taylor & Francis, open access); abstract of the OSF preprint read for comparison. On 21 November 2026.

Record 35 · The impact of viewing art on well-being: a systematic review of the evidence base and suggested mechanisms. Verified online, November 2026.

5.4.8. Record 36 · Daniel Fujiwara (2013)

Study title	Museums and happiness: The value of participating in museums and the arts
Author(s)	Daniel Fujiwara · London School of Economics and Political Science

Year(s)	2013 (Taking Part survey, data from 2005 to 2011)
Publication	Report commissioned by the Happy Museum Project (also cited as a publication of the Happy Museum Project and Arts Council England), April 2013, 42 pages
Language	English
Setting	Museum or gallery
Measurement context	England, national Taking Part survey, representative sample, data from 2005 to 2011, i.e. about 100,000 observations. Regressions of self-reported happiness (a single question, scored from 1 to 10) and perceived health on museum visiting, artistic practice, attendance at performances and sport, controlling for many other determinants. Wellbeing Valuation method: the statistical effect of the activity on happiness is converted into a sum of money by comparison with the effect of income.
Outcome described	Self-reported happiness and perceived health associated with museum visiting, translated into an annual monetary value per person.
Results	Visiting museums in one's leisure time: coefficient of 0.088 on happiness, valued at £3,228 a year per person (“about £3,200”). By comparison: arts audience member £2,047 (coefficient 0.054), artistic practice £1,500 (0.039), sports participation £1,538 (0.04). Museum visiting is also associated with better perceived health. The author calls for caution: participation is not randomly assigned, unobserved factors (extraversion, for example) or reverse causation may explain the link, and he says he cannot attribute causality with full confidence.
Web link	https://happymuseumproject.org/wp-content/uploads/2013/04/Museums_and_happiness_DFujiwara_April2013.pdf; open access
Level of evidence	Economist's report commissioned by a body in the museum sector, not peer-reviewed. Cross-sectional analysis of a large national survey (about 100,000 observations); a single happiness question, and a value that depends on the estimate of the effect of income.
Gap with figures in circulation	Claim in circulation: “a museum visit is worth £3,200 of well-being a year”. The source gives the theoretical monetary equivalent of a statistical association (the sum a person would in theory give up in order to take part in the activity): it is neither a gain caused by the visits, nor an expense avoided, nor a value per visit. The subsequent report by the same authors for the UK Department for Culture (Fujiwara, Kudrna and Dolan, 2014) arrives at £1,084 a year for the arts as a whole and does not put a figure on museums.
Verification	Original report read as PDF (summary, data, table 6, reservations); 2014 DCMS report read as PDF for comparison. On 21 November 2026.

Record 36 · Museums and happiness: The value of participating in museums and the arts. Verified online, November 2026.

5.5. Education, cognition and how people look at artworks

This group gathers the experiments on school visits and on training the eye, the studies on classroom décor and the measurements of the behaviour of the public in front of a work: viewing time, museum versus laboratory, original versus reproduction.

5.5.1. Record 37 · Jay P. Greene (2014)

Study title	The Educational Value of Field Trips: Taking students to an art museum improves critical thinking skills, and more
Author(s)	Jay P. Greene, Brian Kisida, Daniel H. Bowen (University of Arkansas, Department of Education Reform)
Year(s)	2014 (article posted online on 16 September 2013)
Publication	Education Next, vol. 14, no. 1 (winter 2014), pp. 78-86 · no DOI. Related peer-reviewed article: Bowen, D. H., Greene, J. P., Kisida, B. (2014). Learning to Think Critically: A Visual Art Experiment. Educational Researcher, 43(1), 37-44. DOI 10.3102/0013189X13512675.

Language	English
Setting	Museum or gallery
Measurement context	Crystal Bridges Museum of American Art (Bentonville, Arkansas). The museum received 525 applications from school groups representing 38,347 pupils, from kindergarten to twelfth grade, and allocated the guided tours by lottery within pairs of groups matched by grade level. Survey of 10,912 pupils and 489 teachers in 123 schools.
Outcome described	Critical thinking about an artwork, historical empathy, tolerance, interest in art museums, recall of the content of the visit.
Results	Critical thinking about art: +9% of a standard deviation for all pupils, nearly a third of a standard deviation for rural pupils, +18% for pupils from high-poverty schools as well as for pupils from minorities. Historical empathy: +6% of a standard deviation (rural: +15%). Tolerance: +7% (rural: +13%; high-poverty schools: +9%). Interest in art museums: +8% (rural: +22%); 58% of the admissions obtained with the coupons given to pupils came from the group that had visited, that is, families 18% more likely to return. Rural, poor or minority pupils obtain gains two to three times greater than those of the full sample.
Web link	https://www.educationnext.org/the-educational-value-of-field-trips/ (open access)
Level of evidence	Large randomised experiment (lottery between matched groups, 10,912 pupils), presented here in an education policy journal. The peer-reviewed article (Bowen, Greene, Kisida 2014, Educational Researcher, 3,811 pupils) confirms stronger critical thinking in front of a new painting, especially among disadvantaged pupils. Weak effects on average, measured by pupil survey, a single museum.
Gap with figures in circulation	The claim “a museum visit develops pupils' critical thinking” omits that the average effect is weak (9% of a standard deviation), that it concerns critical thinking about a work of art, and that it is clear only among rural or disadvantaged pupils. The “18% more likely to return” is deduced from the share of coupons used (58% for the group that had visited), not from a follow-up of the families.
Verification	Full text read on educationnext.org on 21 November 2026 (read by automatic extraction, short quotations). Abstracts of Bowen et al. 2014, Kisida et al. 2014 and Kisida et al. 2016 read the same day (OpenAlex), Crossref records verified.

Record 37 · The Educational Value of Field Trips: Taking students to an art museum improves critical thinking skills, and more. Verified online, November 2026.

5.5.2. Record 38 · Anna V. Fisher (2014)

Study title	Visual Environment, Attention Allocation, and Learning in Young Children: When Too Much of a Good Thing May Be Bad
Author(s)	Anna V. Fisher, Karrie E. Godwin, Howard Seltman (Carnegie Mellon University, departments of psychology and statistics)
Year(s)	2014
Publication	Psychological Science, vol. 25, no. 7, pp. 1362-1370 · DOI 10.1177/0956797614533801
Language	English
Setting	Indoor
Measurement context	Experiment in a laboratory classroom: 24 kindergarten children take six introductory science lessons, three in a room with heavily decorated walls, three in a room without decoration. The visual environment is manipulated by the researchers; attention is observed during the lessons and learning is tested afterwards.
Outcome described	Time spent off task during the lesson and success on questions about the content of the lesson.

Results	According to the abstract of the article, the children are more distracted by the visual environment, spend more time off task and learn less when the walls are heavily decorated than when the decoration is removed. Figures given by the publisher's press release (Association for Psychological Science, 27 May 2014), not read in the article: 38.6% of time off task in the decorated room against 28.4% in the bare room; 42% correct answers against 55%. The authors do not recommend removing all decoration, but examining whether some displays are distracting.
Web link	https://doi.org/10.1177/0956797614533801; press release: https://www.psychologicalscience.org/news/releases/heavily-decorated-classrooms-disrupt-attention-and-learning-in-young-children.html
Level of evidence	Controlled experiment (each child is exposed to both rooms), published in a top-ranking peer-reviewed psychology journal, but on 24 kindergarten children, in a laboratory and over six lessons: scope limited to young children and the short term. The decoration tested is a dense school display, not works of art.
Gap with figures in circulation	The claim “decorated walls harm learning” generalises an experiment carried out on 24 kindergarten children in a laboratory; the authors themselves do not advocate bare walls. The study concerns a dense display unrelated to the lesson, not works of art, and does not allow conclusions for adults or offices.
Verification	PubMed abstract (PMID 24855019) and Association for Psychological Science press release of 27 May 2014 read on 21 November 2026. Full text not accessible (access denied on the publisher's site): the percentages come from the press release and remain to be confirmed in the article.

Record 38 · Visual Environment, Attention Allocation, and Learning in Young Children: When Too Much of a Good Thing May Be Ba d. Verified online, November 2026.

5.5.3. Record 39 · Peter Barrett (2015)

Study title	The impact of classroom design on pupils' learning: Final results of a holistic, multi-level analysis
Author(s)	Peter Barrett, Fay Davies, Yufan Zhang, Lucinda Barrett (School of the Built Environment, University of Salford, United Kingdom)
Year(s)	2015 (data collected up to 2012-2013)
Publication	Building and Environment, vol. 89, pp. 118-133 · DOI 10.1016/j.buildenv.2015.02.013 (open access). General-public version: “Clever Classrooms” report, University of Salford, 2015, not re-read here.
Language	English
Setting	Indoor
Measurement context	HEAD project: survey of the physical characteristics of 153 classrooms in 27 primary schools in three areas of England (Blackpool, Hampshire, Ealing in London), compared with the one-year progress of the 3,766 pupils who occupied them, measured in national curriculum points across three subjects. Multilevel statistical analysis that isolates the effect of the room from those of the pupil and the teacher.
Outcome described	Share of the variation in annual academic progress explained by the design of the classroom, including visual complexity (displays) and colour.
Results	Seven design parameters together explain 16% of the variation in pupils' progress (modelled gap of 7.93 points between the most and the least favourable room, on a range of 50, that is, 1.34 sublevels per subject). Breakdown of this effect: light 21%, temperature 12%, air quality 16% (naturalness: 49%); ownership 11%, flexibility 17% (individualisation: 28%); visual complexity 12%, colour 11% (level of stimulation: 23%). For complexity and colour, the relationship is bell-shaped: very cluttered rooms and very bare rooms both obtain poor scores, the intermediate level is optimal.
Web link	https://doi.org/10.1016/j.buildenv.2015.02.013; open access: http://eprints.hud.ac.uk/id/eprint/29830/

Level of evidence	Observational study with multilevel modelling, published in a peer-reviewed journal; 3,766 pupils, 153 classrooms, 27 schools in England. Correlation and not experiment; visual complexity is an assessment made by the surveyors; works of art are not isolated from the rest of the decoration.
Gap with figures in circulation	The figure circulates in the form “a well-designed classroom improves results by 16%”. The source says that design explains 16% of the variation in progress between pupils, by modelling; the visual decoration (complexity and colour) accounts for only 23% of it, that is, about 3.7% of the variation (calculation: 16% × 23%), and the study does not measure the effect of works of art.
Verification	Full text read on 21 November 2026 (open-access version deposited at the University of Huddersfield); publisher's abstract read via OpenAlex.

Record 39 · The impact of classroom design on pupils' learning: Final results of a holistic, multi-level analysis. Verified online, November 2026.

5.5.4. Record 40 · Sheila Naghshineh (2008)

Study title	Formal Art Observation Training Improves Medical Students' Visual Diagnostic Skills
Author(s)	Sheila Naghshineh, Janet P. Hafler, Alexa R. Miller, Maria A. Blanco, Stuart R. Lipsitz, Rachel P. Dubroff, Shahram Khoshbin, Joel T. Katz (Harvard Medical School, Brigham and Women's Hospital, Boston)
Year(s)	2008
Publication	Journal of General Internal Medicine, vol. 23, no. 7, pp. 991-997 · DOI 10.1007/s11606-008-0667-0
Language	English
Setting	Indoor
Measurement context	Course “Training the Eye: Improving the Art of Physical Diagnosis” offered to Harvard medical students before their clinical placements: eight sessions combining artwork observation exercises with teaching in clinical semiology, plus an optional life-drawing session. 24 participants compared with 34 peers at the same stage of training; assessment before and after the course, partly randomised, blind scoring.
Outcome described	Number of accurate observations during a one-hour examination based on photographs of patients and images of artworks.
Results	After the course, the mean number of observations increases by 5.41 ± 0.63 among participants against 0.36 ± 0.53 among controls ($p < 0.0001$). Dose effect: +6.31 for eight or more sessions attended against +2.76 for seven sessions or fewer ($p = 0.03$). Descriptions of artistic and clinical images also gain in finesse (content analysis).
Web link	https://doi.org/10.1007/s11606-008-0667-0; open access: https://pmc.ncbi.nlm.nih.gov/articles/PMC2517949/
Level of evidence	Controlled prospective study, partly randomised (volunteer participants), published in a peer-reviewed medical journal; n = 58, a single site, blind scoring. Effect measured in the short term on images, with no measurement at the patient's bedside.
Gap with figures in circulation	The title speaks of “visual diagnostic skills”; the measurement concerns a number of accurate observations in front of images, not the accuracy of a diagnosis. To be cited as a number of observations (+5.41 against +0.36).
Verification	PubMed abstract read on 21 November 2026 (PMID 18612730). Full text open access on PubMed Central, not used.

Record 40 · Formal Art Observation Training Improves Medical Students' Visual Diagnostic Skills. Verified online, November 2026.

5.5.5. Record 41 · Jaclyn Gurwin (2018)

Study title	A Randomized Controlled Study of Art Observation Training to Improve Medical Student Ophthalmology Skills

Author(s)	Jaclyn Gurwin, Karen E. Revere, Suzannah Niepold, Barbara Bassett, Rebecca Mitchell, Stephanie Davidson, Horace DeLisser, Gil Binenbaum (Scheie Eye Institute, Perelman School of Medicine, University of Pennsylvania; Philadelphia Museum of Art)
Year(s)	2018 (online on 7 August 2017)
Publication	Ophthalmology, vol. 125, no. 1, pp. 8-14 · DOI 10.1016/j.ophtha.2017.06.031
Language	English
Setting	Museum or gallery
Measurement context	Single-blind randomised controlled trial with 36 first-year medical students, divided equally between training and control group. Over three months, the trained group attended six custom-designed artwork observation sessions of an hour and a half, led by professional museum educators at the Philadelphia Museum of Art. Before and after, all described in writing works of art, images of retinal pathologies and external photographs of eye diseases.
Outcome described	Quality of observation and description, scored on a grid fixed in advance by scorers who did not know the group or the time of the test.
Results	Observation score: +19.1 points on average in the trained group against -13.5 points in the control group (P = 0.001). The improvement is significant for each of the sub-scores of the test. In a final questionnaire, the students report applying these gains usefully in clinical situations.
Web link	https://doi.org/10.1016/j.ophtha.2017.06.031
Level of evidence	Single-blind randomised controlled trial, published in a peer-reviewed medical journal, but small (n = 36, a single site). Outcome based on written descriptions of images, with no measurement of the effect on care.
Gap with figures in circulation	The study is often summarised as “art makes better doctors”; it shows an improvement in the description of clinical images and works of art among 18 trained students, and the authors refer to later studies for the effect on care. The scale of the score is not given in the abstract.
Verification	PubMed abstract read on 21 November 2026 (PMID 28781219). Full text not read.

Record 41 · A Randomized Controlled Study of Art Observation Training to Improve Medical Student Ophthalmology Skills. Verified online, November 2026.

5.5.6. Record 42 · Jeffrey K. Smith (2001)

Study title	Spending Time on Art
Author(s)	Jeffrey K. Smith, Lisa F. Smith (affiliation not noted in the abstract; observations carried out at the Metropolitan Museum of Art, New York)
Year(s)	2001
Publication	Empirical Studies of the Arts, vol. 19, no. 2, pp. 229-236 · DOI 10.2190/5MQM-59JH-X21R-JN5J. Replication: Smith, L. F., Smith, J. K., Tinio, P. P. L. (2017). Time spent viewing art and reading labels. Psychology of Aesthetics, Creativity, and the Arts, 11(1), 77-85. DOI 10.1037/aca0000049.
Language	English
Setting	Museum or gallery
Measurement context	Observation of visitors to the Metropolitan Museum of Art (New York) in front of six masterpieces of the collection: 150 people in total, during spontaneous stops. For each stop, the sex, the size of the group, the estimated age and the time spent in front of the work are noted.
Outcome described	Time spent looking at a work, according to age, sex and group size.

Results	Mean time in front of a work: 27.2 seconds; median: 17.0 seconds; mode: 10.0 seconds (the mode is given by the abstract of the replication). The time depends neither on sex nor on age, but strongly on group size (larger groups stay longer), and it differs markedly from one painting to another. Replication at the Art Institute of Chicago (Smith, Smith and Tinio 2017): mean 28.63 s, median 21.00 s, mode 10.00 s; the time has hardly changed, but many visitors use it to photograph themselves with the work. Another measurement (Carbon 2017, 225 visitors, six paintings by Gerhard Richter): 32.9 s on average (median 25.4 s), and 50.5 s (median 43.0 s) when counting the returns in front of the painting, which more than half of the visitors make.
Web link	https://doi.org/10.2190/5MQM-59JH-X21R-JN5J; replication: https://doi.org/10.1037/aca0000049 (abstract: https://digitalcommons.montclair.edu/educ-fdns-facpubs/106); Carbon 2017 in open access: https://doi.org/10.1177/2041669517694184
Level of evidence	Observational study published in a peer-reviewed journal; 150 visitors, six paintings, a single museum, age estimated by eye. Order of magnitude confirmed by a replication by the same authors in another museum (2017) and by an independent study (Carbon 2017, n = 225).
Gap with figures in circulation	The claim “visitors spend 27 seconds on average in front of a work” is accurate for this study, but it circulates without the median (17 s in 2001, 21 s in 2017) or the mode (10 s), which describe the usual stop better, and as a general truth whereas it concerns six masterpieces in a single museum. Returns in front of the work are not counted; Carbon (2017) obtains 50.5 s when including them.
Verification	Publisher's abstract of the 2001 article (via OpenAlex) and Crossref record; abstract of the 2017 article read on the authors' university repository (Montclair State University); PubMed abstract of Carbon 2017 (PMID 28321289). Read on 21 November 2026. Full texts of 2001 and 2017 not read.

Record 42 · Spending Time on Art. Verified online, November 2026.

5.5.7. Record 43 · David Brieber (2014)

Study title	Art in Time and Space: Context Modulates the Relation between Art Experience and Viewing Time
Author(s)	David Brieber, Marcos Nadal, Helmut Leder, Raphael Rosenberg (University of Vienna, faculty of psychology and department of art history)
Year(s)	2014
Publication	PLoS ONE, vol. 9, no. 6, e99019 · DOI 10.1371/journal.pone.0099019
Language	English
Setting	Museum or gallery
Measurement context	44 psychology students of the University of Vienna, randomly divided into two groups of 22: one sees at the museum the originals of the art photography exhibition “distURBANces. How fiction beats reality” (MUSA, Vienna, 14 photographs or series), the other sees digital reproductions of them on a screen in the laboratory. Viewing time is recorded by a mobile eye tracker; each work is then rated (pleasure, interest, comprehension, ambiguity) on 7-point scales.
Outcome described	Viewing time of the works and of the labels, and appreciation of the works, according to context (museum or laboratory).
Results	Median viewing time per work: 38.75 s at the museum against 28.25 s in the laboratory; label reading time does not differ. Appreciation (pleasure and interest combined) is higher at the museum ($F(1, 42) = 9.50$; $p = 0.004$); comprehension tends to be ($p = 0.073$), perceived ambiguity does not differ ($p = 0.623$). In both contexts, viewing time decreases from the first to the last work.
Web link	https://doi.org/10.1371/journal.pone.0099019 (open access)

Level of evidence	Experiment with random allocation between two contexts, published in an open-access peer-reviewed journal; 44 psychology students, a single photography exhibition. Context and authenticity vary together (originals at the museum, reproductions on a screen in the laboratory): the study does not separate them.
Gap with figures in circulation	The study is cited to say that “the original moves people more than the reproduction”. It shows an effect of the museum context taken as a whole; the later study by the same team that separates the two factors (Grüner, Specker, Leder 2019, Empirical Studies of the Arts) finds an effect of context and no effect of the authenticity of the work.
Verification	Full text read on 21 November 2026 (PubMed Central, PMC4043844); abstract of Grüner et al. 2019 read via OpenAlex.

Record 43 · Art in Time and Space: Context Modulates the Relation between Art Experience and Viewing Time. Verified online, November 2026.

5.5.8. Record 44 · Mauritshuis and Neurensics (2024)

Study title	The unconscious emotions that art evokes: Neuroscience research into the impact of a museum visit. Final Report
Author(s)	Martin C. de Munnik, Lonneke Schrijver, H. Steven Scholte, Andries van der Leij, Martijn den Otter (Neurensics, consumer neuroscience agency); study commissioned by the Mauritshuis from Neurofactor
Year(s)	2024 (report and press release of 2 October 2024)
Publication	Final report by Neurensics for the Mauritshuis (The Hague), 26 pages, translated from Dutch; museum press release of 2 October 2024. No DOI; no publication in a peer-reviewed journal has been identified.
Language	English (Dutch original)
Setting	Museum or gallery
Measurement context	Study commissioned by the Mauritshuis museum. Phase 1: 20 people equipped with an EEG headset and an eye tracker look at five paintings in the galleries, including Girl with a Pearl Earring, then, in the museum's library, at life-size posters of three of them, in a randomly drawn order. Phase 2: functional MRI of 20 people at the University of Amsterdam in front of images of the same paintings, with no comparison between original and reproduction.
Outcome described	EEG index of approach or avoidance (asymmetry of prefrontal activity) and attention index (alpha waves), in front of the original and in front of the poster.
Results	Mean approach index: 0.35 in front of the paintings (portraits and tronies) against 0.03 in front of their posters, which the report summarises as a “10 times” stronger effect. Attention: 0.38 against 0.33, that is, 1.16 times more in front of the originals. The report attributes the gap to the real work and its immediate environment (frame, lighting). In MRI, Girl with a Pearl Earring activates the precuneus more than the other paintings studied.
Web link	https://www.mauritshuis.nl/media/soukluyo/report-neuro-mauritshuis-02102024_en.pdf; press release: https://www.mauritshuis.nl/en/press-releases/girl-with-a-pearl-earring-visually-captivates-the-viewer
Level of evidence	Report by a neuromarketing agency commissioned by the museum, not peer-reviewed: 20 participants, three posters, neither standard deviations nor test values published for the ratio of 1 to 10. The poster is seen in another place, without the frame or the lighting of the gallery, which confounds the effect of the original with that of the context. Weak evidence, to be cited as a commissioned study.
Gap with figures in circulation	The museum's press release writes that the emotional response is “ten times stronger” in front of the original, and press headlines speak of a brain ten times more stimulated. The source gives the ratio of two means of an EEG approach index (0.35 against 0.03) among 20 people; attention, for its part, is only 1.16 times higher.
Verification	Full report (26 pages, English version) and Mauritshuis press release of 2 October 2024 read on 21 November 2026.

Record 44 · The unconscious emotions that art evokes: Neuroscience research into the impact of a museum visit. Final Report. Verified online, November 2026.

5.6. Public space, social behaviour and safety

The studies in this group deal with asphalt art, murals, neighbourhood interventions and art in staircases. Most are before-and-after comparisons with no control site; two references that are often invoked do not deal with artworks (graffiti tags, the aesthetics of a city) and are included to set the limits of the argument.

5.6.1. Record 45 · Bloomberg Philanthropies and Sam Schwartz (2022)

Study title	Asphalt Art Safety Study: Historical Crash Analysis and Observational Behavior Assessment at Asphalt Art Sites
Author(s)	Sam Schwartz (transport consultancy), with the support of Street Plans; report prepared for Bloomberg Philanthropies
Year(s)	2022 (April); artworks installed from 2016 to 2019, crashes recorded over 16 to 60 months before and 14 to 47 months after; videos from 2021
Publication	Bloomberg Philanthropies, Asphalt Art Initiative, 46-page report, April 2022
Language	English
Setting	Outdoor
Measurement context	United States. Crash analysis at 17 asphalt art sites (7 signalised intersections, 7 stop-controlled intersections, 3 mid-block crossings) in five states, selected from 150 sites examined: simple comparison of crash rates per year before and after installation, 390 crashes in total, with no control group. Video analysis of behaviour, before and after, at five intersections of the Asphalt Art Initiative programme installed in 2021 (80 hours reviewed).
Outcome described	Crash rates (all crashes, vulnerable road users, injury crashes) and the behaviour of drivers and pedestrians before and after an artwork was painted on the roadway.
Results	Average of the rates by site: -17.3% for all crashes, -49.6% for crashes involving vulnerable road users, -36.5% for injury crashes. When all sites are aggregated, the falls drop to -1.2%, -32.3% and -31.6% (233 crashes before, 157 after; vulnerable road users: 13 before, 6 after; injury crashes: 60 before, 28 after). The rate falls at 13 sites and rises at 2 (Atlanta +41%, Decatur +28%), and 2 sites have no crashes; the Atlanta site alone accounts for 38% of crashes. Behaviour at five sites: crossings with a conflict -25%; drivers yielding immediately: 50.0% then 63.4% (+27% in relative terms); crossings against the pedestrian red signal: 27.1% then 16.8% (-38%).
Web link	https://assets.bbhub.io/dotorg/sites/43/2022/04/Asphalt-Art-Safety-Study.pdf (open access)
Level of evidence	Report commissioned by the funder of the programme evaluated, not peer-reviewed. Before-and-after with no control group and no overall significance test, very small numbers (19 vulnerable road user crashes in all), artworks often combined with other street changes, “after” periods overlapping with the pandemic; the report states that it cannot conclude a direct causal link and calls for control groups.
Gap with figures in circulation	The claim “asphalt art cuts pedestrian crashes by 50%” circulates without its conditions. At the source, -49.6% is an average of rates by site that rests on 13 crashes before and 6 after, with 15 sites out of 17 having no vulnerable road user crash in at least one of the two periods; in aggregate the fall is -32.3%, and that for all crashes is -1.2% and not -17%. The report announces a “before-after comparison group study design” although there is no control group, which its conclusion acknowledges.
Verification	Original report read in full text (method, results, discussion, conclusion; appendices not read), on 21 November 2026.

Record 45 · Asphalt Art Safety Study: Historical Crash Analysis and Observational Behavior Assessment at Asphalt Art Sites. Verified online, November 2026.

5.6.2. Record 46 · Bloomberg Philanthropies and TYLin (2026)

Study title	Asphalt Art Safety Study 2026 Update: Historical Crash Analysis and Near-miss Conflict Analysis at Asphalt Art Sites
Author(s)	TYLin (consultancy); report prepared for Bloomberg Philanthropies
Year(s)	2026 (September); artworks installed from 2016, 24 to 60 months of data before and after
Publication	Bloomberg Philanthropies, Asphalt Art Initiative, 50-page report, September 2026
Language	English
Setting	Outdoor
Measurement context	United States. Crash analysis at 40 asphalt art sites in 19 cities (11 states and Washington D.C.), all urban, selected from more than 100 sites examined: simple before-and-after comparison (54.7 months before and 46.0 months after on average), 355 crashes, paired t-test, with no control group. Near-miss analysis by manual review of 432 hours of video at 12 sites in seven states, at peak hours, before and after.
Outcome described	Number of crashes per year (all, vulnerable road users, injury) and near-misses between vehicles, pedestrians and cyclists before and after installation.
Results	At the average site: crashes -32% per year, vulnerable road user crashes -52%, injury crashes -29% ($p \leq 0.01$, $p \leq 0.01$ and $p \leq 0.05$ in a one-sided test; significant at 0.05 in a two-sided test). In aggregate: -23%, -42% and -25% (215 crashes before, 140 after; vulnerable road users: 45 then 22; injury crashes: 92 then 58). Crashes fall or remain at zero at 31 sites (78%) and rise at 9, by up to +262% at one site in Washington. Near-misses at 12 sites: vehicle-pedestrian -26%, high-crash-potential conflicts -32%, all conflicts -19%, vehicle-vehicle -5%.
Web link	https://assets.bbhub.io/dotorg/sites/43/2026/11/Asphalt-Art-Safety-Study-2026-Update.pdf (open access)
Level of evidence	Report commissioned by the funder of the programme, not peer-reviewed. Simple before-and-after with no control group, with no correction for the pandemic; the report admits a probable selection bias (cities that publish their crash data) and states that the art is everywhere accompanied by other street changes, whose effect it does not isolate.
Gap with figures in circulation	The update is presented as confirmation that asphalt art makes streets safer. At the source: “The study does not demonstrate that aesthetic treatments alone account for observed improvements in safety performance”; at all sites the artwork accompanies other treatments (high-visibility crosswalks, curb extensions), and the method, according to the report itself, “may not satisfy the level of rigor required by all audiences”.
Verification	Original report read in full text for the abstract, the method, the crash results, the discussion and the conclusion (tables by site and appendices not re-read), on 21 November 2026.

Record 46 · Asphalt Art Safety Study 2026 Update: Historical Crash Analysis and Near-miss Conflict Analysis at Asphalt Art Sites. Verified online, November 2026.

5.6.3. Record 47 · Kees Keizer (2008)

Study title	The Spreading of Disorder
Author(s)	Kees Keizer, Siegwart Lindenberg, Linda Steg (University of Groningen, Netherlands)
Year(s)	2008
Publication	Science, vol. 322, no. 5908, pp. 1681-1685 · DOI 10.1126/science.1161405
Language	English
Setting	Outdoor

Measurement context	Six field experiments in Groningen (Netherlands), on passers-by who do not know they are being observed. Each compares an orderly place with the same place bearing the sign of a broken rule (graffiti tags on the walls despite a sign prohibiting them, abandoned trolleys, litter), then measures another offence. Study 1: shopping alley, 77 people per condition, flyer attached to the handlebars of their bicycle.
Outcome described	Share of passers-by who drop a piece of paper on the ground or steal an envelope depending on whether the place bears graffiti tags or litter.
Results	Alley with clean walls: 33% of passers-by drop the flyer on the ground; walls with graffiti tags: 69% ($\chi^2(1, 154) = 20.367$; $p < 0.001$). Envelope sticking out of a letterbox: 13% steal it when the box is clean, 27% when it is tagged ($p = 0.035$) and 25% when the ground around it is strewn with litter ($p = 0.047$). The study tests no artwork: it concerns the graffiti tag, taken as a visible sign of disorder.
Web link	https://doi.org/10.1126/science.1161405; publisher's version in open access on the University of Groningen repository: https://pure.rug.nl/ws/files/10429297/KeizerK-Spreading-2008.pdf
Level of evidence	Peer-reviewed article in Science; controlled field experiments, 44 to 77 people per condition, a single city. Passers-by are not randomly assigned: the place is prepared in turn in one state or the other.
Gap with figures in circulation	Common claim: “tags double incivilities and thefts”. Consistent with the source for two specific situations (33% versus 69%; 13% versus 27%), in a single Dutch city. Not to be transposed to murals or commissioned urban art, which the study does not test: its result concerns the graffiti tag as a visible offence, not the effect of an artwork nor recorded crime.
Verification	Full text read (publisher's version deposited at the University of Groningen), on 21 November 2026.

Record 47 · The Spreading of Disorder. Verified online, November 2026.

5.6.4. Record 48 · Jan C. Semenza (2003)

Study title	The Intersection of Urban Planning, Art, and Public Health: The Sunnyside Piazza
Author(s)	Jan C. Semenza (Portland State University, Oregon)
Year(s)	2003 (intersection painted in September 2001, observations of April 2003)
Publication	American Journal of Public Health, vol. 93, no. 9, pp. 1439-1441 · DOI 10.2105/AJPH.93.9.1439
Language	English
Setting	Outdoor
Measurement context	Portland (Oregon), Sunnyside neighbourhood: residents paint a giant sunflower in the middle of an intersection (2001), then add an adobe and mosaic art wall, a kiosk and a fountain (2002). Cross-sectional survey of 97 residents within two blocks and of 147 residents of a neighbouring area with a comparable profile (60% participation); count of 507 pedestrians at the intersection in April 2003.
Outcome described	Appreciation of the neighbourhood, perceived health, depressed mood and passers-by's interactions with the place, compared with a control neighbourhood.
Results	65% of residents close to the piazza rate their neighbourhood excellent to live in, versus 35% in the control neighbourhood ($p < 0.01$). Excellent or very good general health: 86% versus 70% ($p < 0.01$); “almost never depressed”: 57% versus 40% ($p < 0.01$). 32% of the 507 pedestrians observed interact with the place, versus 7% at a comparable intersection with no improvements ($p < 0.01$). No significant difference on the neighbourhood as a good place for children to grow up (43% versus 36%) or on the ability to influence decisions together (47% versus 40%).
Web link	https://doi.org/10.2105/AJPH.93.9.1439; open-access full text: https://pmc.ncbi.nlm.nih.gov/articles/PMC1447989/

Level of evidence	Short peer-reviewed article; cross-sectional survey carried out after the intervention, one site and one control neighbourhood, with no measurement before. The author himself points to a risk of confounding and appears to be associated with the project he evaluates.
Gap with figures in circulation	Claim in circulation: “painting an intersection improves residents' health”. At the source, these are differences observed once between two neighbourhoods, after the intervention, and therefore with no evidence of causality; the intervention also combines ground painting, street furniture, a fountain and the mobilisation of residents. Two of the social cohesion indicators do not differ.
Verification	Full text read on PubMed Central (PMC1447989), on 21 November 2026.

Record 48 · The Intersection of Urban Planning, Art, and Public Health: The Sunnyside Piazza. Verified online, November 2026.

5.6.5. Record 49 · Jan C. Semenza (2007)

Study title	Community-Initiated Urban Development: An Ecological Intervention
Author(s)	Jan C. Semenza, Tanya L. March, Brian D. Bontempo (Portland State University, Oregon)
Year(s)	2007 (published online on 23 November 2006; intervention and surveys from April to July 2003)
Publication	Journal of Urban Health, vol. 84, no. 1, pp. 8-20 · DOI 10.1007/s11524-006-9124-8
Language	English
Setting	Outdoor
Measurement context	Portland (Oregon), three low- or moderate-income neighbourhoods where residents design and then build, in May 2003, street murals, benches, planters, kiosks and trellises in the public space. Residents within two blocks are interviewed door to door before (N = 325) and just after (N = 349); 265 people answer both waves. No control group. 66% of respondents did not take part in the construction.
Outcome described	Change in mental health (11-item CES-D scale), sense of community and social capital of residents before and after the intervention.
Results	After the intervention, the multivariate analysis shows an improvement in the depression scale ($p = 0.03$), in sense of community ($p < 0.01$) and in social capital taken as a whole ($p = 0.04$). Social interactions improve without reaching the significance threshold ($p = 0.06$); perceived control over the neighbourhood ($p = 0.52$) and participation in neighbourhood life ($p = 0.85$) do not change. The results table gives the tests and not the size of the changes.
Web link	https://doi.org/10.1007/s11524-006-9124-8; open-access full text: https://pmc.ncbi.nlm.nih.gov/articles/PMC2078254/
Level of evidence	Peer-reviewed article; before-and-after panel on the same people (n = 265), with no control group, follow-up limited to a few weeks. The intervention combines artworks, street furniture and collective work: the effect of the artworks alone is not isolated, and the authors note a possible participation bias.
Gap with figures in circulation	Often summarised as “street art improves mental health”. At the source, the effect measured is that of a complete participatory approach (workshops, collective building site, murals, benches, kiosks), recorded just after the building work and with no control group; two indicators out of six do not move and a third is not significant.
Verification	Full text read on PubMed Central (PMC2078254), on 21 November 2026.

Record 49 · Community-Initiated Urban Development: An Ecological Intervention. Verified online, November 2026.

5.6.6. Record 50 · Kerri N. Boutelle (2001)

Study title	Using Signs, Artwork, and Music to Promote Stair Use in a Public Building
Author(s)	Kerri N. Boutelle, Robert W. Jeffery, David M. Murray, M. Kathryn H. Schmitz (University of Minnesota, School of Public Health)
Year(s)	2001 (observations of 1997)

Publication	American Journal of Public Health, vol. 91, no. 12, pp. 2004-2006 · DOI 10.2105/AJPH.91.12.2004
Language	English
Setting	Indoor
Measurement context	Eight-storey building of the University of Minnesota School of Public Health (about 700 employees). Four phases: baseline (3 weeks), “Take the stairs for your health” signs (4 weeks), signs plus artworks hung in the stairwell and renewed every week plus music changed every day (4 weeks), follow-up (4 weeks). 35,475 passages observed, three days a week and three hours a day.
Outcome described	Share of people who take the stairs rather than the lift depending on the phase.
Results	Effect of phase significant ($F(3, 131) = 10.50$; $p < 0.01$). The stairs are used more during the artwork and music phase than at baseline ($p < 0.01$) and than with signs alone ($p < 0.01$); signs alone do not differ from baseline. Use remains higher than at baseline during follow-up ($p < 0.01$), down from the artwork and music phase ($p = 0.03$). The percentages by phase appear in a graph and not in the text; over the whole study, 13.70% of women and 12.71% of men take the stairs.
Web link	https://doi.org/10.2105/AJPH.91.12.2004; open-access full text: https://pmc.ncbi.nlm.nih.gov/articles/PMC1446922/
Level of evidence	Short peer-reviewed article; time series in a single building, with no control site, 35,475 observations. The authors cannot separate the effect of the artworks from that of the music, nor aesthetic appeal from the novelty effect; about a third of users did not have the badge giving access to the stairs.
Gap with figures in circulation	Claim in circulation: “artworks in the stairwell increase its use”. At the source, artworks and music are introduced together, in addition to the signs: the effect of the artworks alone is not measured, and the authors do not rule out a simple novelty effect. In a later study at CDC headquarters (Kerr et al. 2004, with no control group, abstract read), only the signs and the music significantly increase stair use (+8.9%); no significant effect is reported there for the framed artworks.
Verification	Full text read on PubMed Central (PMC1446922), on 21 November 2026; the graph of percentages by phase was not read off.

Record 50 · Using Signs, Artwork, and Music to Promote Stair Use in a Public Building. Verified online, November 2026.

5.6.7. Record 51 · Knight Foundation and Gallup (2010)

Study title	Knight Soul of the Community 2010. Why People Love Where They Live and Why It Matters: A National Perspective
Author(s)	Gallup, Inc., for the John S. and James L. Knight Foundation
Year(s)	2010 (surveys of 2008, 2009 and 2010)
Publication	Gallup, Inc. and Knight Foundation, national report of the third year of the survey, 2010
Language	English
Setting	General population
Measurement context	15-minute telephone survey conducted three years in a row by Gallup in the 26 US cities where the Knight foundation is active: random sample of at least 400 adults per city per year, nearly 43,000 people in total (15,200 interviews in 2010). Gallup relates five questions on attachment to the city to the rating residents give to different aspects of local life.
Outcome described	Factors most closely linked to residents' attachment to their city, and the link between that attachment and local economic growth.

Results	Three factors come out on top every year: social offerings (correlation with attachment of 0.54 in 2010), openness (0.50) and aesthetics (0.49), ahead of education (0.47) and basic services (0.42). “Aesthetics” here means the beauty of the physical setting and the availability of parks, playgrounds and trails; the supply of arts and culture, a question added in 2010, is classed under social offerings. Correlation between attachment and local GDP growth from 2006 to 2009: 0.411, calculated on 23 of the 26 cities.
Web link	https://news.gallup.com/file/poll/144503/Soul%20of%20the%20Community%202010%20Report.pdf (open access)
Level of evidence	Report commissioned by a foundation, not peer-reviewed; large random-sample survey (nearly 43,000 respondents over three years). The results are correlations between reported perceptions, with no causal value; the link with GDP rests on 23 cities.
Gap with figures in circulation	Americans for the Arts writes in “Why Public Art Matters” (2018), without citing a source: “Aesthetics is one of the top three characteristics of why residents attach themselves to a community”. At the source, the “aesthetics” of the Knight survey measures the beauty of the setting and parks, not the presence of artworks, and no question concerns public art. The report also states that the study “proves” a link with economic growth, whereas it presents a correlation of 0.411 on 23 cities.
Verification	Original report read in full text for the introduction, the overall results and the methodology (city profiles not read), on 21 November 2026.

Record 51 · Knight Soul of the Community 2010. Why People Love Where They Live and Why It Matters: A National Perspective. Verified online, November 2026.

5.6.8. Record 52 · Penelope J. Craw (2006)

Study title	The Mural as Graffiti Deterrence
Author(s)	Penelope J. Craw, Louis S. Leland, Michelle G. Bussell, Simon J. Munday, Karen Walsh (University of Otago, New Zealand, affiliation noted for L. S. Leland)
Year(s)	2006
Publication	Environment and Behavior, vol. 38, no. 3, pp. 422-434 · DOI 10.1177/0013916505281580
Language	English
Setting	Outdoor
Measurement context	A wall prone to graffiti tags is first observed for about fifteen baseline days. A colourful mural is then painted on the section that had attracted the most tags, another section left bare serving as a control; two observers count the new tags. The city and the exact length of the intervention phase cannot be read in the abstract consulted.
Outcome described	Number of new tags on the section of wall painted with a mural, compared with the baseline period and with a control section.
Results	Eight new tags are recorded on the cleaned and painted section during the intervention phase, versus 14 during the baseline fortnight. During the intervention, the control section of the wall receives a significantly higher level of tags than the painted section. The mural therefore reduces tags without making them disappear.
Web link	https://doi.org/10.1177/0013916505281580 (paywalled article)
Level of evidence	Peer-reviewed article; a single wall and a single mural, prior baseline and control section, very small numbers (a few dozen tags at most), short follow-up.
Gap with figures in circulation	Claim in circulation: “murals prevent graffiti tags”. At the source, a single mural on a single wall, and 8 tags recorded on the mural itself versus 14 during the baseline fortnight: a reduction and not a disappearance, over durations that the abstract does not allow to be compared exactly.
Verification	Publisher's abstract read, as reproduced by the OpenAlex index (the publisher's page being inaccessible); full text not read; on 21 November 2026.

Record 52 · The Mural as Graffiti Deterrence. Verified online, November 2026.

5.7. Economic, property and territorial value

This group brings together the studies on house prices, on the effect of a large museum and of galleries, an impact study of the cultural sector and two foreign obligation schemes, in South Korea and in New York. Commissioned impact studies are distinguished from peer-reviewed work.

5.7.1. Record 53 · Chanuki Illushka Seresinhe (2016)

Study title	Quantifying the link between art and property prices in urban neighbourhoods
Author(s)	Chanuki Illushka Seresinhe, Tobias Preis, Helen Susannah Moat (Data Science Laboratory, Behavioural Science, Warwick Business School, University of Warwick)
Year(s)	2016 (Flickr photographs and home sales from 2004 to 2013)
Publication	Royal Society Open Science, vol. 3, no. 4, article 160146 · DOI 10.1098/rsos.160146
Language	English
Setting	Outdoor
Measurement context	Inner London, 119 neighbourhoods defined by postal districts. The presence of art is estimated by the share of geotagged photographs uploaded to Flickr from 2004 to 2013 whose title, description or keywords contain the word “art”. It is compared with the change in rank of the average home price between 2004 and 2013 (sales recorded by the Land Registry), by rank correlation and then by a conditional autoregressive (CAR) model that accounts for spatial dependence, with resampling of 10,000 draws.
Outcome described	Association between the share of “art” photographs in a neighbourhood and its relative gain in rank in the ranking of average home prices.
Results	Kendall rank correlation: $\tau = -0.23$ ($p < 0.001$; $n = 119$), the negative sign denoting a neighbourhood that moves up the price ranking. CAR model: $\beta = -90.92$ ($p = 0.040$; $n = 119$); mean coefficient after resampling: $\beta = -116.74$, 95% confidence interval from -209.85 to -32.19 ($p = 0.044$). The article gives no price premium, either as a percentage or in pounds: it measures a shift in rank. The authors write that the nature and direction of the causal link remain to be established, that neighbourhoods that are getting richer may attract residents who photograph art more, and that care must be taken not to single out art as the only driver.
Web link	https://doi.org/10.1098/rsos.160146 (open access; full text on PubMed Central, PMC4852651)
Level of evidence	Peer-reviewed article. Ecological correlation study of 119 neighbourhoods in a single city, without a socio-economic control variable; the art indicator is indirect (one word in metadata) and may reflect the presence of photographers fond of art as much as that of artworks.
Gap with figures in circulation	The press summarised the study as “sharing photos of art raises your rent” or “art raises prices”. The source establishes a rank correlation, with no quantified premium, and its authors decline to conclude that there is causality. The number of photographs analysed, often cited, does not appear in the body of the article read (it was not checked in the supplement).
Verification	Full text read (Europe PMC version, PMC4852651) on 21 November 2026; methodological supplement not read.

Record 53 · Quantifying the link between art and property prices in urban neighbourhoods. Verified online, November 2026.

5.7.2. Record 54 · Stephen C. Sheppard (2006)

Study title	Culture and Revitalization: The Economic Effects of MASS MoCA on its Community
Author(s)	Stephen C. Sheppard, Kay Oehler, Blair Benjamin, Ari Kessler (Center for Creative Community Development, C3D, Williams College, Massachusetts)

Year(s)	2006 (home sales from the mid-1980s to summer 2003; attendance and spending in 2002; update of the impacts in 2017)
Publication	C3D Report NA3.2006, Williams College, 26 pages (research report, not published in a journal)
Language	English
Setting	Museum or gallery
Measurement context	North Adams (Massachusetts), where the MASS MoCA contemporary art museum opened in May 1999 on an industrial brownfield site in the centre of the town. Hedonic model on 1,461 home sales, prices converted to constant 2004 dollars, which compares the effect of distance from the site before and after the opening. The report adds an input-output model (IMPLAN software) of the impacts of the museum and its visitors in Berkshire County in 2002.
Outcome described	Effect of the museum's opening on home values according to their distance from the site, and local economic impacts (output, jobs, tax revenue).
Results	Homes closest to the museum: increase in value of about $11,728 (2004 dollars), positive effect up to about 1.7 km; total of $13,963,633 for all the homes in the town. The authors specify that these increases remain on average below 5% of property values. Before the opening, each metre of distance from the site added $9.02 to the value of a home (t = 3.44); afterwards, $2.38 (t = 0.84, not significant). In table A1, entitled “preliminary” (R^2 = 0.7984), the coefficient for the increase in base value, $11,726.89, has a t of 1.53. IMPLAN model for 2002: $14,172,950 of output, 230 jobs in the county, 120,000 visitors of whom 79% came from outside the county; $35 million invested by the State of Massachusetts. 2017 update by the same author, with no new measurement of prices: 245,200 visitor days, nearly $51 million a year and 586 jobs in the county.
Web link	https://web.williams.edu/Economics/ArtsEcon/library/pdfs/NA%20Economic%20Impacts%2032006.pdf (open access); 2017 update: https://web.williams.edu/Economics/ArtsEcon/library/pdfs/MASSMoCAEconomicImpacts2017.pdf
Level of evidence	University report, not peer-reviewed. Before-and-after comparison in a single town, without a control group; the central coefficient does not reach the usual significance threshold (t = 1.53) and the effect measured combines the arrival of the museum and the disappearance of a brownfield site. The IMPLAN impacts are modelling.
Gap with figures in circulation	The report is cited for “nearly $14 million of property value created” and “$11,700 per home”. The source specifies that this amount applies to the homes closest to the site, that the average increase remains below 5%, and its own table shows a coefficient that is not significant at the usual threshold.
Verification	Full 2006 report read (26-page PDF, Williams College site) on 21 November 2026; 2017 update skimmed (summary figures only).

Record 54 · Culture and Revitalization: The Economic Effects of MASS MoCA on its Community. Verified online, November 2026.

5.7.3. Record 55 · Beatriz Plaza (2006)

Study title	The Return on Investment of the Guggenheim Museum Bilbao
Author(s)	Beatriz Plaza (Faculty of Economics, University of the Basque Country, Bilbao)
Year(s)	2006 (museum opened in October 1997; attendance and overnight stays up to 2006 in the 2007 summary)
Publication	International Journal of Urban and Regional Research, vol. 30, no. 2, pp. 452-467 · DOI 10.1111/j.1468-2427.2006.00672.x; figures read in the author's summary, “The Bilbao effect (Guggenheim Museum Bilbao)”, Museum News, vol. 86, no. 5, 2007 (MPRA Paper no. 12681)
Language	English
Setting	Museum or gallery

Measurement context	Bilbao (Spanish Basque Country), museum opened in October 1997, funded by the Basque government and the province of Biscay. The author analyses the statistical series on overnight stays and employment to isolate the museum's contribution, then calculates the return on the public investment by discounting cash flows (induced tax revenue compared with initial and ongoing public spending). The museum covers 70% of its operating costs from its own revenue.
Outcome described	Effect of the museum on tourism and employment, and the payback period of the public investment through tax revenue.
Results	Project cost before opening: $228.3 million, of which $119.6 million for the building and $44.5 million for the collection. Attendance: 800,000 non-Basque visitors a year on average, against fewer than 100,000 before the opening. Since the opening, 779,028 additional overnight stays a year on average, 907 full-time jobs and about $39.9 million a year for the Basque Treasury. The investment is recovered seven years after the opening excluding the permanent collection; counting the collection and ongoing spending, about $374 million, not before 2010, or even 2014. The author specifies that the method counts only tax flows and that impact studies often overestimate future attendance.
Web link	https://doi.org/10.1111/j.1468-2427.2006.00672.x (paywalled); 2007 summary in open access: https://mpra.ub.uni-muenchen.de/12681/
Level of evidence	Peer-reviewed article by a university economist (the author's possible link with the museum was not checked); time-series analysis and return calculation on a single case, in which the museum is part of an overall urban plan (metro, airport, riverfront). The amounts in the summary are converted from euros to dollars at the 2007 rate.
Gap with figures in circulation	The museum's official report (2004) announces an investment of $183.8 million recovered in six years, a claim the author considers “bold”. Her calculation gives seven years excluding the collection and 2010 to 2014 including the collection. The “Bilbao effect” is often presented as replicable: the author cites flagship museums that remained far short of their attendance forecasts.
Verification	Abstract of the 2006 article read (Crossref and the journal's page); full text of the same author's 2007 summary read (MPRA, 7 pages) on 21 November 2026. 2006 article not consulted in full text: the figures come from the 2007 summary.

Record 55 · The Return on Investment of the Guggenheim Museum Bilbao. Verified online, November 2026.

5.7.4. Record 56 · Jenny Schuetz (2014)

Study title	Do art galleries stimulate redevelopment?
Author(s)	Jenny Schuetz (Price School of Public Policy, University of Southern California)
Year(s)	2014 (galleries listed from 1970 to 2003; buildings observed from 1990 to 2004)
Publication	Journal of Urban Economics, vol. 83, pp. 59-72 · DOI 10.1016/j.jue.2014.08.002
Language	English
Setting	Museum or gallery
Measurement context	Manhattan (New York). Database of all art galleries drawn from the Yellow Pages from 1970 to 2003: 800 to 1,000 galleries operating during the study period, about 70% of them in four neighbourhoods (Upper East Side, Midtown, Soho, Chelsea). Regressions at the block and census-tract level linking the initial density of galleries to subsequent changes in the built environment and in land use, with year and tract fixed effects. To deal with the choice of location, the current density of “star” galleries is instrumented by the distance to historical star galleries.
Outcome described	Causal effect of the concentration of art galleries on the redevelopment of the surrounding buildings.

Results	New galleries settle in neighbourhoods that are already well endowed (historic districts, museums, parks, commercial zoning) and close to existing galleries; 58% of census tracts and 80% of blocks have none. In ordinary least squares, the density of star galleries is positively linked to changes in the built environment, but only in the four large neighbourhoods; the total density of galleries is not. With the instrumental variable, the coefficients remain positive but are no longer significant, for the full sample as well as for the subsamples. The author's conclusion: galleries choose places that were going to change, they do not cause the change. She points out that Manhattan is atypical.
Web link	https://doi.org/10.1016/j.jue.2014.08.002 (paywalled); working paper in open access: https://aeaweb.org/conference/2014/retrieve.php?pdfid=643
Level of evidence	Peer-reviewed article, quasi-experimental design (instrumental variable) on parcel-level data. Robust null result, limited to one city and to the built environment: prices and rents are not measured.
Gap with figures in circulation	The common narrative is that galleries “launch” a neighbourhood, on the SoHo model. The source concludes the opposite: the observed correlation disappears once the choice of location is neutralised. The DOI is sometimes confused with that of another article in the same journal (10.1016/j.jue.2014.05.002).
Verification	Abstract of the published version read on RePEc/IDEAS; full text of the working version of 2 August 2013 (56 pages, AEA 2014 conference) read on 21 November 2026. Published article not consulted: the figures come from the working version.

Record 56 · Do art galleries stimulate redevelopment? Verified online, November 2026.

5.7.5. Record 57 · Carl Grodach (2014)

Study title	Gentrification and the Artistic Dividend: The Role of the Arts in Neighborhood Change
Author(s)	Carl Grodach (Queensland University of Technology), Nicole Foster, James Murdoch III (University of Texas at Arlington)
Year(s)	2014 (arts establishments in 2000; neighbourhood change during the 2000s)
Publication	Journal of the American Planning Association, vol. 80, no. 1, pp. 21-35 · DOI 10.1080/01944363.2014.928584
Language	English
Setting	General population
Measurement context	United States, 100 metropolitan areas of 500,000 inhabitants or more, 4,266 ZIP codes located within 10 miles of a business district. Arts employment by ZIP code (ZIP Code Business Patterns file for 2000) is split into two groups: fine arts (visual and performing arts, museums, galleries, art schools) and commercial arts (film, music, design). Ten census variables are summarised in three factors (revitalisation, upgrading, densification); linear regressions with metropolitan-area fixed effects, then regressions by quintile of pace of change.
Outcome described	Association between the presence of arts activities in a neighbourhood and subsequent signs of revitalisation or gentrification.
Results	The two groups do not have the same links with neighbourhood change. Commercial arts show the strongest association with the gentrification factors, especially in the quintile of the fastest-changing neighbourhoods (81 to 100%). Fine arts have a positive but weak association with revitalisation and a negative association with gentrification; their link with revitalisation holds only in the neighbourhoods where it is slowest. The authors stress that they do not observe displacement of residents and that the ZIP code is only an approximation of the neighbourhood. The coefficients appear in tables A4 to A7 of the appendix, not reproduced here.
Web link	https://doi.org/10.1080/01944363.2014.928584; author manuscript in open access: https://eprints.qut.edu.au/74517/
Level of evidence	Peer-reviewed article, association study on a large national sample (4,266 ZIP codes), without causal identification. Measured by the salaried employment of establishments, which leaves out independent artists.

Gap with figures in circulation	The received idea, in one direction (“art revitalises”) as in the other (“art gentrifies”), treats the arts as a single block. The source shows associations in opposite directions depending on the type of activity and the pace of change of the neighbourhood, and does not measure the displacement of residents.
Verification	Publisher's abstract (via OpenAlex) and full text of the author's manuscript (QUT ePrints repository) read on 21 November 2026; appendix tables skimmed without extracting the coefficients.

Record 57 · Gentrification and the Artistic Dividend: The Role of the Arts in Neighborhood Change. Verified online, November 2026.

5.7.6. Record 58 · Americans for the Arts (2023)

Study title	Arts & Economic Prosperity 6 (AEP6)
Author(s)	Americans for the Arts (American arts research and advocacy organisation, Washington), with seventeen national partner organisations
Year(s)	2023 (2022 data)
Publication	Americans for the Arts, national AEP6 study; official press release of 12 October 2023
Language	English
Setting	General population
Measurement context	United States, the whole of the non-profit arts and culture sector (visual arts, performing arts, museums, etc.), and not only the artworks present in a place. Collection over 18 months in 373 areas across the 50 states and Puerto Rico, with 4,000 to 4 million inhabitants: more than 224,000 audience members or visitors and 16,400 organisations surveyed. The study quantifies the spending of the organisations and that of their audiences, then the associated jobs and tax revenue.
Outcome described	Economic activity, jobs and tax revenue attributed to the non-profit arts and culture sector.
Results	Economic activity of $151.7 billion in 2022: $73.3 billion of spending by organisations and $78.4 billion of event-related spending by their audiences. Jobs supported: 2.6 million; tax revenue: $29.1 billion. Average spending of an attendee: $38.46 per person per event; $60.57 for an attendee from elsewhere. Opinion component: 86% of Americans consider arts and culture important to the quality of life of their area, and 89% of attendees see the venue or activity as “a source of pride” for the neighbourhood.
Web link	https://aep6.americansforthearts.org/resources/media/user/1696993263-PressRelease-10.12.23.AEP6findings.pdf (open access); results by area: https://aep6.americansforthearts.org/study-findings
Level of evidence	Impact study produced and distributed by an advocacy organisation for the sector, which has an interest in high figures. These are gross spending and “supported” jobs, with no comparison with what this spending would have produced elsewhere; no link with property values.
Gap with figures in circulation	Common claim: “the arts bring $151.7 billion to the American economy”. The source speaks of economic activity generated (spending), not of a net gain or value added, and covers the whole non-profit cultural sector. No gap in the figure identified.
Verification	Official press release of 12 October 2023 read in full on 21 November 2026; results page consulted; national report and methodological appendix not read.

Record 58 · Arts & Economic Prosperity 6 (AEP6). Verified online, November 2026.

5.7.7. Record 59 · Arts Council Korea (official public art portal)

Study title	건축물 미술작품 제도 (문화예술진흥법 제9조) [Building artwork system (Culture and Arts Promotion Act, Article 9)]
Author(s)	한국문화예술위원회 (Arts Council Korea) [Arts Council Korea], manager of the 공공미술포털 [Public Art Portal] and of the Culture and Arts Promotion Fund; scheme under the authority of the Ministry of Culture, Sports and Tourism

Year(s)	Recommendation in 1972, obligation since 13 July 1995, substitute fund since 2011; statistics from 1995 to 2026 consulted on 21 November 2026
Publication	Act on the Promotion of Culture and the Arts (문화예술진흥법) [Culture and Arts Promotion Act], Article 9; implementing decree, Articles 12 to 15-3; pages “제도 개요” [System overview], “제도 운영” [System operation] and “건축물연도별통계” [Statistics by building year] of the publicart.or.kr portal
Language	Korean
Setting	Indoor and outdoor
Measurement context	National scheme. Any new construction or extension of at least 10,000 m^2 of floor area, for a list of uses (multi-unit housing excluding residences and public rental housing, neighbourhood retail and services, performance and meeting halls, shops, transport, hospitals, offices, hotels, leisure, audiovisual), must devote a share of the construction cost to an artwork: painting, sculpture, art craft, photography, calligraphy, mural, digital art, fountain. The artwork is examined by a city or provincial committee before the building occupancy permit is granted. Since 2011, the private developer may instead pay a contribution to the Culture and Arts Promotion Fund.
Outcome described	Obligation on developers to devote a share of the construction cost to an artwork installed in the building or its surroundings, or to a public fund.
Results	Calculation: floor area × standard construction cost × rate. Rates: 0.7% up to 20,000 m^2 then 0.5% beyond for buildings other than housing (0.5 to 0.7% in cities without districts and in counties), 0.1 to 0.7% for multi-unit housing depending on the local order (0.1% in Seoul), 1% for buildings of the State and local authorities; the legal ceiling is 1%. Contribution to the fund: 70% of the cost of a direct installation. Portal statistics, all years since 1995: 26,085 artworks for 2,472,756 million won, of which 6,699 artworks in Gyeonggi and 4,453 in Seoul; 998 artworks in 2023 (136,163 million won), 894 in 2024 (146,914 million), 646 in 2025 (123,564 million). Critical findings published: of 8,580 artworks recorded from 1988 to 2008 (480 billion won, 2,439 artists), 49 artists, or 2%, account for 1,498 of them, or 17.5%; collusion and hidden commissions denounced as early as 1997 by the reform group of the competition authority; in an expert survey of 1997, 72.5% judged that examination by the committees did not improve the quality of the artworks.
Web link	https://www.publicart.or.kr/oldPublicart/HTML/system/system_synopsis.do?menuId=9; https://www.publicart.or.kr/oldPublicart/HTML/system/system_synopsis2.do?menuId=10 ; https://www.publicart.or.kr/statistics/year_statistics.do?menuId=21 (open access)
Level of evidence	Legal text and official administrative statistics: the database is fed by local authorities, its completeness is not guaranteed and the year 2026 is partial. No evaluation of the scheme's effects on property values, marketing or occupant behaviour was found; the published criticisms concern the quality of the artworks and the functioning of the market.
Gap with figures in circulation	One often reads that “Korea has required 1% of construction cost for art since 1972”. According to the source, 1972 is a recommendation and the obligation dates from 13 July 1995; 1% is the legal ceiling and the rate for public buildings alone. Private projects fall under 0.7% then 0.5% (0.1 to 0.7% for housing), and since 2011 can be discharged by paying 70% of the amount into the fund.
Verification	Official portal pages read in full (presentation, operation) and statistical table generated on the portal on 21 November 2026; Seoul City page on the scheme read (rates and standard costs); two documents hosted by Arts Council Korea read for the history and the criticisms (proceedings of a debate on reform, undated, later than 2008; prize-winning paper from an ARKO competition). The text of Article 9 could not be displayed on law.go.kr, only the date of the version in force (11 November 2025) was read there.

Record 59 · 건축물 미술작품 제도 (문화예술진흥법 제9조) [Building artwork system (Culture and Arts Promotion Act, Article 9)]. Verified online, November 2026.

5.7.8. Record 60 · New York City Department of Cultural Affairs

Study title	Percent for Art

Author(s)	New York City Department of Cultural Affairs (programme administration)
Year(s)	Law passed in 1982, programme launched in 1983; figures from the official page consulted on 21 November 2026
Publication	Official “About” page of the Percent for Art programme, City of New York website (nyc.gov)
Language	English
Setting	Indoor and outdoor
Measurement context	New York City. The “Percent for Art” law, proposed by Mayor Edward I. Koch and passed by the City Council in 1982, requires 1% of the budget of eligible City-funded construction projects to be devoted to artworks for municipal facilities. The programme has been administered by the Department of Cultural Affairs since 1983. It concerns public commissions only, unlike the Korean scheme, which applies to private buildings.
Outcome described	Obligation on the City to devote a share of the budget of its construction projects to commissioning artworks.
Results	Nearly 300 projects completed since the start of the programme, nearly 100 of them since 2002; more than 70 commissions under way; more than $41 million of cumulative commissions. The page gives no evaluation of the programme's effects (attendance, values, user satisfaction) and does not state the cut-off date of these figures.
Web link	https://www.nyc.gov/site/dclapercentforart/about/about.page (open access)
Level of evidence	Descriptive official page: rule and administrative count, without evaluation. No study of the programme's effects was found in the time available.
Gap with figures in circulation	American schemes are often cited as a general “1% for art”. The source limits the rule to projects funded by the City; the tiers and ceilings sometimes put forward do not appear on the page read and were not checked.
Verification	Official page read on 21 November 2026 (read with the web consultation tool, without downloading the text of the law).

Record 60 · Percent for Art. Verified online, November 2026.

5.8. French and French-language sources

The French and French-language sources are for the most part official texts, counts and surveys. No evaluation of the effects of the “1% for art” scheme, of the “1 immeuble, 1 œuvre” charter, of the Culture et Santé (culture and health) programme or of museum prescriptions was found.

5.8.1. Record 61 · French State, ministère de la Culture [Ministry of Culture] (2002)

Study title	Décret n° 2002-677 du 29 avril 2002 relatif à l'obligation de décoration des constructions publiques et précisant les conditions de passation des marchés ayant pour objet de satisfaire à cette obligation [Decree no. 2002-677 of 29 April 2002 on the obligation to decorate public constructions and specifying the conditions for awarding contracts intended to meet this obligation]
Author(s)	French State (decree); ministère de la Culture, direction générale de la création artistique [Directorate-General for Artistic Creation], for the count of projects; ministerial reply to written question no. 16182 (Assemblée nationale [National Assembly], 2019)
Year(s)	2002 (scheme created in 1951; consolidated version in force on 21 November 2026; procedure incorporated into the code de la commande publique [Public Procurement Code] since 1 April 2019)
Publication	Journal officiel [Official Gazette], décret n° 2002-677 (Légifrance, JORFTEXT000000409144); code de la commande publique, articles L2172-2 and R2172-7 to R2172-19; page “Le 1 % artistique” [the 1% for art scheme] of the culture.gouv.fr website; Journal officiel de l'Assemblée nationale, reply published on 30 July 2019, p. 7136

Language	French
Setting	Indoor and outdoor
Measurement context	Regulatory obligation: construction and extension operations for public buildings, as well as refurbishments involving a change of assignment, use or purpose, give rise to the purchase or commissioning of one or more artistic works integrated into the building or its surroundings. The ministère de la Culture publishes an overall count and a map that it describes as not exhaustive; there is no complete inventory of the works. According to written question no. 16182, the obligation carries no penalty and its application is uneven across territories.
Outcome described	Purpose of the scheme: to devote 1% of the cost of the works of a public construction to a work of art; no effect on the users of the buildings is measured.
Results	The amount allocated is equal to 1%, all taxes included, of the pre-tax amount of the forecast cost of the works established at the final preliminary design stage, excluding roads and utilities and movable furnishings, subject to a limit of €2 million. According to the ministère de la Culture, the scheme has given rise since 1951 to more than 12,400 projects and has called on more than 4,000 artists; the page gives neither a cut-off date for the count nor a method. In his reply of 30 July 2019, the minister states that “the evaluation of the scheme is under way” and that monitoring by the directions régionales des affaires culturelles [regional directorates for cultural affairs] shows “a decrease in the number of projects launched in recent years”, without a figure. No published evaluation, either of the scheme or of its effects on users, was found.
Web link	https://www.legifrance.gouv.fr/loda/id/JORFTEXT000000409144/
Level of evidence	Regulatory text in force, count published by the ministry responsible (without method or date) and ministerial reply. No evaluation of the effects on users.
Gap with figures in circulation	One often reads “1% of the cost of construction”: the base excludes roads, utilities and furnishings, and the amount is capped at €2 million. The “12,400 works” sometimes cited are, in the source, “more than 12,400 projects”, with no date and no exhaustive inventory.
Verification	Decree read on Légifrance (consolidated version, articles 1 and 2, in extracts), ministry page and written question no. 16182 with its reply read in full text on 21 November 2026.

Record 61 · Décret n° 2002-677 du 29 avril 2002 relatif à l'obligation de décoration des constructions publiques et précisant… Verified online, November 2026.

5.8.2. Record 62 · Ministère de la Culture and Fédération des promoteurs immobiliers de France [French Federation of Property Developers] (2015)

Study title	Charte « 1 immeuble, 1 œuvre »; dossier de presse « Prix 1 immeuble, 1 œuvre 2023 »; page de présentation du programme [Charter “1 immeuble, 1 œuvre” (one building, one artwork); press kit “Prix 1 immeuble, 1 œuvre 2023” (2023 prize); programme presentation page]
Author(s)	Ministère de la Culture (direction générale de la création artistique), with the Fédération des promoteurs immobiliers de France (FPI)
Year(s)	2015 (charter of 16 December 2015); counts of June 2023 and 2025
Publication	Ministère de la Culture, press kit of the 2023 prize (Paris, 29 June 2023, 22 pages) and page “1 immeuble, 1 œuvre” of the culture.gouv.fr website
Language	French
Setting	Indoor and outdoor
Measurement context	Voluntary commitment programme launched by the ministère de la Culture with the FPI: the signatory companies (developers, property companies, hotels, then social landlords) undertake to acquire a work by a living artist for each property programme. The published figures are counts by the ministry based on the works reported by the signatories, with no published method. A prize is awarded every two years, supplemented since 2025 by a public vote.

Outcome described	Number of signatory companies and of works installed in new or refurbished buildings; no effect on residents or users is measured.
Results	13 companies signed the charter when it was created, in December 2015. In June 2023, the ministry's press kit announces slightly more than 650 works and 80 signatory companies, with more than a hundred new works installed each year. The ministry page consulted on 21 November 2026 indicates 96 signatories in 2025 and nearly 1,000 works installed. The press kit states that the commitment “translates into an improvement in the quality of life of users”, with no survey to support it: no evaluation of the effects on residents, employees or buyers was found, either at the ministry or among the signatories.
Web link	https://www.culture.gouv.fr/thematiques/arts-plastiques/commande-artistique/1-immeuble-1-aeuvre
Level of evidence	Official communication from the ministry responsible for the scheme: reported counts, not audited, with no published method. No evaluation of the effects.
Gap with figures in circulation	The claim that the programme “improves the quality of life of residents” comes from the ministry's press kit and rests on no measurement. The number of signatories and works changes from one page to another (80 and 650 in 2023, 96 and nearly 1,000 in 2025): always date the figure.
Verification	Press kit of 29 June 2023 read (text extracted from the PDF, pages 1 to 12); official programme page read on 21 November 2026.

Record 62 · Charte « 1 immeuble, 1 œuvre »; dossier de presse « Prix 1 immeuble, 1 œuvre 2023 »; page de présentation du... Verified online, November 2026.

5.8.3. Record 63 · Ipsos bva for Beaux Arts Magazine (2025)

Study title	Enquête sur les Français et l'art. Enquête Ipsos bva pour Beaux Arts Magazine [Survey on the French and art. Ipsos bva survey for Beaux Arts Magazine]
Author(s)	Ipsos bva (Ipsos Public Affairs France), polling institute; Beaux Arts Magazine, commissioning body
Year(s)	2025 (fieldwork from 8 to 11 December 2025)
Publication	Ipsos bva study report, December 2025, 57 pages, online at ipsos.com
Language	French
Setting	General population
Measurement context	Survey of 1,000 people forming a nationally representative sample of the French population aged 16 and over. Interviewed online via Ipsos's Access Panel Online, quota method (sex, age, socio-occupational category, region, size of urban area). The report gives the wording of each question and the detailed results.
Outcome described	Reported opinions and practices of the French about art, including the places where they would like to see more visual arts.
Results	To the question “In your view, should the place of the visual arts in everyday life be strengthened?”, 82% answer yes (24% “Yes, and it is essential”, 58% “Yes, but it is not a priority”) and 18% “No, it is not really important”. Among the 816 people in favour, asked “where should the presence of visual arts be strengthened as a priority?” (two answers possible): public space (parks, avenues) 55%, educational settings 48%, healthcare settings 31%, shopping centres and supermarkets 14%, public transport 13%, packaging 8%, “At your workplace” 4%. To the question “Some hospitals are developing art therapy programmes. Do you think art can help healing?”, 68% answer yes (21% absolutely, 47% rather), 11% no and 21% do not know. 44% report having visited an art exhibition in 2025 (21% several times, 23% only once). Among the 815 people expressing an interest in art, 23% cite “works of art installed in public space and accessible to all” among the two main channels of their first interest, after school (35%) and parents (25%); 64% say they like contemporary art, 62% consider that they do not understand it.
Web link	https://www.ipsos.com/sites/default/files/ct/news/documents/2026-01/ipsos-bva-cesi-les-francais-et-lart-rapport-complet.pdf

Level of evidence	Opinion poll commissioned by an art magazine, self-reported, n = 1,000, quotas, online. It measures wishes and beliefs, not effects; the question on healing is preceded by a sentence that steers towards a favourable answer.
Gap with figures in circulation	The claim “68% of the French think that art can help healing” reports an opinion gathered after the mention of hospital art therapy programmes, with 21% undecided: it is not a measure of effect. The claim “82% want more art in their daily lives” hides the fact that 58% consider that it is not a priority and that the workplace is cited by only 4% of the people in favour.
Verification	Full report read (57-page PDF, text extracted and re-read page by page) on 21 November 2026.

Record 63 · Enquête sur les Français et l'art. Enquête Ipsos bva pour Beaux Arts Magazine [Survey on the French and art. Ipsos... Verified online, November 2026.

5.8.4. Record 64 · Philippe Lombardo (2020)

Study title	Cinquante ans de pratiques culturelles en France [Fifty years of cultural practices in France]
Author(s)	Philippe Lombardo and Loup Wolff, ministère de la Culture, département des études, de la prospective et des statistiques (DEPS) [Department of Studies, Foresight and Statistics]
Year(s)	2020 (fieldwork from February 2018 to March 2019; series 1973, 1981, 1988, 1997, 2008, 2018)
Publication	Culture études, 2020-2, ministère de la Culture, DEPS
Language	French
Setting	Museum or gallery
Measurement context	Sixth edition of the national survey on cultural practices, conducted among more than 9,200 people aged 15 and over in metropolitan France (5,000 in 2008). Public statistics, comparison over nearly fifty years, analysis by generation and by social category.
Outcome described	Share of the population who visited a museum or an exhibition in the previous twelve months (background figure, with no measure of effect).
Results	In 2018, 29% of those aged 15 and over had visited a museum or an exhibition in the previous twelve months (28% in 1973, 33% in 1997, 30% in 2008). 44% had visited a museum, an exhibition or a historic monument (41% in 1973, 39% in 2008). Social gaps are widening: 80% of managers had visited a heritage site in 2018 against 32% of clerical and manual workers (70% and 44% in 1973). Those with higher-education qualifications are 3.8 times more likely than those with few qualifications to have visited a museum or a monument in the year (2.8 times in 1973).
Web link	https://www.culture.gouv.fr/Media/Medias-creation-rapide/CE-2020-2_Cinquante-ans-de-pratiques-culturelles-en-France.pdf
Level of evidence	Public statistics, representative national survey, more than 9,200 respondents, long series. It measures self-reported attendance, not an effect of art on people.
Gap with figures in circulation	The claim “44% of the French go to museums” confuses two measures: 44% is the share of visitors to a museum, an exhibition or a historic monument; for museums and exhibitions alone, the source gives 29%. The Ipsos bva poll of December 2025 gives 44% for art exhibitions alone, with a different method (online, aged 16 and over): the two figures are not comparable.
Verification	Full text (PDF): table 1, the section on heritage visits and the methodology box read on 21 November 2026.

Record 64 · Cinquante ans de pratiques culturelles en France [Fifty years of cultural practices in France]. Verified online, November 2026.

5.8.5. Record 65 · Nantes Métropole and Le Voyage à Nantes (2024)

Study title	6 chiffres qui éclairent le bilan du Voyage à Nantes 2024 [6 figures that shed light on the 2024 Voyage à Nantes results]
Author(s)	Nantes Métropole (article on the metropolitan authority's website), based on figures from the operator Le Voyage à Nantes
Year(s)	2024 (summer edition from 6 July to 8 September 2024; article of 19 September 2024)
Publication	Website metropole.nantes.fr, news item published on 19 September 2024
Language	French
Setting	Outdoor
Measurement context	Attendance review of the summer edition of the trail of artworks across the city, published by the local authority on which the operator depends. Visits are counted only at the sites equipped with a counting system (trail stops with counting, château des ducs [Dukes' castle], Machines de l'Île, HAB Galerie, welcome desk in rue des États). The review publishes no detailed method and no survey of visitors or residents.
Outcome described	Attendance at a trail of artworks in public space and associated sites.
Results	852,919 visits were recorded from 6 July to 8 September 2024 across all the sites, 4% more than in 2023. The most visited work among those where counting was possible received 116,198 visits. The share of foreign visitors is 30% over the summer period (data from the château and the Machines only). The collection comprises 133 permanent works according to the operator. The review quantifies neither economic spin-offs nor effects on residents.
Web link	https://metropole.nantes.fr/actualites/6-chiffres-qui-eclairent-le-bilan-du-voyage-a-nantes-2024
Level of evidence	Attendance review published by the commissioning local authority: counts of visits, not of visitors, with no published method or external check. No measure of effect.
Gap with figures in circulation	The “850,000 visitors” sometimes cited are, in the source, visits counted site by site: the same person is counted at each site. The economic spin-off amounts in circulation were not found with their method (see the doubtful figures).
Verification	Official page read in full text on 21 November 2026.

Record 65 · 6 chiffres qui éclairent le bilan du Voyage à Nantes 2024 [6 figures that shed light on the 2024 Voyage à Nantes… Verified online, November 2026.

5.8.6. Record 66 · Ville de Bruxelles (2022)

Study title	Prescriptions muséales [Museum prescriptions]
Author(s)	Ville de Bruxelles, service de la Culture [Culture department], with the psychiatry department of the CHU Brugmann [Brugmann university hospital] for the pilot phase
Year(s)	2022 (pilot phase); extension since 2024; page consulted in November 2026
Publication	Official page “Prescriptions muséales” of the bruxelles.be website
Language	French
Setting	Museum or gallery
Measurement context	Municipal scheme inspired by the museum prescriptions of the Musée des beaux-arts de Montréal [Montreal Museum of Fine Arts] (2018): healthcare professionals prescribe to their patients free visits to partner museums, alone or accompanied. The pilot phase was designed with the psychiatry department of the CHU Brugmann. The partner museums are not all art museums (musée des Égouts [Sewer Museum], musée de la Banque nationale de Belgique [National Bank of Belgium Museum], for example).
Outcome described	Free access to the museum on a healthcare professional's prescription; no effect on patients' health is measured in the public documents.

Results	Pilot phase: 5 museums of the Ville de Bruxelles and 33 prescribing doctors. The official page now announces 16 museums and 21 partner healthcare structures. The City reports “positive feedback from patients and from the various partners”, with no figures and no evaluation report. A press report (Le Nouvel Obs, 17 April 2025) puts forward 266 prescriptions issued between September 2022 and March 2023, 160 prescribers and an annual budget of €40,000: these figures were not found in an official source.
Web link	https://www.bruxelles.be/prescriptions-museales
Level of evidence	Official page of the body running the scheme: activity data, no published evaluation of effects (neither protocol nor before-and-after measurement).
Gap with figures in circulation	One reads that museum prescriptions have proved their benefits: for Brussels as for Montréal, the official sources publish only activity data and qualitative feedback. No evaluation report of the pilot phase was found.
Verification	Official page read in full text on 21 November 2026; Le Nouvel Obs report read in part (PDF put online by the Design Museum Brussels); page of the Musée des beaux-arts de Montréal read in extracts.

Record 66 · Prescriptions muséales [Museum prescriptions]. Verified online, November 2026.

5.9. Art, nature and public profile: two South Korean cases

This group, added in version 1.1, brings together two South Korean cases, the exhibition presented in the gardens and at the Residence of the French Embassy in Seoul and Anyang Art Park with its public art project, the two academic articles devoted to that project, and two British pieces of work on places or programmes that combine artworks and nature. The two cases are described from the organisers' communication and from the press: their public profile shows in attendance and press coverage, but no measurement of effect on people is published. No study was found on the benefits of Anyang Art Park for its visitors or its residents.

5.9.1. Record 67 · French Embassy in the Republic of Korea (2026)

Study title	Lee Bae - Jean-Michel Othoniel à l'Ambassade de France en République de Corée [Lee Bae - Jean-Michel Othoniel at the French Embassy in the Republic of Korea] (subtitle given by the press: “Regards croisés” [crossed perspectives])
Author(s)	Cultural department of the French Embassy in the Republic of Korea; curators according to the press: Pierre Morcos (cultural counsellor) and Ludovic Guillot (Institut français); the Perrotin gallery is cited as a partner
Year(s)	2026-2027 (from 31 August 2026 to 8 January 2027 according to the embassy; until 11 January according to the press)
Publication	Event page and “140 years” page of the embassy's cultural website (kr.ambafrance-culture.org); Korea JoongAng Daily, 2 September 2026 (Lim Jeong-won)
Language	French and English
Setting	Indoor and outdoor
Measurement context	Seoul, gardens of the embassy and Résidence de France (Seosomun-ro, Seodaemun-gu). Exhibition organised for the 140th anniversary of diplomatic relations between France and Korea (treaty of friendship, commerce and navigation of 4 June 1886) and attached to the 2026 edition of the Frieze Seoul fair. According to the press, the main pavilion and the Residence are the work of the architect Kim Chung-up, who worked in Le Corbusier's studio. Visits by reservation, in time slots open to the public.
Outcome described	Use of a place of work and representation, an embassy, as an exhibition venue; a higher public profile is sought.

Results	Two artists: Lee Bae (Korea, based in France) and Jean-Michel Othoniel (France). The embassy announces “some twenty sculptures and paintings” in the gardens and at the Residence; the press counts fifteen: four sculptures by Othoniel, five sculptures and six charcoal paintings by Lee Bae. The 140th-anniversary season brings together “around a hundred French and Korean partners” in at least twelve cities. The cultural counsellor describes the shift from a one-way logic to a logic of co-creation (“What we want today is a logic of co-creation”). No visitor numbers, no survey of embassy staff or of visitors, and no measurement of impact are published.
Web link	https://kr.ambafrance-culture.org/evenement/exposition-lee-bae-jean-michel-othoniel-a-lambassade-de-france-en-republique-de-coree/ · https://kr.ambafrance-culture.org/140ans/ · https://www.koreajoongangdaily.com/lifestyle/lee-bae-jeanmichel-othoniel-transform-the-french-embassy-into-a-dialogue-of-charcoal-and-glass/12854536
Level of evidence	Institutional case, declarative: the organiser's communication and a press article. No measurement of effect.
Gap with figures in circulation	The number of works (some twenty or fifteen) and the closing date (8 or 11 January 2027) differ according to the source. The exhibition is sometimes presented as that of a single artist: it brings together two. A higher public profile is a stated aim; it is measured by no source read.
Verification	Event page, “140 years” page and Korea JoongAng Daily article read on 22 November 2026; reports in the Korean press (Hankyung, Harper's Bazaar Korea) seen as excerpts.

Record 67 · Lee Bae - Jean-Michel Othoniel à l'Ambassade de France en République de Corée [Lee Bae - Jean-Michel Othoniel at the... Verified online, November 2026.

5.9.2. Record 68 · City of Anyang and Anyang Foundation for Culture and Arts (2005-2026)

Study title	안양공공예술프로젝트 [Anyang Public Art Project, APAP]; 8th edition: “ArteX: 예술 대전환 · 안양 무릉도원”; 안양예술공원 [Anyang Art Park]
Author(s)	City of Anyang (organiser), Anyang Foundation for Culture and Arts (operator); artistic director of the 8th edition according to the press: Park Chul-hee
Year(s)	2005 to 2026 (8th edition from 30 September to 29 November 2026)
Publication	Official page of the City of Anyang on the art park (updated on 18 June 2025); Korean press of 2026 (Gyeonggi News, Kyeongin Ilbo, Naewoe Ilbo); Seoul Shinmun, 16 April 2019 (Nam Sang-in)
Language	Korean
Setting	Outdoor
Measurement context	Anyang (Gyeonggi Province), a wooded valley beside a mountain stream, a former resort that has become an art park. The APAP, launched in 2005, is presented as the country's only public art triennial: each edition leaves permanent works in the park and in the city. The 8th edition is held at the art park, at the Anyang Pavilion, at Hagun Park and in vacant commercial premises.
Outcome described	Image and attractiveness of the city, attendance at the park, residents' perception of the project.
Results	More than 60 contemporary artworks in the park according to the City, which presents it as the country's first public art theme park and speaks of a “green healing” combining the forest and contemporary art. 8th edition: 41 artists or teams from 4 countries, free exhibitions, guided tours; 17 older works removed, 13 repaired, 2 relocated. Attendance at the park: 603,857 visitors in one year (figure from the Korea Culture and Tourism Institute cited by the press in April 2019, probably for 2018), against 1,160,739 for Gwangmyeong Cave and 2,159,578 for Seoul Grand Park; the City was then aiming for one million tourists. No budget, no attendance figure for the 8th edition and no evaluation of the effects on residents or visitors were found.

Web link	https://anyang.go.kr/tour/contents.do?key=1882 · https://ggnews.co.kr/123316 · https://www.kyeongin.com/article/1771809 · https://m.go.seoul.co.kr/news/2019/04/16/20190416500013
Level of evidence	Local authority case: official communication, press and one second-hand attendance statistic. No measurement of effect; “green healing” is a promotional phrase.
Gap with figures in circulation	One reads that the park is a place of “healing” through the forest and art: the phrase comes from tourism promotion, and no study measures it in Anyang. The number of artists in the 8th edition varies (“some forty” or 41). The attendance figure of 603,857 visitors dates from before 2020; no recent figure was found.
Verification	City's page, three articles of 2026 and the 2019 Seoul Shinmun article read on 22 November 2026. Website of the 8th edition not consulted.

Record 68 · 안양공공예술프로젝트 [Anyang Public Art Project, APAP]; 8th edition: “ArteX: 예술 대전환 · 안양 무릉도원”; 안양예술공원 [Anyang Art Park]. Verified online, November 2026.

5.9.3. Record 69 · Kim Hanbyul (2023)

Study title	언어 네트워크 분석을 활용한 안양공공예술프로젝트(APAP) 인식 변화 연구 [A Study on Perception Change of Anyang Public Art Project (APAP) Using Language Network Analysis]
Author(s)	Kim Hanbyul (김한별) and Kim Sunyoung (김선영), Hongik University
Year(s)	2023
Publication	지역과 문화 (Journal of Region & Culture), vol. 10, no. 1, pp. 19-43 · DOI 10.26654/iagc.2023.10.1.019
Language	Korean (abstract in English)
Setting	Outdoor
Measurement context	Analysis of texts collected on the major Korean portals about the APAP: word network, discourse analysis, topic modelling and sentiment analysis with the TEXTOM software, over three periods (preparation, introduction, application). The abstract gives neither the volume of texts nor the collection dates.
Outcome described	Social perception of the public art project over time.
Results	The discourse on the APAP has shifted towards participation and communication; positive opinions have “slightly increased” over time, which the authors link to the strengthening of local governance. The perception of the international dimension and of innovation declines in the recent period. No figure in the abstract.
Web link	https://doi.org/10.26654/iagc.2023.10.1.019 · https://www.earticle.net/Article/A427481
Level of evidence	Article in a Korean peer-reviewed journal (KCI-indexed); descriptive analysis of online texts: it measures what is said about the project, not its effects on residents.
Gap with figures in circulation	No divergent claim noted. Not to be presented as a measure of residents' satisfaction: it is an analysis of texts published online.
Verification	Korean and English abstracts read on 22 November 2026 on the publisher's record and on the Hongik University repository; full text not consulted.

Record 69 · 언어 네트워크 분석을 활용한 안양공공예술프로젝트(APAP) 인식 변화 연구 [A Study on Perception Change of Anyang Public Art Project (APAP) Using... Verified online, November 2026.

5.9.4. Record 70 · Kim Hanbyul (2023)

Study title	안양공공예술프로젝트(APAP)의 브랜드 구축 방안 연구: 브랜드신화 구축 모델을 중심으로 [A Study on Brand Building Plan of Anyang Public Art Project (APAP), Focused on the Brand Myth Building Model]
Author(s)	Kim Hanbyul (김한별) and Kim Sunyoung (김선영), Hongik University

Year(s)	2023
Publication	지역과 문화 (Journal of Region & Culture), vol. 10, no. 3, pp. 77-96
Language	Korean (abstract in English)
Setting	Outdoor
Measurement context	In-depth interviews with stakeholders and experts, whose number is not specified in the abstract, read through Douglas Holt's brand myth building model. The first author is presented as a former curator of the 7th edition.
Outcome described	Identity and reputation of the public art project as a brand of the city.
Results	The APAP began with a top-down decision, “without sufficient prior consultation with locals”, which exposed it to negative perceptions and to an identity problem. According to the authors, it has not yet reached the stage where the brand becomes a myth. They recommend supporting local artists and creating works from stories specific to Anyang.
Web link	https://www.earticle.net/Article/A436636
Level of evidence	Article in a Korean peer-reviewed journal; qualitative study by interviews, sample size not specified; one author was a stakeholder in the project.
Gap with figures in circulation	No divergent claim noted. The study qualifies the idea of a project driven from the outset by residents.
Verification	Korean and English abstracts read on 22 November 2026 on the publisher's record; full text not consulted.

Record 70 · 안양공공예술프로젝트(APAP)의 브랜드 구축 방안 연구: 브랜드신화 구축 모델을 중심으로 [A Study on Brand Building Plan of Anyang Public Art Project... Verified online, November 2026.

5.9.5. Record 71 · Claire Booth-Kurpnieks (2020)

Study title	Does YSP Make You Happy? Investigating Situated Narratives of Wellbeing at the Yorkshire Sculpture Park
Author(s)	Claire Booth-Kurpnieks (University of Huddersfield, School of Art, Design and Architecture)
Year(s)	2020
Publication	Doctoral thesis, University of Huddersfield, July 2020 (university repository, record 35417)
Language	English
Setting	Outdoor
Measurement context	Yorkshire Sculpture Park (United Kingdom), where the works are installed in a landscape. Participatory research and narrative inquiry, phenomenological approaches to landscape and aesthetic experience. Sample sizes do not appear in the abstract.
Outcome described	Well-being of visitors to a park that combines artworks and landscape.
Results	The thesis identifies four narratives of well-being: that of the institution (respite, learning, access to art), the visitors' biographical narratives, embedded in the landscape, the narratives lived along the routes through the park, and the narratives produced by the research itself. It argues that well-being depends on the conditions of the place and on the aesthetic and social encounter, between openness and security, continuity and change. No figure.
Web link	https://eprints.hud.ac.uk/id/eprint/35417/
Level of evidence	Doctoral thesis, qualitative, a single site, carried out in collaboration with the park; not published in a journal.
Gap with figures in circulation	No divergent claim noted. Not to be cited as proof that a sculpture park “makes you happy”: the thesis describes narratives, without measurement.
Verification	Abstract read on 22 November 2026 on the university repository; full text not read (file too large for the reading tool).

Record 71 · Does YSP Make You Happy? Investigating Situated Narratives of Wellbeing at the Yorkshire Sculpture Park. Verified online, November 2026.

5.9.6. Record 72 · L. J. Thomson (2020)

Study title	Art, nature and mental health: assessing the biopsychosocial effects of a 'creative green prescription' museum programme involving horticulture, artmaking and collections
Author(s)	L. J. Thomson, N. Morse, E. Elsden, H. J. Chatterjee (University College London; University of Leicester)
Year(s)	2020 (programmes of 2016 and 2018)
Publication	Perspectives in Public Health, vol. 140, no. 5, pp. 277-285 · DOI 10.1177/1757913920910443
Language	English
Setting	Indoor and outdoor
Measurement context	Whitworth Park and Whitworth Art Gallery (Manchester). 46 adults under the care of mental health services, 53 years old on average, referred by social prescribing to a ten-week programme combining horticulture, artmaking and the museum's collections. Mixed methods in two phases: interviews and diaries (26 participants, 2016), then measurement of well-being before and after (20 participants, 2018).
Outcome described	Psychological well-being of people under mental health care, after a programme that combines art and nature.
Results	Qualitative phase: increased sense of well-being, improved self-esteem, reduced isolation. Quantitative phase: “highly significant” increase in psychological well-being between before and after; the abstract does not give its value. The authors speak of “synergistic” benefits from combining art and nature and invite museums with parks to practise it.
Web link	https://doi.org/10.1177/1757913920910443 · abstract: https://pubmed.ncbi.nlm.nih.gov/32449492/
Level of evidence	Peer-reviewed article; small sample, before-and-after without a control group. The programme rests on practice (gardening, creating) and not on the mere presence of artworks: it falls outside the strict scope of the inventory and is retained only for the combination of art and nature.
Gap with figures in circulation	The synergy between art and nature is the authors' interpretation: the study does not compare art alone, nature alone and the two together.
Verification	PubMed abstract (PMID 32449492) read on 22 November 2026 through the database interface; full text not read.

Record 72 · Art, nature and mental health: assessing the biopsychosocial effects of a 'creative green prescription' museum... Verified online, November 2026.

6. Critical reading and figures to handle with care

Verification at the source leads to setting aside or qualifying 29 claims in circulation. Unlike the corpus on nature, where the corrections mainly concerned orders of magnitude, several of them call into question the very meaning of the argument: the effect announced is not that of art, or has not been measured.

Claim in circulation	Where it is found	Finding
“Art in the office increases productivity by 17%, and by up to 32%”	Brookfield Properties press release of 2022, property press, artwork rental websites	Figures from the University of Exeter press release on offices enriched with plants and pictures together; the 32% relates to decoration chosen by the occupant; 112 and 47 participants. Effect specific to the artworks not isolated (record 1).
“78% of employees consider that art reduces stress; 64% that it increases creativity”	Fit-out consultancy and artwork sales websites, which cite a BCA and IAPAA survey (800 employees, 32 companies)	Original report not found; the sample includes only companies that have a collection. Not to be cited.
“93% consider that art makes the workplace more welcoming”	Repeats of a report by International Art Consultants and the British Council for Offices (2013)	Original report not found, number of respondents unknown; the survey questioned the members of the British Council for Offices and clients of the firm, not employees.
“Art in the workplace motivates staff”	Title of an Arts & Business and MORI press release (2002)	The published figure is an intention: 53% say they would be more motivated if the employer offered them arts activities (record 11).
“Art in the office increases productivity by 14.3%”	Opinion piece by the head of an art consultancy	Presented as in-house research, method unknown, source not traced. Not to be cited.
“96% of clinicians and 91% of nurses: visual art supports retention”	Page of a charity that lends artworks to hospitals, after Staricoff	Percentages correct, claim distorted: the question covers visual and performing arts combined, and no retention is measured (record 6).
“+24% efficiency”, “+30% turnover” after an artistic intervention	Testimonies of executives repeated by intermediaries	Isolated testimonies; the review that cites them notes that these effects are rarely calculated (record 8).
“1,300 federal employees signed against Tilted Arc”	Press and art history websites	Two petitions totalling 1,300 signatures, with no detail on the signatories; at the hearing, 122 speakers out of 180 asked for it to be kept (record 15).
“69% of employees say that artworks improve their well-being”	Brookfield Properties survey, 2022	Correct in the press release, but an opinion collected by a survey commissioned by an office landlord; full report offline (record 10).
“94% of employees want an artwork in the office”	Deduction from the Ifop survey for SFL, 2024	The source says that 6% choose “without a painting” among the images offered: a preference, not an effect (record 9).
“Buildings with art let for 25% more”	Blog of an artwork rental provider	No source. No study of rent or letting speed linked to artworks was found.
“Art in hospital reduces length of stay, pain and analgesics”	Material promoting art in hospitals, which cites Staricoff (2004) and Ulrich	Original reports not read. The only randomised trial on a painting in the room finds no effect on pain or on length of stay (record 23).
“A nature image after heart surgery reduces anxiety; an abstract image makes it worse”	Reviews and guides, after Ulrich, Lundén and Eltinge (1993)	Conference abstract never published as an article: neither sample size nor figures can be verified. To be cited as an unpublished result.
“Cortisol down by 22% in front of originals, against 8% in front of reproductions”	King's College London press release and Art Fund page, 2025	Non-randomised preprint, not peer-reviewed, 50 participants; only the figure of 22% appears in it (record 27).
“A lunchtime gallery visit lowers stress by 45%”	Popular articles, after Clow and Fredhoi (2006)	Original article inaccessible; 28 employees, with no control group, whereas cortisol falls naturally over the course of the day.

Claim in circulation	Where it is found	Finding
“The original provokes a reaction ten times stronger than a reproduction”	Mauritshuis press release, 2024	Ratio of two means of an index measured in 20 people; study commissioned by the museum, not peer-reviewed (record 44).
“32% and 48% less depression among those who go out”	Abstract of the article and press	Odds ratios of an association in a cohort, for an indicator that combines museums, theatre and cinema (record 30).
“More than 3,000 studies prove the benefits of art” (WHO)	Repeats of the 2019 WHO Europe report	Scoping review, all arts and all designs combined, with no quantified effect specific to artworks (record 34); the 2025 systematic review is far more reserved (record 35).
“Asphalt art reduces pedestrian accidents by 50%”	Bloomberg Philanthropies report of 2022	Mean of rates per site, on 13 accidents before and 6 after, with no control site; the effect of the work is not isolated (records 45 and 46).
“Aesthetics is one of the top three factors of attachment to one's city”	Americans for the Arts, “Why Public Art Matters” (2018)	In the original survey, aesthetics refers to the beauty of the setting and to parks; no question deals with art (record 51).
“Culture lowers crime by 18%”	Repeats of Stern and Seifert (University of Pennsylvania, 2017)	Association in the poor neighbourhoods of New York, for an index of cultural resources and not for artworks; the authors themselves rule out causality.
“Around murals, crime falls by 40%”	Reports of a Mural Arts Philadelphia symposium, 2025	Work not published in a peer-reviewed journal; original text not found.
“The Gates: 254 million dollars”; “Millennium Park: 1.4 billion dollars”	Announcements by the city governments of New York and Chicago, 2005	Outcome announced with no published method in the first case, ten-year projection in the second.
“The Guggenheim Bilbao paid back its investment in six years”	Report by the museum, 2004	The institution's own figure; the published calculation gives seven years excluding the collection, and 2010 to 2014 including the collection (record 55).
“1 immeuble, 1 œuvre improves users' quality of life”	Press kit of the French Ministry of Culture and communications by the signatories	Assertion with no measurement: no survey or evaluation was found (record 62).
“12,400 works under the 1% for art scheme”	Repeats of the page of the French Ministry of Culture	The source says “more than 12,400 projects” since 1951, with no date and no inventory (record 61).
“Korea has imposed 1% of construction cost since 1972”	Presentations of the Korean scheme	Recommendation in 1972, obligation in 1995; 0.7% then 0.5% for private buildings, 1% for public buildings (record 59).
“44% of French people go to museums”	Repeats of the Pratiques culturelles 2018 survey	44% including historic monuments; 29% for museums and exhibitions (record 64).
“Le Voyage à Nantes: 75 million euros in economic benefits”	Pages of the metropolitan authority and press	Original study and method not found; the review read counts only visits (record 65).

Table 3 · Claims in circulation not to be repeated as they stand (online verification of 21 November 2026).

6.1. Hierarchy of evidence

The corpus mixes four levels that must be distinguished in any argument. Randomised trials and controlled experiments are few and small (records 1, 23, 24, 25 and 41), with the exception of school visits (record 37). The cohorts are large but measure associations (records 29 and 31). Before-and-after comparisons with no control dominate in public space (records 45 and 49).

Commissioned surveys, press releases and impact studies make up the rest, and most of what circulates. No meta-analysis exists on the presence of artworks in a place; the two available reviews conclude that the evidence is promising but insufficient (records 28 and 35).

6.2. Presence of artworks, museum visits and artistic practice

Three distinct things are commonly confused. The large cohorts measure outings to the museum, the exhibition or the performance, that is, a voluntary and often social undertaking by people who are healthier and better off than average. The most cited reviews, including that of the WHO, deal mainly with artistic practice and art therapy. The presence of artworks in a place one has not chosen (office, lobby, hospital room, street) is the least studied situation, and the one where the results are the most modest. A result obtained in a museum does not carry over to a building lobby: viewing time, already under thirty seconds in a museum (record 42), is no doubt far lower there.

6.3. The type of work and the control left to the occupant

Two factors weigh more than the presence of art in itself. The first is the type of work: in healthcare settings and in the office, figurative images of nature do better than abstract art, which can agitate some patients (records 2 and 21); décor that is too busy distracts (record 38). The second is control: in the office, the strongest benefit comes from decoration chosen by the occupant, and disappears when that choice is taken away from them (record 1).

6.4. Commissioned studies and authors' interests

A notable share of the favourable results comes from parties with an interest in the conclusion: an office landlord (record 10), a property company (record 9), a museum (record 44), a foundation that funds the projects evaluated (record 45), an advocacy organisation (record 58), authors attached to a supplier of artworks for hospitals (records 21 and 22). This work may be of good quality, but not all of it has been peer-reviewed, and its press releases often go further than its results (record 27).

6.5. French data

As for nature, French data are scarce. The corpus contains only two recent surveys (records 9 and 63), one field study in shops (record 20), the public statistics on cultural practices (record 64) and counts from schemes (records 61 and 62). Neither the “1% for art” scheme, in force since 1951, nor the “1 immeuble, 1 œuvre” charter, signed in 2015, has been the subject of a published evaluation of its effects on residents, employees or buyers; the Minister of Culture stated in 2019 that an evaluation of the 1% scheme was under way, but it was not found.

6.6. Link with the “Relation homme-nature” report

The two corpora overlap on three points. The same teams and the same theoretical frameworks appear in both (Ulrich, Kaplan, Knight and Haslam). The works with the clearest effects depict nature, so that part of the effect attributed to art may be due to its subject. The Exeter experiment on offices mixes plants and pictures, and the same team obtains a gain of 15% with plants alone (record 29 of the “Relation homme-nature” report). At an equal level of evidence, the argument for

nature is today better established than that for art; both gain from being presented together rather than substituted for one another.

7. Recommendations for use

Seven rules of use make it possible to draw on this corpus in a property argument, a programme of works or an office project, without claiming more than the sources establish.

- Cite the primary source, its sample size and its design, and name the type of document: peer-reviewed study, commissioned survey, press release, official count. Set aside the claims in table 3.
- Promise no quantified productivity gain on account of art. Keep to what is established for workplaces: the employees surveyed prefer by a very large majority a space with artworks (records 9 and 10), and the measured benefit relates to the share left to them in the choice (record 1).
- Involve occupants in the choice and renewal of the works: committee, vote, loan of works for offices, rotating hang. This is the best supported lever (record 1); some corporate collections already entrust their acquisitions to a committee of staff members (record 12).
- Choose the type of work according to the place: in places of waiting, care or tension, favour figurative works, in particular of nature, and avoid too dense a hang; keep more demanding works for places where people choose to stop.
- Outdoors, look first to the use of the place: a work on a forecourt or a campus must go with the routes and stopping places, not hinder them, and gains from being presented to those who work next to it before it is installed (records 13 and 15).
- Present art and nature together rather than one for the other: the best measured effects are those of nature, and the most effective works depict it.
- Measure. No evaluation was found in France of the effects of a work installed in a building. A development fitted with a work can be the subject of a simple survey of occupants before and after installation, with a control building: this would be the first French data on the subject, and a more solid argument than all the imported figures. The same approach applies to an art park, where a route with artworks can be compared with a route without artworks (record 68).

7.1. Points to be validated by a competent professional

Medical or therapeutic uses of the results (art in healthcare settings, museum prescriptions) are a matter for health professionals. The reuse of figures in commercial communication must be reviewed in the light of the rules on claims and misleading commercial practices (French Consumer Code). The obligations arising from the “1% for art” scheme or from foreign schemes are a matter for legal advice. The links and content cited are those observed on 21 and 22 November 2026; paywalled publications were verified only on their abstract where the full text was not freely accessible.

8. Appendices

8.1. Appendix A · Research method and sources consulted

The research was carried out on 21 November 2026 in eight strands: healthcare and physiology; well-being and longevity in the population; work and retail; public space; economic and property value; education, cognition and theoretical frameworks; French and French-language sources; in-depth work on workplaces, indoors and outdoors. A specific search dealt with the art collection of the European Investment Bank. A ninth strand, carried out on 22 November 2026, dealt with South Korea: the exhibition at the French Embassy in Seoul, Anyang Art Park and its public art project, and work combining artworks and nature.

Sources consulted: publishers' pages and Crossref records, PubMed and PubMed Central, university repositories and open archives (HAL, RePEc, SSRN, OSF), the sponsors' original reports, official websites (French Ministry of Culture, Légifrance, French Senate, Ifop, Ipsos, Nantes Métropole, City of Brussels, the Korean portal for artworks in buildings, City of New York, European Investment Bank, the cultural website of the French Embassy in the Republic of Korea, City of Anyang). The research notes for each strand, with the addresses consulted and the references set aside, are kept with this report in the “research_notes” folder.

Rules applied: no figure taken from memory or from a commercial website; a statement of what was read in each record; null results kept; references whose source could not be read placed in Appendix B. A figure read in a press release and not in the article is flagged as such.

8.2. Appendix B · References cited without a quantified result or not retained

The following references were encountered during the research without giving rise to a record: source inaccessible, no quantified result, out of scope, or verification not completed. Several are often cited in sales material; they must not be repeated without reading the source. Those that carry a figure verified on the abstract may become records in a future version.

Field	Reference	Reason
Healthcare	Ulrich R. S., Lundén O., Eltinge J. L. (1993), “Effects of exposure to nature and abstract pictures on patients recovering from open heart surgery”, Psychophysiology, 30 (suppl. 1), p. 7 (title and pagination vary between citations)	Conference abstract, no full article located; not verified at the source. Known from second-hand citations: Lankston et al. 2010 write that patients exposed to the nature image had less postoperative anxiety and moved more often to milder analgesics, and that the abstract image produced more anxiety than no image; Fudickar et al. 2022 credit it with 166 participants.
Healthcare	Ulrich R. S., Gilpin L. (2003), “Healing arts: nutrition for the soul”, in Frampton, Gilpin, Charmel (eds), Putting Patients First, Jossey-Bass, pp. 117-146	Book chapter not accessible online; not verified for lack of time.

Field	Reference	Reason
Healthcare	Staricoff R. L. (2004), Arts in health: a review of the medical literature, Arts Council England, Research report 36; Staricoff R. L., Duncan J., Wright M., A study of the effects of visual and performing arts in health care (Chelsea and Westminster Hospital)	Original reports inaccessible during the search (access denied at two addresses); not verified for lack of time. The title of the second indicates that the visual arts and the performing arts are combined in it: none of its figures should be used without reading the report.
Healthcare	Staricoff R. L. (2006), “Arts in health: the value of evaluation”, Journal of the Royal Society for the Promotion of Health, 126 (3), pp. 116-120 · DOI 10.1177/1466424006064300	Abstract read on PubMed on 21 November 2026: discussion article, no figure in the abstract.
Healthcare	Hathorn K., Nanda U. (2008), A guide to evidence-based art, The Center for Health Design	Guidelines guide and not a study; not verified for lack of time. To note: its two authors are affiliated with American Art Resources, an art consultancy for healthcare facilities (affiliation read in Nanda et al. 2011 and conflict-of-interest statement read in Fudickar et al. 2022).
Healthcare	Lankston L., Cusack P., Fremantle C., Isles C. (2010), “Visual art in hospitals: case studies and review of the evidence”, Journal of the Royal Society of Medicine, 103 (12), pp. 490-499 · DOI 10.1258/jrsm.2010.100256	Exact reference, abstract read on PubMed and full text consulted on PubMed Central on 21 November 2026. Narrative review and three case studies of Scottish hospitals, with no quantified result of its own; concludes that “the quality of the evidence is not uniformly high”. Not retained as a record for lack of a figure; useful as an overall assessment.
Healthcare	Fudickar A., Konetzka D., Nielsen S. M. L., Hathorn K. (2022), “Evidence-based art in the hospital”, Wiener Medizinische Wochenschrift, 172 (9-10), pp. 234-241 · DOI 10.1007/s10354-021-00861-7	Open-access full text read on 21 November 2026. Scoping review without assessment of the quality of the studies: 7 sources show a patient preference for nature scenes and figurative art, 2 no preference, 16 positive effects on wellbeing and behaviour, 5 an effect of nature images on objective measures; the authors speak of a low level of evidence. One author was an employee and shareholder of American Art Resources. Not retained as a record (ceiling of eight records); could become one without a new search.
Healthcare	Daykin N., Byrne E., Soteriou T., O'Connor S. (2008), “The impact of art, design and environment in mental healthcare: a systematic review of the literature”, Journal of the Royal Society for the Promotion of Health, 128 (2), pp. 85-94 · DOI 10.1177/1466424007087806	Reference confirmed on PubMed (with an erratum), but no abstract available; not verified for lack of time.
Healthcare	Clow A., Fredhoi C. (2006), “Normalisation of salivary cortisol levels and self-report stress by a brief lunchtime visit to an art gallery by London City workers”, Journal of Holistic Healthcare, 3 (2), pp. 29-32	Original article inaccessible during the search (access denied at the University of Westminster repository and at CORE); not verified at the source. According to the review by Law et al. 2021: before-and-after study without a control group, 28 office workers of whom 25 analysed, visit of 35 to 40 minutes, decrease in self-reported stress and salivary cortisol. No percentage verified.
Healthcare	Grossi E., Tavano Blessi G., Sacco P. L. (2019), “Magic Moments: Determinants of Stress Relief and Subjective Wellbeing from Visiting a Cultural Heritage Site”, Culture, Medicine and Psychiatry, 43 (1), pp. 4-24 · DOI 10.1007/s11013-018-9593-8	Abstract read on PubMed on 21 November 2026: 100 visitors to the dome of the Vicoforte sanctuary (Italy), salivary cortisol before and after; average decrease of 60% in cortisol and increase of 40% in self-reported wellbeing, without a control group. Not retained as a record (ceiling of eight records; heritage site and not a healthcare setting); could become one without a new search.

Field	Reference	Reason
Healthcare	D'Cunha N. M., McKune A. J., Isbel S., Kellett J., Georgousopoulou E. N., Naumovski N. (2019), "Psychophysiological Responses in People Living with Dementia after an Art Gallery Intervention: An Exploratory Study", Journal of Alzheimer's Disease, 72 (2), pp. 549-562 · DOI 10.3233/JAD-190784	Abstract read on PubMed on 21 November 2026: six-week programme at the National Gallery of Australia, 28 people with dementia recruited, 25 completing, 22 usable saliva samples; ratio of waking cortisol to evening cortisol higher after the programme (p = 0.033), back to baseline at twelve weeks; IL-6 unchanged; quality of life unchanged (p = 0.076); depressive symptoms down (p = 0.015). No control group; the programme combines viewing and group discussion. Not retained as a record (ceiling of eight records).
Healthcare	Camic P. M., Tischler V., Pearman C. H. (2014), "Viewing and making art together: a multi-session art-gallery-based intervention for people with dementia and their carers", Aging & Mental Health, 18 (2), pp. 161-168 · DOI 10.1080/13607863.2013.818101	Abstract read on PubMed on 21 November 2026: 24 participants, 12 of them with dementia, eight weeks, two galleries; no significant before-and-after difference on the quantitative measures. Partly outside the scope: the intervention combines viewing and art-making.
Healthcare	Karnik M., Printz B., Finkel J. (2014), "A Hospital's Contemporary Art Collection: Effects on Patient Mood, Stress, Comfort, and Expectations", HERD, 7 (3), pp. 60-77 · DOI 10.1177/193758671400700305	Abstract read on PubMed on 21 November 2026: survey sent to 4,376 members of a Cleveland Clinic patient panel; the abstract says that a majority of respondents noticed the artworks and report improved mood and stress, without giving a percentage. The figure of 61% (826 respondents) comes from the review by Law et al. 2021, not from the article: to be checked against the full text. Retrospective self-reported survey, conducted by the institution on its own collection.
Healthcare	Cusack P., Lankston L., Isles C. (2010), "Impact of visual art in patient waiting rooms: survey of patients attending a transplant clinic in Dumfries", JRSM Short Reports, 1 (6), 52 · DOI 10.1258/shorts.2010.010077	Abstract read on PubMed on 21 November 2026: 39 respondents out of 44 kidney transplant recipients (89%); importance rated from 1 to 5: armchairs 4.4, magazines 3.6, television 3.6, paintings 3.4, view through the windows 3.1, plants 2.9; preference for landscapes (84%) and animals (84%), against 27% for abstract and 24% for portraits. Small survey of a single department; not retained as a record (ceiling of eight records).
Healthcare	Trevisani F. et al. (2010), "Art in the hospital: its impact on the feelings and emotional state of patients admitted to an internal medicine unit", Journal of Alternative and Complementary Medicine, 16 (8), pp. 853-859 · DOI 10.1089/acm.2009.0490	Abstract read on PubMed on 21 November 2026: descriptive pilot study, art photographs hung in an internal medicine ward (University of Bologna), 239 patients; for 72% of them, the photographs made the stay more pleasant. No control group; the percentages in the abstract on the share of patients who looked at the photographs are inconsistent with one another. Not retained as a record (ceiling of eight records).
Healthcare	Wikström B. M., Theorell T., Sandström S. (1993), "Medical health and emotional effects of art stimulation in old age", Psychotherapy and Psychosomatics, 60 (3-4), pp. 195-206 · DOI 10.1159/000288693	Abstract read on PubMed on 21 November 2026: randomised trial among older women, 20 in the "pictures of artworks" group and 20 in the control group, with equal social contact; mood improved and systolic pressure down in the intervention group. No figure in the abstract; the intervention is a conversation around pictures. Only study located that is close to the context of residences for older people.
Healthcare	Eisen S. L., Ulrich R. S., Shepley M. M., Varni J. W., Sherman S. (2008), "The stress-reducing effects of art in pediatric health care: art preferences of healthy children and hospitalized children", Journal of Child Health Care, 12 (3), pp. 173-190 · DOI 10.1177/1367493508092507	Abstract read on PubMed on 21 November 2026: three phases with children aged 5 to 17 (129, 48 and 48 participants), no quantified result in the abstract. According to the review by Law et al. 2021: no overall significant difference between nature artwork, abstract artwork and no artwork.

Field	Reference	Reason
Healthcare	de Tommaso M., Sardaro M., Livrea P. (2008), "Aesthetic value of paintings affects pain thresholds", Consciousness and Cognition, 17 (4), pp. 1152-1162 · DOI 10.1016/j.concog.2008.07.002	Abstract read on PubMed on 21 November 2026: 12 healthy volunteers, laser-induced pain; pain rated lower and P2 wave reduced in front of paintings judged beautiful by each subject. No figure in the abstract; laboratory experiment on a very small sample.
Healthcare	Vincent E., Battisto D., Grimes L., McCubbin J. (2010), two articles in HERD, 3 (3), pp. 42-55 and pp. 56-69 (nature images in a simulated hospital room)	Abstracts read on PubMed on 21 November 2026: 109 students, cold-induced pain; no "most therapeutic" image, the image of danger distracts from pain but worsens mood. Outside the scope: nature photographs and not works of art, simulated room.
Healthcare	Pati D., Nanda U. (2011), "Influence of positive distractions on children in two clinic waiting areas", HERD, 4 (3), pp. 124-140 · DOI 10.1177/193758671100400310	Abstract read on PubMed on 21 November 2026: 158 children, distractions shown on a plasma screen. Outside the scope: these are not exhibited works of art.
Healthcare	Slater et al. (2017), article on patient satisfaction and the artistic environment of a hospital; Nielsen et al. (2017), "How do patients actually experience and use art in hospitals?"; Pearson et al., window murals in paediatrics (study cited by Law et al. 2021)	References located but not found or not read; not verified for lack of time.
Well-being	Bygren LO, Konlaan BB, Johansson SE (1996). Attendance at cultural events, reading books or periodicals, and making music or singing in a choir as determinants for survival: Swedish interview survey of living conditions. BMJ 313(7072):1577-1580. DOI 10.1136/bmj.313.7072.1577	Verified on the abstract, not retained as a record: 12,675 people interviewed in 1982-1983 and followed until the end of 1991, 847 deaths, relative risk of 1.57 (95% CI: 1.18 to 2.09) for rare attendance at cultural events, after controlling for eight variables. The indicator groups cultural events together without isolating museums and exhibitions; its figures are taken up in the Konlaan et al. 2000 record, which extends it.
Well-being	Cuypers K, Krokstad S, Holmen TL, Skjei Knudtsen M, Bygren LO, Holmen J (2012). Patterns of receptive and creative cultural activities and their association with perceived health, anxiety, depression and satisfaction with life among adults: the HUNT study, Norway. J Epidemiol Community Health 66(8):698-703. DOI 10.1136/jech.2010.113571	Abstract read, no effect figure: cross-sectional study of 50,797 adults (HUNT3, 2006-2008), significant associations between receptive or creative cultural activities and good perceived health, life satisfaction, and low anxiety and depression, more marked among men for receptive activities. The abstract gives no odds ratio; full text behind a subscription, not consulted. The authors call for longitudinal and experimental studies to establish causality.
Well-being	Løkken BI, Merom D, Sund ER, Krokstad S, Rangul V (2021). Association of engagement in cultural activities with cause-specific mortality determined through an eight-year follow up: The HUNT Study, Norway. PLoS One 16(3):e0248332. DOI 10.1371/journal.pone.0248332	Abstract read, not retained as a record: 35,902 participants (HUNT3) followed from 2006-2008 to 2016, 563 cardiovascular deaths and 752 cancer deaths; cardiovascular mortality 28% higher among people who do not go to art exhibitions. Hazard ratios and confidence intervals not read in the full text (not verified for lack of time); many comparisons, result by cause of death and not all-cause.
Well-being	Wang S, Mak HW, Fancourt D (2020). Arts, mental distress, mental health functioning & life satisfaction: fixed-effects analyses of a nationally-representative panel study. BMC Public Health 20:208. DOI 10.1186/s12889-019-8109-y	Abstract read, no effect figure: 23,660 people (UK Understanding Society panel, waves 2010-2012 and 2013-2015), fixed-effects models; frequent cultural attendance is associated with less mental distress and higher life satisfaction. Open-access full text not re-read for lack of time; the cultural attendance indicator does not isolate museums.

Field	Reference	Reason
Well-being	Tymoszuk U, Perkins R, Spiro N, Williamon A, Fancourt D (2020). Longitudinal Associations Between Short-Term, Repeated, and Sustained Arts Engagement and Well-Being Outcomes in Older Adults. J Gerontol B Psychol Sci Soc Sci 75(7):1609-1619. DOI 10.1093/geronb/gbz085	Abstract read, no effect figure: 3,188 respondents of the ELSA cohort (2004-2005 to 2014-2015); one-off attendance is not associated with well-being, sustained attendance at museums, galleries and exhibitions (and at theatre, concerts and opera) is associated with more happiness, life satisfaction and sense of accomplishment. Open-access full text not re-read for lack of time.
Well-being	Fancourt D, Steptoe A (2018). Cultural engagement predicts changes in cognitive function in older adults over a 10 year period: findings from the English Longitudinal Study of Ageing. Scientific Reports 8:10226. DOI 10.1038/s41598-018-28591-8	Abstract read, no effect figure: 3,445 ELSA cohort participants assessed in 2004-2005 and 2014-2015; visiting museums, galleries and exhibitions is associated with less decline in memory and semantic fluency, cinema very little. Open-access full text not re-read for lack of time.
Well-being	Trupp MD, Bignardi G, Chana K, Specker E, Pelowski M (2022). Can a Brief Interaction With Online, Digital Art Improve Wellbeing? A Comparative Study of the Impact of Online Art and Culture Presentations on Mood, State-Anxiety, Subjective Wellbeing, and Loneliness. Frontiers in Psychology 13:782033. DOI 10.3389/fpsyg.2022.782033	Abstract read, not retained as a record: 84 participants, one to two minutes in front of an online Google Arts and Culture exhibition (a painting by Monet or a presentation of Japanese culinary traditions); negative mood, anxiety, loneliness and well-being improved in both cases, with no difference between the artwork and the non-art presentation. No control condition without exposure; effect sizes not read in the full text (not verified for lack of time). The study is included in the review by Trupp et al. 2025.
Well-being	Thomson LJ, Lockyer B, Camic PM, Chatterjee HJ (2018). Effects of a museum-based social prescription intervention on quantitative measures of psychological wellbeing in older adults. Perspectives in Public Health 138(1):28-38. DOI 10.1177/1757913917737563	Abstract read, no effect figure: Museums on Prescription programme, 115 participants aged 65 to 94, socially isolated, 12 programmes of 10 weekly sessions in 7 museums in London and Kent; significant improvement in the six emotions of the MWM-OA scale between the start and end of the sessions. Before-and-after design without control group, no score in the abstract, full text behind a subscription not consulted; the sessions combine a visit, handling of objects and creative activities.
Well-being	Fujiwara D, Kudrna L, Dolan P (2014). Quantifying and Valuing the Wellbeing Impacts of Culture and Sport. Department for Culture, Media & Sport, London, April 2014	Verified in the original report (PDF), not retained as a record: Understanding Society survey, wave 2 (2010-2011), life satisfaction; the arts as a whole valued at £1,084 a year per person (£90 a month; coefficient 0.050, significant at the 10% level only), arts audience member £935, frequent library use £1,359, sport £1,127. The report puts no figure on museums or visual artworks; the authors write that the direction of causality remains to be examined. Cited in the Fujiwara 2013 record.
Well-being	All-Party Parliamentary Group on Arts, Health and Wellbeing (2017). Creative Health: The Arts for Health and Wellbeing. Parliamentary inquiry report, United Kingdom	Not verified for lack of time: the report's page on the Culture, Health & Wellbeing Alliance website returned a 404 error on 21 November 2026 and the report was not read. See the list of figures in circulation.
Well-being	Art Fund (2018). Calm and Collected. Museums and galleries: the UK's untapped wellbeing resource?	Not verified for lack of time: the original PDF (bibli.artfund.org) exceeds the size the tool can read and the Art Fund page refused access; the figures were seen only in other sources that repeat them. See the list of figures in circulation.

Field	Reference	Reason
Well-being	Binnie J (2010). Does Viewing Art in the Museum Reduce Anxiety and Improve Wellbeing? Museums & Social Issues 5(2):191-201. DOI 10.1179/msi.2010.5.2.191	Not verified for lack of time: reference confirmed by Crossref, abstract and text not read. Fujiwara (2013) presents it as a qualitative approach and judges this type of evidence fragile for establishing causality.
Well-being	Cotter KN, Pawelski JO (2022). Art museums as institutions for human flourishing. The Journal of Positive Psychology	No figure: only the abstract of the preprint (PsyArXiv, under the title “Art Museums as Institutions for Flourishing”) was read; it is a narrative review of the psychological literature on visiting art museums, with no quantified result. Volume, pages and DOI of the published article not checked with the publisher (not verified for lack of time).
Workplace	Business Committee for the Arts and International Association for Professional Art Advisors, “Art in the Workplace” survey (more than 800 employees of 32 American companies with a collection; date given as 2003 by only one secondary source)	Original report not found: the Americans for the Arts record returns a 403 error and all the pages found are second-hand repeats by consultancy or art-sales websites. No record sheet; the percentages are filed under the doubtful figures.
Workplace	International Art Consultants and British Council for Offices, “Making Art Work in the Workplace” (United Kingdom, 2013)	Original report not consulted. Only reading: the repeat by the Society of British and International Design of 16 December 2013, which gives neither sample size nor questionnaire. Respondents are companies and executives, not employees. No record sheet.
Workplace	Nieuwenhuis M., Knight C., Postmes T., Haslam S. A. (2014), “The Relative Benefits of Green Versus Lean Office Space: Three Field Experiments”, Journal of Experimental Psychology: Applied, 20(3), 199-214, DOI 10.1037/xap0000024	Outside scope: plants alone, no artworks. Full text read on 21 November 2026 to clarify Knight and Haslam (2010): the authors write that the 2010 study confounded plants with other decorations, and obtain 15% more productivity with plants alone.
Workplace	Naletelich K., Paswan A. K. (2018), “Art infusion in retailing: The effect of art genres”, Journal of Business Research, 85, 514-522, DOI 10.1016/j.jbusres.2017.10.030	Abstract read on 21 November 2026 (RePEc record): non-luxury eyewear shop, abstract art, realistic art or no art. The art genre changes the links between purchase motivations, atmosphere, product aesthetics and purchase intention. No sample size, no effect size and no main effect of art in the abstract: no figure.
Workplace	Gupta M., Joshi R. M. (2023), “Art infusion phenomenon: a systematic literature review”, Journal of Product & Brand Management, 32(2), 235-256, DOI 10.1108/JPBM-04-2021-3441	Abstract read on 21 November 2026: systematic review of 35 articles published up to 2021. No meta-analysis and no pooled effect size; the abstract says nothing about null results. Useful as a bibliographic entry point, no figure.
Workplace	Lee H.-C., Chen W.-W., Wang C.-W. (2015), “The role of visual art in enhancing perceived prestige of luxury brands”, Marketing Letters, 26(4), 593-606, DOI 10.1007/s11002-014-9292-3	Not verified for lack of time. Reference confirmed by the RePEc record; according to it, two studies on the Louis Vuitton brand, with an effect on several dimensions of perceived prestige but none on the “extended self”. Abstract not read at the source.
Workplace	Huettl V., Gierl H. (2012), article on visual art in advertising, Marketing Letters, 23(3), 893-904	Not verified for lack of time. Only the reference (volume, issue, pages) was located; exact title and results to be read at the source.
Workplace	Vukadin A., Lemoine J.-F., Badot O. (2016), article on combining artistic elements and the in-store shopping experience, Journal of Marketing Management, 32, DOI 10.1080/0267257X.2016.1186106	Not verified for lack of time. Precursor of the 2019 article by the same authors, which has a record sheet.

Field	Reference	Reason
Workplace	Peluso A. M. et al. (2017), “Luxury advertising and recognizable artworks: New insights on the “art infusion” effect”, European Journal of Marketing, DOI 10.1108/EJM-09-2016-0496	Not verified for lack of time. Reference located in search results.
Workplace	Berthoin Antal A., Strauß A. (2013), WZB report on artistic interventions in organisations	Not verified for lack of time. Concerns artists in residence and not displayed artworks; to be kept only if a quantified evaluation appears in it.
Workplace	Kottasz R. et al. (2008), article on corporate art and corporate identity	Not verified for lack of time.
Workplace	Study on the aesthetics of hotel lobbies (boutique hotel lobby versus classic hotel lobby, videos shown to online participants), Journal of Services Marketing, DOI 10.1108/JSM-08-2015-0258	Not verified for lack of time. According to the search result, the study does not manipulate the presence of artworks separately from the rest of the decor. No restaurant-specific experiment was found, apart from study 1 of Hagtvedt and Patrick (2008).
Public space	Stern M. J., Seifert S. C. (2017), “The Social Wellbeing of New York City's Neighborhoods: The Contribution of Culture and the Arts”, University of Pennsylvania, Social Impact of the Arts Project, with Reinvestment Fund; summary “Culture and Social Wellbeing in New York City: Highlights of a two-year research project”, February 2017	Verified at the source (authors' summary read on 21 November 2026; full report not read), but not retained as a record: ceiling of eight records, and the study concerns the cultural resources of a neighbourhood (organisations, businesses, artists, participants) and not artworks present in a place. Figures read: in neighbourhoods in the lowest 40% of incomes, at comparable economic level and ethnic composition, the presence of cultural resources is associated with -14% of child abuse investigations, -5% of obesity, +18% of pupils in the top band in English and mathematics exams, -18% of serious crimes. The authors specify: “Culture doesn't “cause” better health or less crime.” Link: https://www.nyc.gov/assets/neon/downloads/culture_social_wellbeing_nyc_03102017.pdf
Public space	Barton M. S., Rizzuto T. E., Valasik M. A. (2024, online in 2020), “Painting a Way Out of a Corner: An Assessment of the Relationship of Public Art with Neighborhood Violence”, Journal of Planning Education and Research 44(1), pp. 307-319, DOI 10.1177/0739456X20976809	No figures: publisher's abstract read, full text not read. Baton Rouge (Louisiana), murals painted in high-crime areas, calls for violence followed over nine years within a radius of 500 feet (about 150 metres) and at census block scale. The authors' conclusion: the result varies with the scale of analysis and such actions, on their own, are “unlikely to be strongly associated with reductions in violence”. Qualified result, to be cited.
Public space	Zebracki M. (2013, online in 2011), “Beyond public artopia: public art as perceived by its publics”, GeoJournal 78(2), pp. 303-317, DOI 10.1007/s10708-011-9440-8	No figures: publisher's abstract read, full text not read. Survey of the publics of public art sites in Amsterdam, Rotterdam, Antwerp and Ghent: perceptions expressed in commonplaces, “neither unreservedly positive nor unreservedly negative”, with significant differences in perceived appeal between sites. The abstract recalls that the perception of public art has mostly been studied from the point of view of its producers.
Public space	Motoyama Y., Hanyu K. (2014), “Does public art enrich landscapes? The effect of public art on visual properties and affective appraisals of landscapes”, Journal of Environmental Psychology 40, pp. 14-25, DOI 10.1016/j.jenvp.2014.04.008	Reference confirmed (Nihon University); abstract and text inaccessible through the tools (publisher's page protected). Not verified for lack of time.

Field	Reference	Reason
Public space	Cascetta E., Cartenì A. (2014), “The hedonic value of railways terminals. A quantitative analysis of the impact of stations quality on travellers behaviour”, Transportation Research Part A: Policy and Practice 61, pp. 41-52, DOI 10.1016/j.tra.2013.12.008	Reference confirmed (University of Naples Federico II); the publisher's page requires a captcha and the repositories consulted refuse access. The values in circulation (35 euro cents per trip for students, 50 cents for workers) were seen only in a search engine abstract: not used. Not verified for lack of time.
Public space	Tebes J. K. et al. (2015), “Porch Light Program: Final Evaluation Report”, Yale School of Medicine, for Mural Arts Philadelphia and the City of Philadelphia's behavioural health department	Original report not found in direct access (Yale page with no results, Americans for the Arts database inaccessible). The only trace read: the quotation of it in “Why Public Art Matters” (2018), “a promising and sustained relative decrease in stigma toward individuals with mental illness, and a relative decrease in stress”. Not verified for lack of time.
Public space	Hall T., Robertson I. (2001), “Public Art and Urban Regeneration: advocacy, claims and critical debates”, Landscape Research 26(1), pp. 5-26	Not verified for lack of time (critical review, no figures expected).
Public space	Semenza J. C., March T. L. (2009), “An urban community-based intervention to advance social interactions”, Environment and Behavior 41(1), pp. 22-42	Not verified for lack of time. Concerns the same Portland interventions as Semenza et al. 2007, retained as a record.
Public space	Americans for the Arts (2018), “Why Public Art Matters”, Public Art Network Advisory Council	Advocacy document read on 21 November 2026 (exact copy hosted by a local authority, the original site refusing access): no data of its own on public art. The two 70% figures it cites concern “the arts” in general and come from the survey “Americans Speak Out About the Arts in 2018”, not read at the source.
Public space	Americans for the Arts and Ipsos (2018), “Americans Speak Out About the Arts in 2018”	Survey report not read. Not verified for lack of time; also falls within the domain of surveys.
Public space	Kumfer W., O'Brien S. W., Vann M., McNeil N., Kothuri S., Song M. K. (2026), “Evaluation of Different Curb Extension Treatments for Pedestrian Comfort and Safety at Intersections”, District of Columbia Department of Transportation, DDOT-RDT-26-02	Independent study with control sites, known only through the account given of it by the Bloomberg 2026 update: no statistically significant difference in the yielding rate between treated and control sites; 94% of pedestrians surveyed feel safe at curb extensions with a mural. Not read at the source, not verified for lack of time.
Public space	Federal Highway Administration, “Evaluation of Crosswalks with Surface Treatments” (study in progress)	Technical report announced, not published according to the Bloomberg update of September 2026.
Public space	University of Cincinnati study on murals, pedestrian footfall and crime (journal Cities, 2025)	Known through a university press release, itself seen in a search engine abstract (no significant link with crime, pedestrian footfall up). Exact reference and figures not verified for lack of time.
Public space	Moritz M. (University of Pennsylvania, PhD in criminology), work on the murals of Mural Arts Philadelphia and crime (presentations of 2024 and 2025)	No peer-reviewed publication found; the figures appear only in press and event reports.

Field	Reference	Reason
Value	Goodman Williams Group and URS Corporation (21 April 2005). Millennium Park Economic Impact Study, for the Department of Planning and Development of the City of Chicago.	Original study not found online. Its figures were read only in a methods note from the Landscape Architecture Foundation, which reports a projection of $1.4 billion of residential development over ten years and itself calculates a premium of 25 to 40% per square foot for apartments overlooking the park. Study commissioned by the City; the effect relates to a whole park, not to its artworks.
Value	U.S. General Services Administration, Art in Architecture Program (0.5% of the estimated construction cost of federal buildings).	Official page inaccessible (404 error at two addresses). The 0.5% rate and the origin of the programme (1963, then 1972) were seen only in a summary of search results: not verified at the source.
Value	United Kingdom: “Percent for Art” (Arts Council recommendation, planning obligations under section 106) and its evaluations.	Not verified for lack of time.
Value	Markusen, A. and Gadwa, A. (2010). Creative Placemaking. National Endowment for the Arts.	Not verified for lack of time. Framing white paper, with no measurement of effects known at this stage.
Value	Urban Land Institute, reports on “creative placemaking” and Urban Land article on developers' “percent for art” obligations.	Not verified for lack of time. The article spotted in the search results describes uses (branding, marketing, signage) without data on rents or speed of letting.
Value	JLL (2020). Can art influence the market value of your real estate? (podcast); articles by Bisnow and Propmodo on art as a building amenity.	Not opened. According to the search results, opinion content without verifiable figures; Propmodo itself writes that few studies have measured the return on art as a building amenity.
Value	Schuetz, J. (2012). Causal Agents or Canaries in the Coal Mine? Art Galleries and Neighborhood Change. In Rushton, M. (ed.), Creative Communities, Brookings Institution Press.	Not verified for lack of time. Chapter closely related to the 2014 article, based on the same database of galleries.
Value	Seoul National University thesis on the substitute fund (선택적 기금제) [optional fund system] of the Korean scheme (s-space.snu.ac.kr, record 10371/169781).	Page could not be loaded. The amounts paid into the fund since 2011 and the share of developers who choose to pay were not found.
Value	The Gates, Christo and Jeanne-Claude, Central Park, February 2005: economic assessment by the City of New York.	No assessment or methodology document found. The only official document read: the mayor's office press release of 22 January 2003, which gives a projection and not an assessment (see the figures in circulation).
Education	Bowen, D. H., Greene, J. P., Kisida, B. (2014). Learning to Think Critically: A Visual Art Experiment. Educational Researcher, 43(1), 37-44. DOI 10.3102/0013189X13512675.	Reference verified (Crossref) and abstract read: randomised trial, 3,811 pupils, stronger critical thinking in front of a new painting, larger effects for disadvantaged pupils. No effect size in the abstract; full text not verified for lack of time. Incorporated into the Greene et al. 2014 record.
Education	Kisida, B., Bowen, D. H., Greene, J. P. (2016). Measuring Critical Thinking: Results From an Art Museum Field Trip Experiment. Journal of Research on Educational Effectiveness, 9(sup1), 171-187. DOI 10.1080/19345747.2015.1086915.	Reference verified and abstract read: a second experiment, with a work in a different style, confirms the effect on the critical examination of a work. No figure in the abstract; full text not verified for lack of time.

Field	Reference	Reason
Education	Kisida, B., Greene, J. P., Bowen, D. H. (2014). Creating Cultural Consumers: The Dynamics of Cultural Capital Acquisition. Sociology of Education, 87(4), 281-295. DOI 10.1177/0038040714549076.	Reference verified and abstract read: the visit creates “cultural consumers”, with the strongest effect among disadvantaged pupils. No figure in the abstract; full text not verified for lack of time.
Education	Erickson, H. H., Watson, A. R., Greene, J. P. (2024). An Experimental Evaluation of Culturally Enriching Field Trips. Journal of Human Resources, 59(3), 879-904. DOI 10.3368/jhr.1020-11242R1.	Reference verified and abstract read: fourth- and fifth-grade primary pupils allocated by lottery to cultural field trips over the year; tolerance and desire to engage with the arts increased, fewer offences, better attendance, better grades and exam results, strongest effects on entering middle school; no effect on empathy. No figure in the abstract; effect sizes: not verified for lack of time.
Education	Bowen, D. H., Kisida, B. (2023). Investigating the Causal Effects of Arts Education. Journal of Policy Analysis and Management, 42(3), 624-647. DOI 10.1002/pam.22449.	Comparison outside the strict scope (arts education at school, including practice; Houston Arts Access Initiative). Reference verified and abstract read: randomised trial in 42 schools; fewer disciplinary offences, better writing results, increased empathy. No figure in the abstract; effect sizes: not verified for lack of time.
Education	Dolev, J. C., Friedlaender, L. K., Braverman, I. M. (2001). Use of fine art to enhance visual diagnostic skills. JAMA, 286(9), 1020-1021. DOI 10.1001/jama.286.9.1020.	Reference verified (Crossref, PubMed PMID 11559280); research letter without abstract (Yale), founding study of the field. Figures: not verified for lack of time.
Education	Carbon, C.-C. (2017). Art Perception in the Museum: How We Spend Time and Space in Art Exhibitions. i-Perception, 8(1), 2041669517694184. DOI 10.1177/2041669517694184.	Verified, with figures (PubMed abstract PMID 28321289): 225 visitors, six paintings by Gerhard Richter, 32.9 s of viewing on average (median 25.4 s), 50.5 s with the returns (median 43.0 s), viewing distance from 1.49 to 2.12 m depending on the size of the canvas ($r^2 = 0.929$). Not retained as a separate record (ceiling of eight records): figures taken up in the Smith and Smith 2001 record.
Education	Smith, L. F., Smith, J. K., Tinio, P. P. L. (2017). Time spent viewing art and reading labels. Psychology of Aesthetics, Creativity, and the Arts, 11(1), 77-85. DOI 10.1037/aca0000049.	Verified, with figures (abstract read on the Montclair State University repository): 28.63 s on average, median 21.00 s, mode 10.00 s at the Art Institute of Chicago. Sample size and number of works absent from the abstract. Not retained as a separate record: figures taken up in the Smith and Smith 2001 record.
Education	Grüner, S., Specker, E., Leder, H. (2019). Effects of Context and Genuineness in the Experience of Art. Empirical Studies of the Arts, 37(2), 138-152. DOI 10.1177/0276237418822896.	Reference verified and abstract read: 2 × 2 design (museum or laboratory, original or reproduction); the works are better liked and judged more interesting at the museum, with no effect of authenticity; the style of the work weighs more. No figure in the abstract; full text not verified for lack of time.
Education	Brieber, D., Nadal, M., Leder, H. (2015). In the white cube: Museum context enhances the valuation and memory of art. Acta Psychologica, 154, 36-42. DOI 10.1016/j.actpsy.2014.11.004.	Reference verified and abstract read (PubMed PMID 25481660): works judged more stimulating, more positive, more interesting and better liked at the museum than in a computer simulation; better recall of the works seen at the museum. No figure in the abstract.
Education	Specker, E., Tinio, P. P. L., van Elk, M. (2017). Do you see what I see? An investigation of the aesthetic experience in the laboratory and museum. Psychology of Aesthetics, Creativity, and the Arts, 11(3), 265-275. DOI 10.1037/aca0000107.	Reference verified and abstract read: aesthetic experience is stronger at the museum than in the laboratory, and visitors retain information about the work better. No figure in the abstract.

Field	Reference	Reason
Education	Locher, P. J., Smith, J. K., Smith, L. F. (2001). The influence of presentation format and viewer training in the visual arts on the perception of pictorial and aesthetic qualities of paintings. Perception, 30(4), 449-465. DOI 10.1068/p3008.	Reference verified (Crossref, PubMed abstract PMID 11383192): nine paintings seen at the Metropolitan Museum of Art, as slides or on a screen; the hedonic value of the originals differs significantly from that of the reproductions. No figure in the abstract; full text not read.
Education	Barrett, P., Zhang, Y., Davies, F., Barrett, L. (2015). Clever Classrooms: Summary report of the HEAD project. University of Salford.	General-public report drawn from the article in the record (Barrett et al. 2015); authors, exact title and content: not verified for lack of time.
France	Musée des beaux-arts de Montréal and Médecins francophones du Canada [French-speaking Doctors of Canada], museum prescriptions (museum's official page, 2018)	Official page read in extracts: launch from 1 November 2018, up to 50 prescriptions per doctor, each prescription valid for two adults and two children. No evaluation or quantified result appears there and no evaluation report was found.
France	Étude nationale sur l'art urbain [National study on urban art], ministère de la Culture (direction générale de la création artistique), PDF dated 10 October 2019, 142 pages	Read in part. Study of the sector by online questionnaires (94 artists, 60 associations, 20 galleries, 5 private structures) and interviews: it measures neither the perception nor the effects of urban art on residents. It concludes that there is “a deficit of scientific research and documentation”.
France	Conventions nationales Culture et Santé [national Culture and Health agreements] (May 1999; 6 May 2010) and regional evaluations (Rhône-Alpes, Bretagne 2004-2016)	History from the DRAC Auvergne-Rhône-Alpes [regional directorate for cultural affairs] read in extracts: the regional qualitative evaluation concerns the functioning of hospitals and the satisfaction of the audiences of cultural activities, all arts combined, not the effect of visual artworks on patients. No quantified national evaluation found; Breton review and text of the agreements: not verified for lack of time.
France	“L'art sur ordonnance” [art on prescription], MO.CO. and CHU de Montpellier [Montpellier university hospital] (since 2022); agreement between the CHU and the Palais des beaux-arts de Lille (2023)	Programmes identified by the search, based on artistic practice workshops (outside the scope); no published quantified evaluation appeared; original documents: not verified for lack of time.
France	Politique d'intégration des arts à l'architecture et à l'environnement [policy for integrating the arts into architecture and the environment], Government of Québec (official page; 2019-2022 review)	Official page read in extracts: the projects concerned set aside “about 1% of the total cost”. The page gives neither a number of works nor an evaluation of effects; the 2019-2022 review (35 MB PDF) could not be opened: not verified for lack of time.
France	Admical, baromètre du mécénat d'entreprise en France [barometer of corporate sponsorship in France], 2024 edition (with Ifop)	Original report not opened: not verified for lack of time. It concerns corporate donations, not the presence of artworks in premises.
France	Vukadin, Lemoine and Badot (2016), “Opportunities and risks of combining shopping experience and artistic elements in the same store”, Journal of Marketing Management, DOI 10.1080/0267257X.2016.1186106	Conceptual article, with no empirical data (abstract read).
France	Sondage Ifop de 2007 [2007 Ifop poll] on the French, the arts and artists (file francais_art.pdf on the ifop.com website)	Report not opened (certificate error on the site at the first attempt): not verified for lack of time.

Field	Reference	Reason
France	Auran, summary of January 2018 on leisure visitors to the Nantes metropolitan area (2014 and 2015 surveys); 2023 reviews of Le Voyage à Nantes	Identified by the search, not read at the source: not verified for lack of time.
France	Estuaire Nantes Saint-Nazaire (2007, 2009 and 2012 editions)	No published impact or attendance study was found by the search.
France	Art dans les gares [art in stations] (SNCF Gares & Connexions) and the artistic programme of the Grand Paris Express	No published survey of travellers about the works in stations appeared in the search; Grand Paris Express not searched: not verified for lack of time.
France	Avis budgétaire de l'Assemblée nationale [budgetary opinion of the National Assembly] on the finance bill for 2014 (no. 1429, volume II), section devoted to a review of the 1% artistique; circular announced in 2019	Identified by the search, not read: not verified for lack of time.
France	French surveys on corporate collections and on art in residential buildings (residents, buyers)	No published survey with an original report was found.
Workplace	Tuisku K., Pulkki-Råback L., Virtanen M. (2016), “Cultural events provided by employer and occupational wellbeing of employees: A cross-sectional study among hospital nurses”, Work, vol. 55, no. 1, pp. 93-100, DOI 10.3233/WOR-162389	Abstract read on PubMed (PMID 27612069) on 21 November 2026. Among Finnish hospital nurses, participation in cultural events offered by the employer (theatre, concerts, exhibitions, museums, visits, musicals, over six months) is associated, with a dose effect, with work engagement and support for new ideas; perceived stress is not linked to it (null result). The abstract gives neither sample size nor figure: read the full text before making it a record.
Workplace	Tuisku K., Pulkki-Råback L., Ahola K., Hakanen J., Virtanen M. (2012), “Cultural leisure activities and well-being at work: A study among health care professionals”, Journal of Applied Arts & Health, vol. 2, no. 3, pp. 273-287, DOI 10.1386/jaah.2.3.273_1	Abstract read (Crossref) on 21 November 2026: 336 health care professionals; weekly cultural leisure activities go together with well-being at work (accomplishment, engagement). The study concerns personal leisure, not what the workplace offers, and the abstract gives no coefficient. The lead “Tuisku et al. 2016” actually covers two articles: this one (2012) and the one in the journal Work (2016).
Workplace	Wilson C., Bungay H., Munn-Giddings C., Boyce M. (2016), “Healthcare professionals' perceptions of the value and impact of the arts in healthcare settings: A critical review of the literature”, International Journal of Nursing Studies, vol. 56, pp. 90-101, DOI 10.1016/j.ijnurstu.2015.11.003	Abstract read on PubMed (PMID 26696399) on 21 November 2026. Critical review of the 2004-2014 literature: 52 studies identified, 27 retained. The reported effects on staff are mostly positive (stress, mood, exhaustion, relationships, working environment), but the interventions are heterogeneous (listening to music, visual arts, reading, writing, dance) and the studies have methodological limitations; no effect figure in the abstract.
Workplace	Kottasz R., Bennett R., Savani S., Ali-Choudhury R. (2008), “The role of corporate art in the management of corporate identity”, Corporate Communications: An International Journal, vol. 13, no. 3, pp. 235-254, DOI 10.1108/13563280810893634	Abstract read (Crossref) on 21 November 2026. Questionnaire completed by a single manager in each of 181 companies in nine countries: collections are commonly used for internal and external communication and symbolise the company's values to employees. This is the viewpoint of collection managers, not that of employees; fewer than half of the sampling frame responded; no percentage in the abstract. The journal is not the International Journal of Advertising.

Field	Reference	Reason
Workplace	Bjerke R., Ind N., De Paoli D. (2007), "The impact of aesthetics on employee satisfaction and motivation", EuroMed Journal of Business, vol. 2, no. 1, pp. 57-73, DOI 10.1108/14502190710749956	Abstract read (Crossref) on 21 November 2026. Qualitative interview study at the Norwegian operator Telenor, a major investor in art, design and architecture: "possible" links with satisfaction, identity, mood, creativity and identification with the company. Conditional result to retain: without actions to involve employees in the meaning of the works, the aesthetic environment stimulates neither creativity nor satisfaction. No figure.
Workplace	Byron K., Laurence G. A. (2015), "Diplomas, Photos, and Tchotchkes as Symbolic Self-Representations: Understanding Employees' Individual Use of Symbols", Academy of Management Journal, vol. 58, no. 1, pp. 298-323, DOI 10.5465/amj.2012.0932	Abstract read (OpenAlex) on 21 November 2026. Qualitative study (interviews, inventories and observations of workstations): the objects with which employees personalise their workstation symbolise who they are, facilitate relations with colleagues and clients and help with self-regulation. No figure; these are personal objects, not artworks.
Workplace	Wells M. M. (2000), "Office clutter or meaningful personal displays: the role of office personalization in employee and organizational well-being", Journal of Environmental Psychology, vol. 20, no. 3, pp. 239-255, DOI 10.1006/jevp.1999.0166	Reference confirmed (Crossref); abstract inaccessible during the session (publisher's page and open databases queried without success). Results not verified: no record.
Workplace	Laurence G. A., Fried Y., Slowik L. H. (2013), "'My space': A moderated mediation model of the effect of architectural and experienced privacy and workspace personalization on emotional exhaustion at work", Journal of Environmental Psychology, vol. 36, pp. 144-152, DOI 10.1016/j.jenvp.2013.07.011	Reference confirmed (Crossref and Semantic Scholar); abstract absent from the open databases queried. Results not verified: no record.
Workplace	Clow A., Fredhoi C. (2006), "Normalisation of salivary cortisol levels and self-report stress by a brief lunchtime visit to an art gallery by London City workers", Journal of Holistic Healthcare, vol. 3, pp. 29-32	Original article inaccessible (the repository denies access). It is described by the scoping review by Law, Karulkar and Broadbent (BMJ Open, 2021), read in full text on 21 November 2026: 28 office workers (25 analysed), measurements before and after 35 to 40 minutes in a gallery, without a control group; self-reported stress and salivary cortisol down, arousal level unchanged. The review gives no percentage: no record until the article has been read.
Workplace	Law M., Karulkar N., Broadbent E. (2021), "Evidence for the effects of viewing visual artworks on stress outcomes: a scoping review", BMJ Open, vol. 11, no. 6, e043549, DOI 10.1136/bmjopen-2020-043549	Full text read (Europe PMC, PMC8246362, the first 100,000 characters) on 21 November 2026. Strictly outside the scope (all situations of exposure to artworks), but useful for measuring the gap: of 14 studies retained, only one concerns real employees (Clow and Fredhoi 2006) and another students in a simulated office (Kweon et al. 2008). Only four randomised trials, very heterogeneous methods.
Workplace	International Art Consultants and British Council for Offices (around 2012), "Making Art Work in the Workplace"	Original report not found. Only the reproduction of the press release by FMLink (1 January 2013) was read: see the figures in circulation.
Workplace	Business Committee for the Arts and International Association of Professional Art Advisors (around 2003), survey "Art in the Workplace"	Original report not found; the Americans for the Arts entry likely to reference it denies access. See the figures in circulation.
Workplace	Leesman Index, item "Art & photography" (importance and satisfaction)	No Leesman publication read within the allotted budget; the figures seen come from opinion pieces by an art consultancy. See the figures in circulation.

Field	Reference	Reason
Workplace	City of London, other documents on “Sculpture in the City”: appendix 1 of the report on the 13th edition, reports of October and November 2025 on the 14th edition, appendix “Audience Analysis, Population Survey Report”, 2025 academic article deposited on UAL Research Online	Documents identified by the search but not read for lack of budget. They may contain finer audience data (share of workers, population survey): read them before concluding that there is no evaluation.
Workplace	Canary Wharf (public art collection), North American business districts, corporate sculpture gardens	Not researched for lack of budget. No quantified evaluation among workers appeared in the searches carried out on the other subjects; the absence is not established.
Workplace	Whyte W. H., full text of the book and transcript of the film; Kayden J., book; New York City history page on privately owned public spaces	Sources inaccessible during the session (file too large, access denied, redirect). The definition of triangulation, Whyte's method, Kayden's typology and the place of art in the 1975 “urban plazas” standards remain to be read at the source.
Workplace	“The influence of aesthetic investments on employees: An investigation of arts' impact on employees”, EuroMed Journal of Business, DOI 10.1108/EMJB-09-2014-0029	Title and DOI appeared in the search results; not read. Lead to be verified.
Art and nature	Paper from the Fábos Conference on sculpture parks during the pandemic (2022, six European countries)	Publisher's page refused to the reading tool; known only through a search summary. Not verified.
Art and nature	Korean studies on the satisfaction of visitors to healing forests (산림치유), including a 2023 article in the Journal of Korean Institute of Forest Recreation	They do not deal with Anyang or with artworks; not read. Useful as a survey framework if an evaluation is carried out in Anyang.
Art and nature	Seoul Shinmun, 20 November 2019 and 20 February 2020: Anyang Art Park and tourists from South-East Asia	Seen in search results only; the article of 16 April 2019 in the same newspaper was read and carries the figures retained.
Art and nature	Exhibition “Artistes coréens en France: collection Philippe Tirault” [Korean artists in France: the Philippe Tirault collection] at the Résidence de France (9 April to 19 July 2026)	Another exhibition of the 140th-anniversary season at the Residence; known through a press summary, not read at the source.
Art and nature	“French Art of Living 2026”, a trade show organised by Business France at the Résidence de France	Commercial event of the 140th-anniversary season; known through a press release picked up by the press, outside the scope of artworks.
Art and nature	Attendance and budget of the 8th edition of the APAP; evaluation report of the Anyang Foundation for Culture and Arts	Not to be found online at 22 November 2026, one week before the close of the edition. To be requested from the City.

Table 4 · References not retained as records, by research field (position at 22 November 2026).

> *“The question is not whether art does people good, but to state accurately what is measured: the right study, the right figure, the right level of evidence.”*

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