

London 2012 Cultural Olympiad Evaluation

Final Report

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1 Introduction: What is the Cultural Olympiad?

The UK bid for the 2012 Olympic and Paralympic Games promised that the London 2012 programme would champion culture and education alongside sport, with a Cultural Olympiad to inspire young people and celebrate the country's unique internationalism all over the UK. The Cultural Olympiad was launched in 2008 as a four-year, UK wide programme, developed by and for communities, especially young people and included special programmes to celebrate Deaf and disabled artists, the UK's diverse creative industries, its heritage and natural environments and world icons such as William Shakespeare.

The finale of the Cultural Olympiad was the London 2012 Festival, a curated UK-wide festival showcasing the best of the Cultural Olympiad and commissioning or inviting work from world-leading British and international artists. The London 2012 Festival promised 'Once in a lifetime' commissions to match up to the 'Once in a lifetime' Games experience, with a commitment to serving communities throughout the UK in partnership with local, national and international partners. The London 2012 Festival also promised to foreground the UK's creative industries and commission innovative work to highlight hot spots for cultural tourists, as well as offering free participation opportunities for local communities.

The promises inherent to the Cultural Olympiad and London 2012 Festival vision have translated into the largest cultural programme of any Olympic and Paralympic Games and a programme, on a geographical scale, unmatched by any previous UK cultural festival. An additional promise was a legacy for those who participated, and this is reflected in the enduring life of many of the new partnerships, festivals and commissions continuing to serve audiences beyond 2012. Amongst the partnerships, the special relationships with Derry~Londonderry UK City of Culture 2013, the Glasgow 2014 Commonwealth Games and the Rio 2016 Olympic and Paralympic Games allowed work to be premiered in the London 2012 Festival and for these partnerships to be built upon for the years following 2012.

This report presents the full findings from the Institute of Cultural Capital evaluation of the London 2012 Cultural Olympiad, providing detailed evidence of the programme's main achievements as well as explaining the challenges encountered throughout its ambitious four-year journey.

1.1 Research framework

In November 2011, the major stakeholders in the Cultural Olympiad and London 2012 Festival commissioned the Institute of Cultural Capital (ICC) to produce an assessment of the multiple impacts of hosting the Cultural Olympiad. The ICC (from now on, Evaluation Team) received a broad brief to assess a complex and multi-layered object of study, which has changed considerably from its inception as the London 2012 culture chapter within the Candidature File in 2004, to its formal launch in 2008 and its culmination with the London 2012 Festival in 2012. This report documents this journey and offers an objective assessment of the value, immediate impacts and legacy opportunities brought by the Cultural Olympiad. It assesses its aims and objectives, how these have been achieved and the resulting impact across five main areas:

- Raising the bar for cultural programming
- Engaging audiences and communities
- Developing tourism
- Governance and partnership approach
- Placing culture at the heart of the Games

1.1.1 Structure of the report

After this **Introduction** chapter, which includes an overview of the key Cultural Olympiad milestones, strands of programming and statistical indicators, the report is organised into five main thematic chapters:

- **Chapter 2: Raising the bar for cultural programming**, offers a closer look at each programming strand, assesses in detail the unprecedented scope of the programme and considers evidence of achievement to meet core values such as inspiring young people and showcasing Deaf and disabled artists.
- **Chapter 3: Engaging audiences and communities** assesses the programme's considerable outreach, looking at the volume, diversity, depth and likely sustainability of public engagement across audiences, visitors, participants and volunteers.
- **Chapter 4: Developing tourism** focuses on the available evidence about immediate domestic and international tourism impacts and the opportunities brought by the Cultural Olympiad to grow culture-related tourism.
- **Chapter 5: Governance and partnership approaches** discusses the programme's complex operational framework, its sophisticated approach to secure funding and stakeholder support across the UK and the impacts of such an approach on multi-sector and sustainable partnership development.
- **Chapter 6: Culture at the heart of the Games** discusses the programme's capacity to remain central to the Games experience, from the strategies put in place to meet this objective, to its impact on opinion formers, publics and cultural stakeholders.

The **Conclusion** offers a brief reflection on key lessons and opportunities for legacy, particularly for future Games hosts and the hosts of one-off large cultural events, for which the knowledge base had so far been sparse.

This report is complemented by two **Appendices** offering supporting technical information as well as five dedicated **Case Study** reports.

1.1.2 Data sources

The original evaluation tender anticipated a study predominantly based on desk research, surveying a range of existing and emerging data sources. However, the timing framework has not allowed the study to build on much of the wealth of complementary research being conducted by other Cultural Olympiad stakeholders, as their completion has taken place in parallel to this evaluation. As such, this report has relied mainly on collecting self-reported data from those delivering activities as part of the Cultural Olympiad, additional primary research conducted by the ICC, and a selection of datasets provided by key stakeholders and national data providers.

Primary research conducted by the Institute of Cultural Capital (ICC) for this evaluation includes:

- An extensive Cultural Olympiad **Project Survey** undertaken by ICC/DHA, including data from 648 projects from across the Cultural Olympiad, with the majority of data being provided by 551 projects.
- **Documentary Analysis** of relevant materials produced from the inception of the Cultural Olympiad in 2004, to the final debrief to future Olympic and Paralympic hosts at the end of 2012.
- **UK Press Content Analysis** of 2,000 sampled clippings mentioning the Cultural Olympiad and/or London 2012 Festival from the bid stage to the end of the Games (2003-2012).
- **47 Interviews** with representatives from the main Cultural Olympiad stakeholder organisations across the UK cultural sector as well as the Olympic and Paralympic families, including LOCOG, the IOC and the IPC; Principal Funders, Premier Partners, and a representative selection of Supporters, Cultural Olympiad Board representatives, Creative Programmers and Delivery Partners.
- **23 Case Studies** on projects representative of four programming areas presenting some of the Cultural Olympiad's most significant values: Deaf and disabled artists, young people, training and skill development, tourism development and digital innovations.
- Analysis of key trends and emerging impacts in the usage of **social media** platforms in 2012.

Secondary data employed by the evaluation includes:

- The **London 2012 Festival Audiences Survey**, undertaken by Nielsen/LOCOG with analysis from ICC/DHA. It surveyed a total of 1,868 audience members across eight projects in the London 2012 Festival.¹
- The **State of the Nation** polling survey, undertaken by Nielsen/ LOCOG between July 2011 and September 2012, attracting over 2,000 responses in each round.
- **Data collated by LOCOG on:** Cultural Olympiad venues, audiences, events, social media and the international press.
- A range of **National Datasets** providing key contextual indicators, including the Taking Part Survey (DCMS), the International Passenger Survey (ONS) and the Great Britain Tourism Survey (VisitEngland).
- A selection of evaluations on specific Cultural Olympiad projects or programmes.²

Find the full listing of key sources in **Appendix 1** and as footnotes within this report.

¹ These projects are: *BT River of Music*; the entire *Globe to Globe* programme; *How Like an Angel*; *Mittwoch aus Licht*; *The Big Concert*; *Compagnie Carabosse at Stonehenge*; *Mandala*; and *Piccadilly Circus Circus*.

² Please note that, due to the extremely tight deadlines for completion of this Evaluation, which have coincided with the deadlines of much parallel research on specific dimensions of the Cultural Programme, it has not been possible to incorporate references to many of the excellent materials being produced on specific projects and project strands. Much of this material is currently being made available online via the wide network of Cultural Olympiad stakeholders, including ACE, LTUK, VisitEngland and VisitBritain, GLA and a wide range of organisations across the UK nations and regions.

1.1.3 Research Team

This evaluation has been led by **Dr Beatriz Garcia**³ as Evaluation Director with support from **Tamsin Cox**⁴ as the main Project Collaborator.

Additional research has been conducted by **Kate Rodenhurst** (case study research) and **Prof Andy Miah**⁵ (assessment of digital innovations, social media impact analysis and final report copy editing).

Research assistance has been provided by **Stephen Crone** and **James Milton**, and specialist support has been provided by **Dr Peter Campbell** (overall data mapping and creative industries data) and **Dr Philippa Hunter-Jones** (tourism development data).⁶

1.1.4 Acknowledgements

The team would like to thank Fran Hegyi and Lisa Wescott-Wilkins at LOCOG for their support at the inception of this research programme and for supporting the original evaluation framework proposal.

Thank you to Louise Champion, Claire Hutchinson, Francesca Canty, Symi Cheema, Tuesday Gutierrez, Sara Jones, David Lucas, Nick Dodds, David Bradley, Nathalie Meghriche and Anita Jeff from the LOCOG team for their commitment to sharing and troubleshooting data against extremely demanding timescales.

Thanks are also due to Alex Wilkinson and Sam Tuckett from DCMS, Gregg Hutchins and Ulrika Hogberg from LTUK, Roger Smith at the Office for National Statistics, Sarah Brownlee from VisitBritain and Sharon Orrell from VisitEngland for their ongoing support to access the project's most critical secondary datasets ahead of their public release.

Creative programmers, programme managers, delivery partners and appointed evaluators working on individual programmes have also made valuable contributions to complete the main Project Survey.

Further, the project has benefited from the generous time given by all our interviewees across key stakeholder organisations, many of which have agreed to give repeated interviews to account for changes in the perception of Cultural Olympiad and Festival achievements before, during and after the Olympic and Paralympic Games fortnight.

Finally, thank you to Moira Sinclair at ACE, Ruth Mackenzie and John Mortlock at LOCOG for their feedback on earlier versions of this report and, most particularly, Tom Stickland at ACE, for his invaluable support coordinating the final stages of final report production.

³ **Dr Beatriz Garcia** is Head of Research at the Institute of Cultural Capital and Senior Research Fellow in Sociology at the University of Liverpool. Dr Garcia has spent fourteen years researching Olympic and Paralympic Games cultural policy frameworks and advising the IOC on best ways forward to position the Cultural Olympiad. She directed the *Impacts 08* research programme into the multiple impacts of hosting the Liverpool 2008 European Capital of Cultural programme. The current Evaluation has built on this research model and her extensive expertise on the hosting experiences and cultural legacy of previous Games, from Barcelona 1992 onwards.

⁴ **Tamsin Cox** is Head of Policy and Research at DHA and ICC Associate. She was *Impacts 08* programme manager.

⁵ **Prof Andy Miah** is the Director of the Creatie Futures Centre at the University of the West of Scotland and has conducted research on technology and new media at the Olympic and Paralympic Games since Sydney 2000.

⁶ **Dr Peter Cambbell** is a Lecturer in Sociology and **Dr Philippa Hunter-Jones** is a Senior Lecturer at the School of Management, University of Liverpool

1.2 Acronyms and abbreviations

Throughout this report, the term Cultural Olympiad is used in reference to the four-year London 2012 official cultural programme, including the London 2012 Festival as its culmination in 2012.

As noted within the relevant chapters, most of the data available, however, excludes two distinct sub-components of the Cultural Olympiad: the *Inspire* programme, and *Open Weekend*. Reference to these specific programmes is made where data is available.

Key stakeholder acronyms

- ACE – Arts Council England
- BC – British Council
- DCMS – UK Department for Culture, Media and Sport
- ECoC – European Capital of Culture
- GLA – Greater London Authority
- IOC – International Olympic Committee
- IPC – International Paralympic Committee
- LOCOG – London Organising Committee for the Olympic and Paralympic Games
- LTUK – Legacy Trust UK
- MIF – Manchester International Festival
- MoL – Mayor of London Office
- OCOG – Organising Committee for the Olympic and Paralympic Games – used in reference to general Games organiser structures, applicable beyond London 2012
- OLD – Olympic Lottery Distributor

1.3 What is the Cultural Olympiad and London 2012 Festival

A Cultural Olympiad is a required element of any Olympic and Paralympic Games and is part of the International Olympic Committee's ambition to present the Games as the blending of 'sport, culture and education'.⁷ The London 2012 Games Candidature File⁸ presented its cultural programme proposal in 2004 as part of the chapter dedicated to 'Culture and Olympism'. The chapter included the vision for the Games Opening and Closing Ceremonies, the Torch Relay, a network of big screens or *Live Sites*, an Education Programme, and a four-year Cultural Olympiad starting at the end of the Beijing 2008 Olympic Games. The main vision behind the Cultural Olympiad was sustained during delivery, while the programme's key components expanded considerably and included a diverse range of programming strands, partners, and funders. Find below an overview of the main milestones overtime.

1.3.1 Main programming components and chronological milestones

In 2008, the Cultural Olympiad launched as a series of *Major Projects* inspired by the bid proposal and two distinct engagement programmes: *Open Weekend* and *Inspire*. These programmes adopted an open source approach to maximise multiple-ownership, empowering local communities to make art and link with the Games.

- The *Inspire Programme* allowed organisations to carry an 'Inspired by 2012' Mark to associate cultural, sporting and educational activity with London 2012. 564 projects were licensed under the culture label and took place between 2009 and 2012. Some of them also became part of Cultural Olympiad strands, and a few were included in the final London 2012 Festival.
- *Open Weekend* was an annual, UK-wide three-day event running from 2008 to 2011, counting down to the start of the London 2012 Olympic Games. It included thousands of projects bringing together cultural and sporting activity to encourage broad involvement in the lead up to 2012.
- The *Major Projects* were designed to highlight distinct Cultural Olympiad themes and values. Ten projects were originally presented, of which eight developed into the Cultural Olympiad programme. These projects were described by delivery partners as follows:
 - *Stories of the World* was the largest youth participation programme ever undertaken by museums in the UK. Thousands of young people were recruited to reinterpret museums' collections and co-curate exhibitions.
 - *Somewhereto_* created a network of spaces enabling young people to pursue their creative and sporting passions.
 - *Film Nation* engaged young people as artists and producers of film.
 - *Discovering Places* explored heritage and open spaces in built and natural environments throughout the UK, emphasising less well-known (or hidden) places.
 - *Artists Taking the Lead* invited artists to present a 'big idea' to celebrate the Cultural Olympiad. Panels of local artists selected one proposal from every nation and region for a major commission.
 - *Unlimited* was the largest ever UK commissioning programme for excellent art by Deaf and disabled artists. It developed throughout the Olympiad and culminated during the Paralympic Games.

⁷ IOC (2012) *Olympic Charter*. Lausanne: International Olympic Committee

⁸ The procedure to bid for the Olympic and Paralympic Games must follow a series of clearly demarcated procedures (see IOC, 2012 *Olympic Games Bid Procedure 'Quick Reference'*, 2010). Cities that get shortlisted by the IOC to present a final bid proposal are asked to prepare a Candidature File (commonly referred to as the Bid Books). In this report, the official documentation presented by London 2012 as its final bid proposal in 2004 is referred to by its official name, the London 2012 Candidature File.

- The *World Shakespeare Festival* demonstrated the international appeal of Shakespeare and fostered exchange and collaboration between UK and international theatre companies. It incorporated *Globe to Globe*, the performance of Shakespeare's 37 plays by 35 countries, in 37 different languages.
- *Sounds* was an umbrella name for a series of flagship international music projects. The term 'Sounds' was never promoted as a single umbrella, but its components became flagships in their own right.
 - *Youth Music Voices*, a vocal ensemble of 100 young people auditioned across the UK and performed throughout the Cultural Olympiad in diverse venues, including the Olympic Velodrome and the Houses of Parliament;
 - *Music 20x12*, a commissioning programme of 20 contemporary 12 minute compositions by UK composers in collaboration with orchestras and musical groups;
 - *Music Nation*, a weekend of live music events involving a nationwide collaboration of the UK's orchestral and music-making communities.
 - *BBC Hackney Weekend*, a music festival bringing together the biggest names in popular music for the first time to a previously deprived community in East London;
 - *BT River of Music*, six stages of free music across classic and emerging iconic sites on the Thames riverbank throughout London, presenting work from all 204 nations competing at the 2012 Games;
 - *BBC Proms*, the world-famous classical music festival.

In 2009, Legacy Trust UK announced four national projects⁹ and 12 new programming strands, one for each UK region and nation, complementing regional programmes being developed by a network of dedicated Creative Programmers and local authorities, and incorporating many projects licensed with an *Inspire by* mark. 2009 also saw the start of additional national and place-specific projects led by Cultural Olympiad Principal Funders, Premier Partners and Supporters. The 12 national and regional programmes supported by the LTUK were:

- **London:** *Big Dance* involved hundreds of events (dance hubs) in unusual spaces and locations across London and linked to the broader UK-wide *Big Dance* programme, considered one of the largest participation programmes in the London 2012 Festival.
- **Northern Ireland:** *Connections* aimed to inspire high quality work uniting the arts and sport. The programme developed six community projects and events which prioritised increasing engagement and forming new partnerships between musical theatre and sport, dance and movement, film, disability, dance and carnival.
- **Scotland:** *The Scottish Project* brought together a diverse range of cultural, sporting, volunteering and educational activities aimed at bridging the London 2012 Games with the Glasgow 2014 Commonwealth Games and beyond. It focused on developing sustainable partnerships through four main projects.
- **Wales:** *The Power of the Flame* merged sport, heritage and the arts, and worked with young disabled artists, young people and broader communities across five main projects.
- **East of England:** *Eastern Rising* involved a region-wide skills development programme and eight projects dedicated to training, young people and cinema, community carnival, education and open air installations.
- **East Midlands:** *Igniting Ambition* involved five annual cultural festivals, linking with major sporting events such as the 2009 Great Britain Special Olympics, and promoting partnerships between arts, environment and well-being agencies. It also included a Creative Innovation business support programme dedicated to growing local creative entrepreneurship.
- **North East:** *NE-Generation* set out to create a shift in the way young people and cultural organisations work together through supporting opportunities for young people to participate in cultural activity as commissioners, programmers, project managers and participants. It involved 20 different projects.

⁹ Commentary on these national projects is provided within Chapter 2 (Raising the bar for cultural programming)

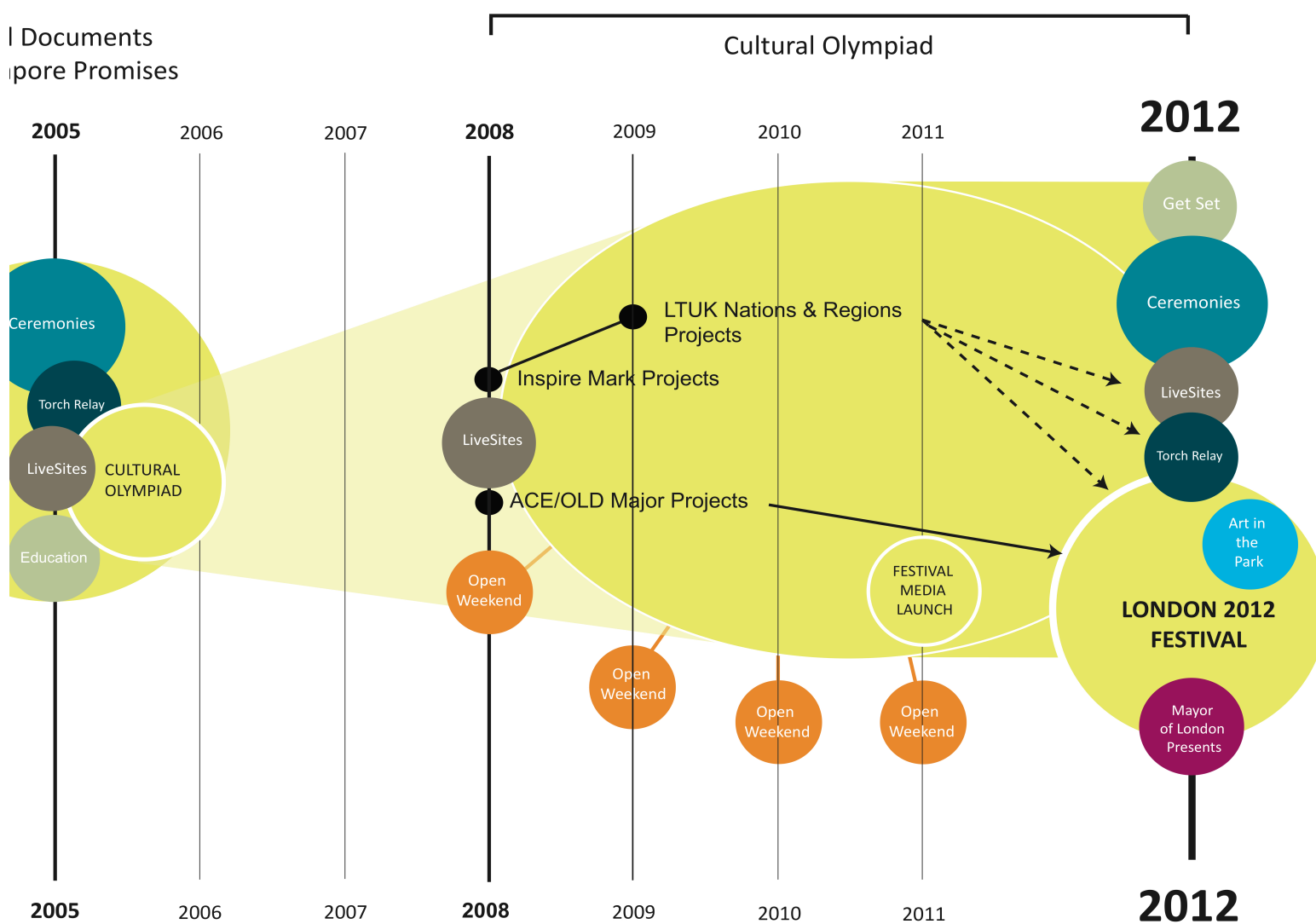
- **North West:** *We Play* was made up of four main programming strands: *Abandon Normal Devices*, a festival of new cinema, digital culture and art; *Blaze*, a youth-led cultural programme for Lancashire; *Lakes Alive*, a festival of outdoor performance and street arts across Cumbria; and the *WE PLAY Expo*, as regional finale.
- **South East:** *Accentuate* involved 15 projects, inspired by the heritage of Stoke Mandeville as the birthplace of the Paralympic movement. It aimed to change the perception of disabled people and to create a real cultural shift in attitudes to disability.
- **South West:** *RELAYS* focused on engaging and inspiring young people from all abilities and backgrounds to get involved and try something new across sports, arts and education. It was led by Universities South West and delivered through 11 of the region's universities and three external partners. It comprised four project strands dedicated to culture, sport, business and volunteering.
- **West Midlands:** *Moving Together* aimed to bring communities together to celebrate the Olympic and Paralympic Games through participation in sport and dance. The programme was made up of two projects: *Community Games*, a sport and cultural project, and *Dancing for the Games*, a dance and movement project.
- **Yorkshire:** *imove* celebrated human movement across Yorkshire and North Lincolnshire through a programme of 32 artist-led projects. It aimed to break down perceived barriers between art and sport, and encourage participation by placing arts and culture in new and unexpected places.

In 2010, the key stakeholders of the Cultural Olympiad formed a Cultural Olympiad Board to oversee the management of the overall programme. This board appointed a Director of the Cultural Olympiad and, together, they developed the **London 2012 Festival** as a culmination of the Cultural Olympiad in 2012. Many of the flagship projects presented within the London 2012 Festival have a direct mention as exemplars of achievement throughout this report. Find below summary indications of some of the Festival's distinctive dimensions:

- The London 2012 Festival was a curated programme, which included a range of projects developed in the earlier years of the Cultural Olympiad (e.g. a large proportion of the original *Major Projects*) as well as 200 new commissions and co-commissions with flagship cultural organisations across the UK as well as internationally.
- Some existing projects outside the Cultural Olympiad were brought under the London 2012 Festival banner, presenting a UK-wide celebration of the best of Britain's arts and culture.
- The inclusion of the *Art in the Park* programme of public art in the Olympic Park, and the co-curation of the *Mayor of London Presents* summer cultural programme for 2012 were two significant additions to the London 2012 Festival, which added visibility to the programme throughout the host city and sporting venues during Games time.

This evaluation covers all events that were part of the Cultural Olympiad, including the London 2012 Festival. By default, all references to the Cultural Olympiad are inclusive of London 2012 Festival related findings, but where relevant, specific mention is made of London 2012 Festival data and distinctions are made between Festival and non-Festival findings

ion: Cultural Olympiad and London 2012 Festival development



Graphic design by:

Institute of Cultural Capital, London 2012 Cultural Olympiad Evaluation

1.3.2 Assessing the impact of a Cultural Olympiad

When trying to evaluate the impact of such a multi-faceted programme, it is important to keep in mind the extent to which it differs from existing (geographically-focused and regular) festivals as well as other one-off cultural events such as the European Capital of Culture programme. The most important elements of distinction, which affect the quality and comparability of available data are:

- **Diversity of activity:** the Cultural Olympiad spanned a real breadth of activity, much of which was targeted towards different audiences and participants, or designed to achieve very different outcomes (from grassroots involvement to world class artist contributions). This was a strength, providing a wide range of potential opportunities to address the needs and expectations of multiple stakeholders, but it has also created challenges to present a coherent and focused narrative about key impacts. This is assessed in more detail in Chapter 2 (Raising the bar for cultural programming) and Chapter 3 (Engaging audiences and communities).
- **Geographical spread:** in undertaking work across the whole of the UK, it was unavoidable that there would be a dispersal of effects and impacts. This is, of course, the point of geographical spread, but it makes it harder to compare such activity with other interventions where there has been significant geographical focus.¹⁰ This has had particular implications for the assessment of economic impacts, as discussed in Chapter 4 (Tourism development).
- **Temporal spread:** some activity that became a flagship for the Cultural Olympiad and London 2012 Festival existed before the formal launch of the Cultural Olympiad in 2008 (e.g. *Big Dance*), while some activity continued beyond the formal closure on 10 September 2012; some events happened only once, and some lasted over four years. Further, a wide range of events changed their formal denomination or ‘umbrella’ association throughout this period (notably in the case of *Major Projects*), making the tracking of formal references challenging. This has had an effect on the public’s and media capacity to recognise activity as central to the Games, and is discussed in more detail in Chapter 6 (Culture at the heart of the Games).
- **Additionality of activity:** the Cultural Olympiad funded a wide range of activity, and incorporated other activities under particular brands or programmes. Like many sophisticated mega-events, there was an understanding of the possibilities that come with a fluid approach to programming, including linkages with other major festivals which expanded via new commissions specifically for the London 2012 Festival (e.g. *Festivals Edinburgh, BBC Proms, Norfolk and Norwich Festival*), embedding work within existing programmes, long-term participation activities and one-off standalone events. Understanding what would have taken place if the Cultural Olympiad had not happened is extremely challenging, given this sophistication.

¹⁰ For instance, in terms of assessing the full economic impact of the Cultural Olympiad, this has significant ramifications. The economic effects of the London 2012 Cultural Olympiad are evidenced in part through individual projects, such as *Lakes Alive* in the North West (Helen Corkery Marketing Research, 2012) and wider programmes, such as the West Midlands Cultural Olympiad (West Midlands Cultural Observatory/Arts Council England, 2012). Their assessments reveal the economic value of tourism motivated by the Cultural Olympiad to their area, as well as additional spend through the local economy. However, the data available for the Cultural Olympiad at a national level to inform an assessment of this type is very limited and any UK-wide assessment of additionality would require the removal of substantial domestic tourism and other effects. This has made a UK-wide economic impact analysis not feasible as part of this broad Evaluation exercise.

- **Complex and diverse funding model:** linked to the challenge of additionality was the complex and diverse funding model utilised across the Cultural Olympiad. Exploring the sustainability of new ways of working, new partnerships and new activities has been key to recognising the possible effects of this model, as discussed in Chapter 5 (Governance and partnership approach).
- **Diversity of partners involved:** also in relation with the above point, a wide range of partners were involved in some way with the Cultural Olympiad. There were myriad reporting mechanisms, processes of accountability and evaluation activities taking place, and many of these differ significantly from each other (see Chapter 5).

These factors are important to understand, as they have materially affected the process of evaluation, as well as the clarity of findings which can be drawn out from the relevant datasets. Despite the challenges, it is apparent that the Cultural Olympiad largely met its original ambitions and delivered significant impacts against all the key areas identified in this evaluation.

The next section offers a snapshot of key statistical indicators that evidence the programme's size and scale, its immediate impact on the public, its impact on the cultural sector and its considerable impact in terms of media profile across broadcast, press and digital platforms. The remainder of this report and associated Appendices offer a detailed contextualisation and analysis of all the figures presented here.

1.4 The Cultural Olympiad in numbers¹¹

1.4.1 Size and Scale

- **£126.6m budget** across the four-year Cultural Olympiad, of which **89 per cent goes to programming**
- **177,717 activities** across performances (22 per cent); event/exhibition days (18 per cent); sessions for education, training or taking part (52 per cent); and other activity (7 per cent), the latter including dedicated broadcasts and online commissions.
33,631 activities within the London 2012 Festival
- **40,464 artists**, of which 6,160 are emerging artists and 806 are Deaf or disabled artists.
25,000 artists in the London 2012 Festival alone
- Artist representation from all **204 competing Olympic nations**
- **5,370 new artistic works or commissions** emerging out of half of all Cultural Olympiad projects.
2,127 of these emerge out of London 2012 Festival projects
- **10,940 new partnerships** formed with cultural organisations, businesses, educational organisations, local authorities and sport organisations across the Cultural Olympiad

1.4.2 Public Impact

- **43.4 million public engagement experiences**, including 37.4 million attendances or visits, and 5.9 million participants. This total includes:
 - **45,597 volunteers**
 - **38.5 million free public engagement** experiences. **15.4 million** within the London 2012 Festival
 - Estimates of **1.6 million domestic tourist visits** across the Cultural Olympiad in the period July – September 2012
 - Estimates of **126,000 international tourist visits** at the London 2012 Festival in the period July-September 2012
- **204.4m broadcast and online views and hits** across the Cultural Olympiad. **140m** for the London 2012 Festival alone
- **42,000 Twitter account followers** for the London 2012 Festival with a 84 per cent positive sentiment
- By September 2012, **29 per cent of the UK population was aware** of the Cultural Olympiad and Festival; this went up to **40 per cent awareness in London**
- **66 per cent of London 2012 Festival audiences** agreed that being part of the Festival in the context of the Games was a “once-in-a-lifetime” experience
- **80 per cent of London 2012 Festival audiences** indicated that the event attended exceeded their expectations

¹¹ Please note that these figures are an understatement in respect of the whole Cultural Olympiad programme, as they exclude much of the activity from the *Open Weekend* Programme and the majority of *Inspire Mark* projects, due to lack of comprehensive data available.

1.4.3 Impact on the culture sector

- **54 per cent** of projects indicated they **would not have taken place** without the Cultural Olympiad
- **52 per cent** of projects indicated that they **expect to continue beyond 2012** in a similar form
- **62 per cent** of projects indicated that they **worked with new partners**
- **61 per cent** of projects indicated that they **expect to sustain new partnerships** formed beyond 2012
- **67 per cent** of projects believed they have gained **greater national profile** and felt **part of a bigger national celebration** thanks to being part of the Cultural Olympiad

1.4.4 Broadcast and press impact

- **Over 165 hours of BBC** coverage of London 2012 Festival programming (excluding news) in 2012
- **1,574 UK national and 4,126 regional press clippings** mentioned the Cultural Olympiad or London 2012 Festival between 2003 (early London 2012 bid mention) and 11 September 2012 (Games aftermath). An estimated 3,876 stories referred only to the Cultural Olympiad, 1,311 referred only to the London 2012 Festival, and 513 to both
- **364 instances of international media coverage from 38 countries** cover the London 2012 Festival between July and September 2012
- **45 per cent of UK press national stories and 75 per cent of regional stories were positive** in 2012. Only 8 per cent of national stories and 1.7 per cent of regional stories were negative
- 15.5 per cent of stories on the Cultural Olympiad were a news item and 8 per cent appeared within the sport pages
- By the end of 2012, art critics produced **42 UK articles** choosing Cultural Olympiad activity as their top highlight or cultural pick of 2012

1.4.5 Online media impact

- Over **2m views** of the London 2012 Festival website between November 2011 and September 2012, with average monthly unique visitors of **200,000**
- **1,200 tweets** sent out by @London2012Fest during the London 2012 Festival period, resulting in over **20,000 re-tweets**
- **4,000 engaged¹² followers** of the London 2012 Festival twitter account
- **37,600 'likes'** of the London 2012 Festival facebook page
- **66,000** downloads of a digital bell on occasion of Martin Creed *All the Bells* project on the morning of the Olympic Games Opening Ceremony

¹² Engaged twitter followers are defined as followers that retweet or offer commentary on London 2012 Festival account postings

2 Raising the bar for cultural programming

2.1 Summary headlines

Standards of cultural programming within the UK are already internationally excellent, so raising the bar in this area was always going to be a challenge for the London 2012 Cultural Olympiad and Festival teams. In this respect, it was not expected that London would undertake as transformative a cultural programme for the UK as occurred for such previous Olympic hosts as Barcelona 1992 or Sydney 2000, since their relative starting points were so different. Yet, hosting the Cultural Olympiad did make a significant difference to the UK's delivery of cultural programming. This is apparent in the ambitious scale and diversity of the programme, the championing of 'new' work, the emphasis on distinct values and themes, and the development of new partnerships within and across sectors.

The 2012 programme showcased a significant volume and range of activities, representing wide geographical coverage, and a very broad range of art-forms, as well as a diverse type and nationality of artists. The key details of this programme are summarised below:

- **117,717 activities** were presented over the Olympiad, of which **33,631 activities** (29 per cent) were concentrated in the 12-week **London 2012 Festival** period, which spanned part of the Torch Relay and Olympic and Paralympic Games months.
- **52 per cent of all activity included sessions for education, training or taking part**, thus evidencing the programme's commitment to engagement and active participation.
- **Activity took place across all UK nations and regions**, with some regions presenting as high a volume of activity encouraging active participation (e.g. sessions for education) as London.
- **Activity cut across all art forms**, with a slight dominance of 'combined arts', mainly involving outdoor activities. This demonstrates how the Cultural Olympiad met its objective to bring art into unusual places and animate public spaces. Dance was another dominant artform, which is reflective of the impact achieved by one flagship mass participation project, *Big Dance*.
- **A wide diversity of artforms was present throughout the Cultural Olympiad.** When comparing London 2012 Festival projects with projects out of its remit, it is apparent that the latter gave more prominence to classic artforms, which often involved high profile artists in areas such as theatre (the most dominant artform, led by the *World Shakespeare Festival*), the visual arts, music and dance. In contrast, non-Festival activity was dominated by combined arts and had far higher percentages of museums and heritage projects (e.g. *Stories of the World*) as well as 'non-artform specific' work, most of which was community-led and crossed-over with sport, health and education sectors. The Festival also gave a stronger emphasis to non-traditional forms more associated with the creative industries – in particular, film and comedy.
- **40,464 artists** were involved in the cultural programmes. As evidence of the diversity of programming, the **regions emphasised slightly different elements in their approach to programming**, with some being more clearly oriented towards developing the sector and prioritising artist-led experiences (e.g. involving a higher number of artists), while others emphasised grassroots-led initiatives and a broader participant base (e.g. involving a larger number of participants).
- **All 204 competing Olympic nations were represented by artists** via two principal events, *BT River of Music* (free concerts across London presenting music and collaborations from the competing nations) and *Poetry Parnassus* (a week of poetry in translation at Southbank Centre and in associated publications). The **5 continents** were also represented across a larger number of projects. Europe and the Americas were the two most dominant continents, with South America having a stronger presence than the US or Canada. Asia, Africa and Oceania were also well represented, the first two bringing more than 300 artists each.

The programme emphasised the ‘new’: new commissions, new productions and premieres, new partnerships, and new ways of working. The programme also enabled work that would not have happened otherwise.

- **54 per cent of projects** indicated that their activity **would not have taken place** without the Cultural Olympiad and 21 per cent that it would have happened but in a different form.
- Half of the projects claimed that their work resulted in new products, totalling **5,370 actual new artistic works or commissions**, ranging from films to public artworks, fanfares, carnival floats and costumes, plays or graphic murals, to name a few.
- The most commonly cited ‘new’ dimension of projects were the opportunities to develop new partnerships (for 56 per cent of projects). This aspect was closely followed by reference to greater scale, complexity or ambition in their work, and the opportunity to work with new art forms or artists.

The significant lead-up to 2012 and the scale of the ambition allowed new projects to flourish beyond 2012. Some of the most prominent examples include festivals, employment and training programmes, and touring productions.

- **52 per cent** of Cultural Olympiad projects **expected to continue in a similar form**, while 30 per cent indicated that they would continue in certain circumstances, mostly dependent on funding.
- The projects which expected to continue encompass the full breadth of the Cultural Olympiad strands, from the original *Major Projects* to London 2012 Festival commissions, and UK-wide projects funded via the Legacy Trust UK.
- As evidence of the strong relationships formed with future Games hosts, a wide range of projects from London 2012 will be exported to Rio de Janeiro and some are expected to feature within the Rio 2016 Games.

The evolution of the cultural programme led to the emergence of several distinct values and themes, which were highlighted as significant programming strands in the promotional literature. This emphasis provided a platform to showcase different kinds of artists – including 6,160 emerging artists – and different ways of experiencing the arts.

- **15.4 million free audience or participant experiences** were delivered by the London 2012 Festival exceeding its promise of delivering 10 million free opportunities. Furthermore, 23m additional free audience/participant experiences occurred within the broader Cultural Olympiad.
- 40 per cent of projects targeted **children or young people**, a majority of which were led by young people themselves as artists or producers of the work.
- 806 **Deaf and disabled artists** were involved with the Cultural Olympiad, mainly in the context of the flagship disabled programme *Unlimited* and the dedicated regional programme *Accentuate*.
- Programming took place across many of the most iconic outdoor tourist attractions in the UK and in first-time environments (**‘unusual places’**) for art interventions. 77 per cent of projects within this group would not have happened without the Cultural Olympiad and most have become iconic in their own right, becoming the leading promotional image for their respective locations.
- Approximately 70 per cent of projects used **digital innovation** in their dissemination or approach to public engagement. In particular, **‘pop-up’ or ‘surprise’** interventions relied almost exclusively on audiences following social media to discover what was taking place and where to go. An additional 40 per cent of projects used digital activity in the creation of artistic work, an approach that was particularly noticeable within the largest outdoor interventions.

The Cultural Olympiad included work across all of the major sub-sectors in the creative industries¹³ and, in some notable instances, the ‘once-in-a-lifetime’ nature of the programme was a catalyst for unprecedented partnerships with creative practitioners in the private sector.

- **19 per cent** of projects across the programme indicated that they established **new partnerships** with creative industries organisations.
- **14 per cent** of projects reported working with **businesses** as new partners in their project, accounting for a total of 3,348 new partners in the business sector.
- Some individual projects specifically undertook activity to support business development in the creative industries, with one project leveraging additional European funds that doubled the original investment provided via LTUK funding.

The media were consistently positive about the quality of the cultural offer, particularly in 2012, and sector peers highlighted significant elements of the programme as ‘best of’ the entire 2012 UK cultural offer. In 2012 alone:

- **50 per cent** of UK national press critics were **positive** about the cultural programme and less than 4 per cent negative. Stories in the regional press were 70 per cent positive about the quality of programming.
- International media from more than **38 countries** offered coverage of London 2012 Festival events, with a particular emphasis on large-scale outdoor spectacles, mass participation events coinciding with the start of the Games, and events in iconic locations.
- The London 2012 Festival secured 165 BBC broadcast hours.
- The programme’s online presence was significant, particularly via social media. The official London 2012 Festival website alone attracted 2.2 million hits, while the Festival twitter tag became a gateway for the cultural sector to promote itself, with over 500 cultural organisations made visible in this context.
- By the end of 2012, a range of Cultural Olympiad events were highlighted as part of critics’ ‘best of 2012’ picks across art forms.
- London 2012 Festival activity secured a number of national awards, including three BAFTAS and a series of theatre awards.

This chapter offers commentary on the Cultural Olympiad’s approach to programming to meet its objectives to deliver artistic excellence, present the best of the UK and international culture, and offer ‘once-in-a-lifetime’ experiences, accessible to all. It is structured in four main sections:

- Programming *strands*: articulating distinctions between the broad Cultural Olympiad framework and distinct sub-strands: the *Inspire* programme, *Open Weekend* and the *London 2012 Festival*
- Programming *scope*: highlighting how diversity, novelty, and sustainability were explored
- Programming *values*: assessing the value of focusing on a discrete range of topics
- Media profile and peer responses

¹³ As defined by DCMS 2011 *Creative Industries Mapping Document*

2.2 Programming strands

As discussed within the introductory chapter, the Cultural Olympiad evolved considerably over time and was composed of multiple strands of activity with complementary, but slightly different, areas of priority. This evaluation identified four main areas of programming, involving important differences in terms of original vision, funding and delivery model, and data availability. The latter has been crucial in determining this evaluation's capacity to provide detailed analysis at a macro and micro level. For this reason, the two areas of programming for which more data is available are framed together and presented under the term 'Cultural Olympiad', while the other two areas listed below are treated separately.¹⁴

- **Cultural Olympiad** is the official term given by the International Olympic Committee to a Games cultural programme. The UK's Cultural Olympiad was launched in 2008 and involved multiple strands of activity up to the end of 2012. The Cultural Olympiad culminated in 2012 with the 12-week **London 2012 Festival**.
- **Open Weekend** was an annual event running from 2008 to 2011 as a countdown to the day of the Olympic Opening Ceremony. It presented a range of cultural and sporting activity to encourage public involvement in the lead up to 2012.
- **Inspire Programme** was a licensing programme involving the award of the *Inspire Mark* to encourage association of activity with London 2012. It was launched in 2008 and implemented between 2009 and 2012.

Across each of these aspects of cultural programming, a range of curatorial approaches was engaged, which played a significant role in shaping the cultural experience. In the case of *Inspire* and *Open Weekend*, an open source approach to curating took place, whereby LOCOG provided the means by which institutions and individuals could secure an association with the Games. In this case, the dedicated team of Creative Programmers appointed to each of the regions (see Chapter 5) often had oversight of applications and encouraged alignment with local thematic areas, creating a negotiated artistic programme. In other cases, for example, the original *Major Projects*, Cultural Olympiad work was curated under the influence of specific sponsor and funder priorities, involving their own teams as well as support from appointed LOCOG producers. In contrast, the London 2012 Festival enjoyed a focused curatorial design with a single artistic director who brought excellence into the Festival by selecting the best exemplars of activity being developed in the context of the regional and national projects since 2008, while also commissioning new work for 2012 specifically.

The sections below provide an overview of each strand, including a summary reflection about relevant data regarding *Open Weekend* and the *Inspire* programme. The remainder of this chapter is informed by data collated via the ICC/DHA Project survey, which captured 648 projects and forms the basis of the core Cultural Olympiad programme, incorporating both London 2012 Festival and non-festival activity, but excluding *Open Weekend* and a large portion of the *Inspire* Programme.

¹⁴ It should be noted that this demarcation is used specifically for analysis in this report, since from a public / audience point of view the term Cultural Olympiad is deemed to have covered the entire programme including the strands identified separately below.

2.2.1 Cultural Olympiad and London 2012 Festival

Throughout this report, the term Cultural Olympiad encompasses the London 2012 Festival and refers to all dimensions of the official London 2012 cultural programme but excludes *Open Weekend* or the *Inspire* programme, unless specifically stated. The main source of information for the statistical analysis and claims of impact to date is the ICC/ DHA Project Survey. LOCOG, Arts Council England and the Legacy Trust UK provided a list of all the projects they were funding or producing, other than those exclusively framed by the *Inspire* or *Open Weekend* programmes. This resulted in a list of 648 projects, which the evaluation team categorised against a series of programme strands and dedicated umbrellas. These projects were also originally tagged against three groupings:

- **Non-Festival:** for projects not included in the London 2012 Festival or clearly demarcated aspects of projects happening before 2012 or after the end of the Games
- **Countdown:** for projects happening in 2012 before the start of the Festival in June 2012 but promoted in conjunction with the London 2012 Festival, and
- **Festival:** for projects included in the official London 2012 Festival programme and taking place between the 21 June and 9 September. For simplicity, Countdown and Festival projects are merged under a single London 2012 Festival reference throughout the rest of this report.

The wide range of projects included in this survey and forming the main bulk of the Cultural Olympiad analysis can be organised in four main groupings:

Major Projects

The Introduction chapter offers a brief description of each of the Major Projects presented as part of the Cultural Olympiad. These projects were developed over the longest period of time, and many of them emerged out of concepts first included in the cultural chapter of the London 2012 Candidature File (2004). They were launched in 2008 and evolved over time, with a majority of them ending up being presented under the London 2012 Festival banner. The rest of the chapter offers an assessment of differences between programming within and outwith the Festival, so find below an indication of the positioning for each Major Project.

Projects taking place within the Cultural Olympiad banner exclusively

- *Somewhere to_*
- Two of the projects originally featuring under *Sounds: Youth Music Voices* and *Music 20x12*

Projects involving activity within the Cultural Olympiad and London 2012 Festival

- *Stories of the World*
- *Film Nation*
- *Discovering Places*
- *Artists Taking the Lead*
- *Unlimited*, whose commissions were chosen by a committee chaired by the Cultural Olympiad Director. This work developed throughout the Cultural Olympiad in the years leading to 2012, but culminated during the London 2012 Festival, coinciding with the Paralympic Games.

Projects presented under the London 2012 Festival only (mainly, within the countdown period)

- The *World Shakespeare Festival*, including *Globe to Globe*
- Four of the projects within the original *Sounds* strand: Music Nation, BT River of Music, BBC Hackney Weekend, BBC Proms

Legacy Trust UK funded projects across all UK nations and regions

This strand of programming was launched in 2009 and falls under three main categories:

- *Community Celebrations*, which comprised four large scale mass participation projects taking place in distinct areas of the UK (*Speed of Light* in Scotland, *Land of Giants* in Northern Ireland, *Games Time* in the East Midlands and *Tree of Light* in the South West of England)
- *National programmes* happening UK-wide, consisting of two main initiatives: *Tate Movie*, a UK-wide film project involving thousands of 5 to 11 year-old children in the production of a new digital film, and *somewhereto_*, one of the original Major Projects, listed earlier
- *Regional Programmes*, organised in 12 strands, one per nation and region in the UK, and comprising a varied number of projects or sub-components, as described in the Introduction Chapter.

London 2012 Festival projects

As noted within the Introduction, by 2010, a Cultural Olympiad Board had been formed and it appointed a Director to curate the London 2012 Festival as a 12-week culmination for the Cultural Olympiad in 2012. The Director selected a range of projects from the previous two strands of programming to become Cultural Olympiad and Festival flagships as well as work on producing and co-producing new work.

Some of the flagship projects conceived and developed mid-way through the Cultural Olympiad and included under the London 2012 Festival banner in the culmination year include:

- Premier Partner (corporate sponsor) led projects (e.g. an extension to a long running arts prize, dedicated to young people, *BP Portrait Award: Next Generation*;¹⁵ an exhibition of iconic Olympic Movement artifacts in collaboration with the IOC, *BP The Olympic Journey*; a photographic exhibition of a wide diversity of Games contributors, *BT Road to 2012*)
- The mass participation venture *Big Dance*, which took place from 2009 onwards and accounts for 38 projects, of which 26 were presented as part of the Festival.
- The Pina Bausch Tanztheater Wuppertal *World Cities 2012* season
- The *Create* festival in London, which started as a first joint cultural strategy for the Olympic boroughs during the bid period and became the first joint festival for these boroughs

Examples of additional projects created specifically for or co-produced with the London 2012 Festival, and projects featuring exclusively within the Festival period include:

- 200 *London 2012 Festival Commissions* across artforms
- The *Mayor of London Presents* summer 2012 programme, involving projects under the banners: *Secrets: Hidden London*; *Surprises: Pop-ups* and *Showtime: Entertainment Everywhere*, the latter chosen by a committee chaired by the Cultural Olympiad Director
- A range of projects presented by partnering festivals, from the *Norfolk and Norwich Festival* to the *Manchester International Festival* and the combined *Festivals Edinburgh*, in particular, the distinct contribution by the *Edinburgh International Festival* in 2012
- Projects presented in collaboration with international partners, such as the *Rio Occupation London* which involved a range of Brazilian artist residencies with London-based artists
- Additional projects led by partner broadcasters, the BBC and Channel 4.

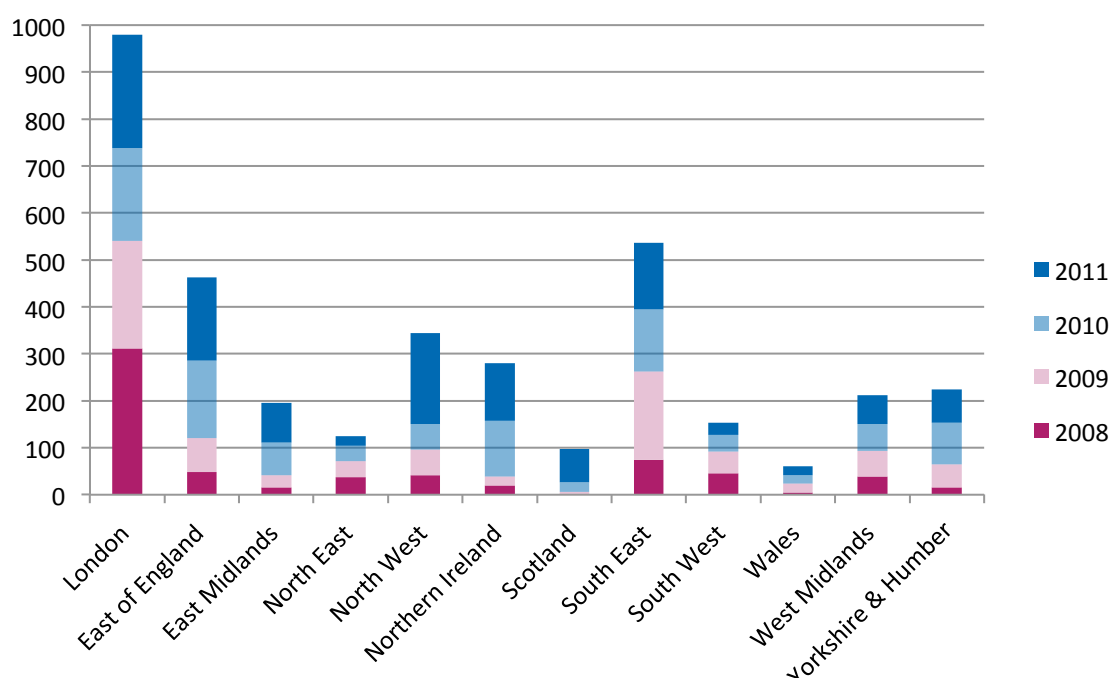
¹⁵ See dedicated Case Study Report in Appendix 3.

The remainder of this chapter, from the Programming scope section onwards, is dedicated to analysing in detail the added value, as well as challenges, faced within the Cultural Olympiad and London 2012 Festival as represented by this diverse range of projects.

2.2.2 Open Weekend

The annual *Open Weekend* programme enabled organisations to celebrate the London 2012 Olympic and Paralympic Games in their local area by registering and marketing their activities underneath a common umbrella in the years leading up to 2012. Data collated by LOCOG between 2008 and 2011 as part of an annual *Open Weekend* Survey indicates that there were over **3,663 approved events** that took place across the UK as part of this programme, securing over 3.4m audiences over the four-year period.¹⁶ The Figures below indicate the distribution of registered events per region, and the growth in approved events from 2008 to 2011.

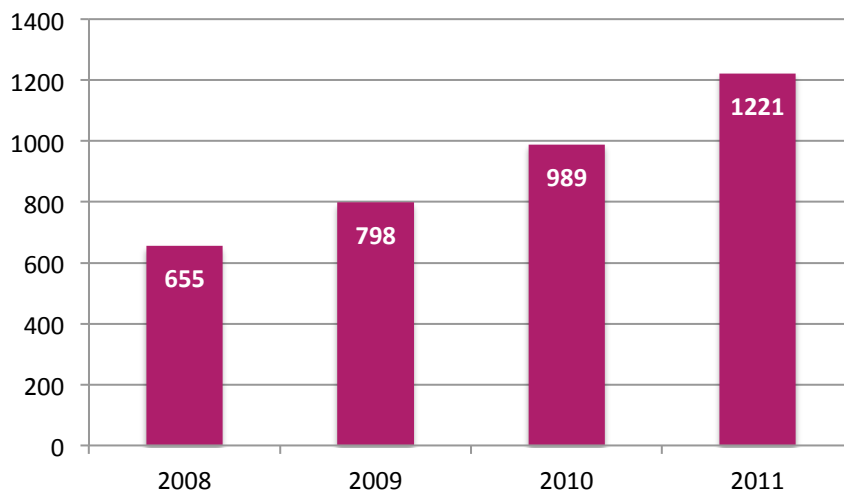
Figure 2.1 : Number of Open Weekend approved events per UK nation and region



Source: *Open Weekend Annual Survey* for LOCOG (2008, 2009, 2010, 2011)¹⁷

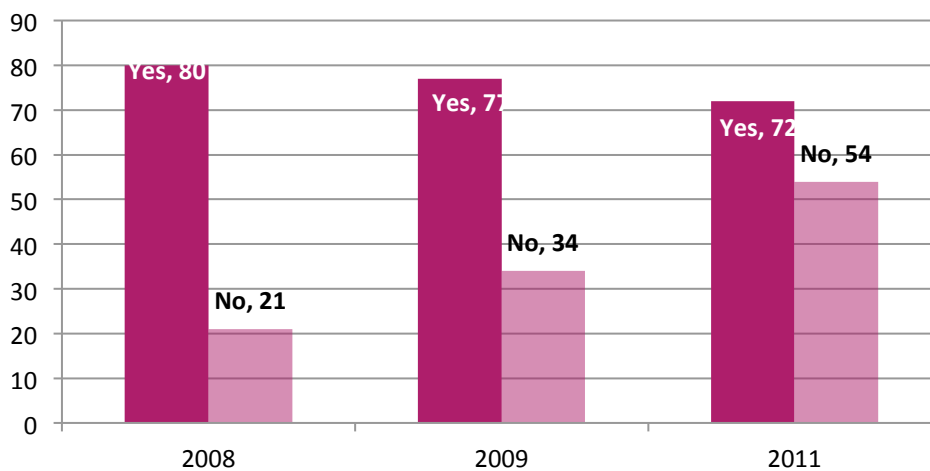
¹⁶ LOCOG (2011) *Post Event Follow-Up*, Internal Report and collated data from four year Open Weekend Surveys.

¹⁷ Please note that for 2011, regional event splits are only available for 951 out of the 1221 reported to have taken place in *Open Weekend* that year.

Figure 2.2: *Open Weekend* approved events per year

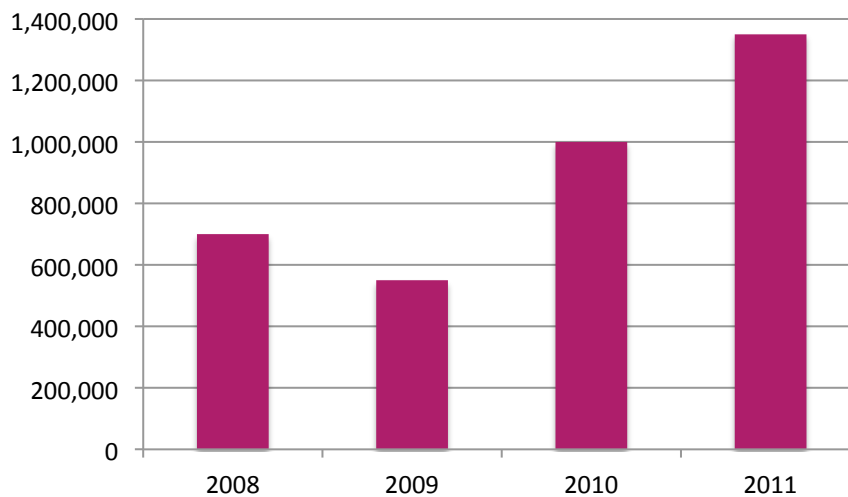
Source: *Open Weekend post event follow up*, internal report by LOCOG (2011)

Overall, interest in being part of the programme grew considerably, with the number of approved events increasing from 655 to 1,221, an 88 per cent growth over the four-year period. On the flip side, respondents to the survey indicated that the proportion of events arranged especially for *Open Weekend* declined over time, as noted in Figure 2.3 below. Instead, a growing number of organisations opted to submit work that was happening anyway but could benefit from a the London 2012 Games association.

Figure 2.3: Events created especially for *Open Weekend* vs. non-purpose specific events

Source: *Open Weekend annual survey* (2008, 2009 and 2011)

Regardless of whether events were purpose-built or not, the audience to *Open Weekend* events grew year on year, reaching more than 1.3 million people in its final year, 2011 (see Figure 2.4). The marked change in trends, from a trough in 2009 to consistent growth, is reflective of significant changes in the approach to branding and promoting the programme, and of the arrival of BP as formal programme sponsor in 2009.

Figure 2.4: *Open Weekend* audiences per year

Source: *Open Weekend Post-Event Follow up (2011)*¹⁸

By the end of the programme in 2011, 86 per cent of those running projects indicated that *Open Weekend* had helped them to attract new audiences (up from 56 per cent in 2008) and more than 90 per cent of respondents to the survey across the three years for which data is available said that their celebrations had been a success.¹⁹

Overall, the growth in project contributions and audience engagement with the programme is evidence that *Open Weekend* was able to meet its original objectives as a mechanism for broad organisational and public involvement. The main challenges the programme faced had to do with perception of quality, recognition by the public and branding in the early years. The programme was launched as part of the Cultural Olympiad but, in its first year, it struggled to attract media attention and public recognition as a strand of activity related to the Games. The appointment of Cultural Olympiad Premier Partner BP as supporter of *Open Weekend* in 2009 was noted by stakeholders as an important step forward to advance a more focused marketing programme and increase visibility (stakeholder interview and Post Event Follow-up Report by LOCOG, 2011). By the time of the Games in 2012, the *Open Weekend* brand was recognised by 25.3 per cent of surveyed London 2012 Festival audiences, and 2 per cent of the UK population indicated that they had been aware of *Open Weekend* activities local to their area (State of the Nation Survey).

2.2.3 Inspire programme

The *Inspire* programme was seen as one of the most important London 2012 cultural programming innovations by representatives of the IOC (IOC interview). One crucial dimension of this programme was the creation of a unique and distinct branding mark, based on the London 2012 logo, but without the Olympic rings. This was the first time in Olympic history that a Games logo had been used in such a way. The programme was defined as a 'licensing programme' and it was originally conceived within LOCOG's Culture, Education and Ceremonies Team with a focus on providing a mechanism for the involvement of cultural organisations to deliver cultural and arts activities. However, once the mark was approved by the IOC as non-conflicting with their commercial branding

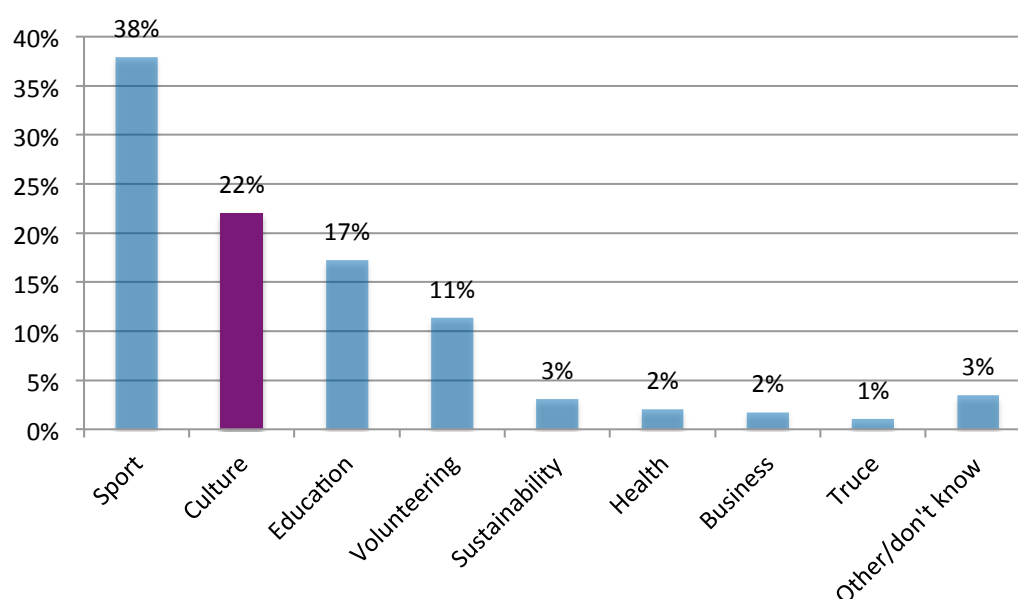
¹⁸ Please note, audience data has been provided in rounded-up form, so it is not possible to provide exact figures per year but only an estimated approximation.

¹⁹ Responses to this question are only available from *Open Weekend Survey* editions in 2008, 2009 and 2011.

regulations, it was used as a mechanism for Games association across a wider diversity of sectors. This represented an early success for the Cultural Olympiad, enabling the presentation of a broad range of Games-associated activities, including, but not limited to arts and culture. As such, the *Inspire* programme included projects dedicated to culture as well as sport, education, volunteering, health, business and truce, with the latter inspired by the notion of ‘Olympic truce’ as a mechanism to promote peace (see Chapter 6). Only the projects defined as culture were considered part of the Cultural Olympiad and are discussed here.

Final confirmed accounts by LOCOG indicate that a total of **564 projects** were accepted for the culture strand of *Inspire* out of 774 applications over four years. A short survey was undertaken by Nielsen with all *Inspire* projects and resulted in 290 project responses, of which 64 were defined as belonging to the culture strand.²⁰ Relevant findings from this survey regarding the approach to programming and its immediate impacts are summarised below.

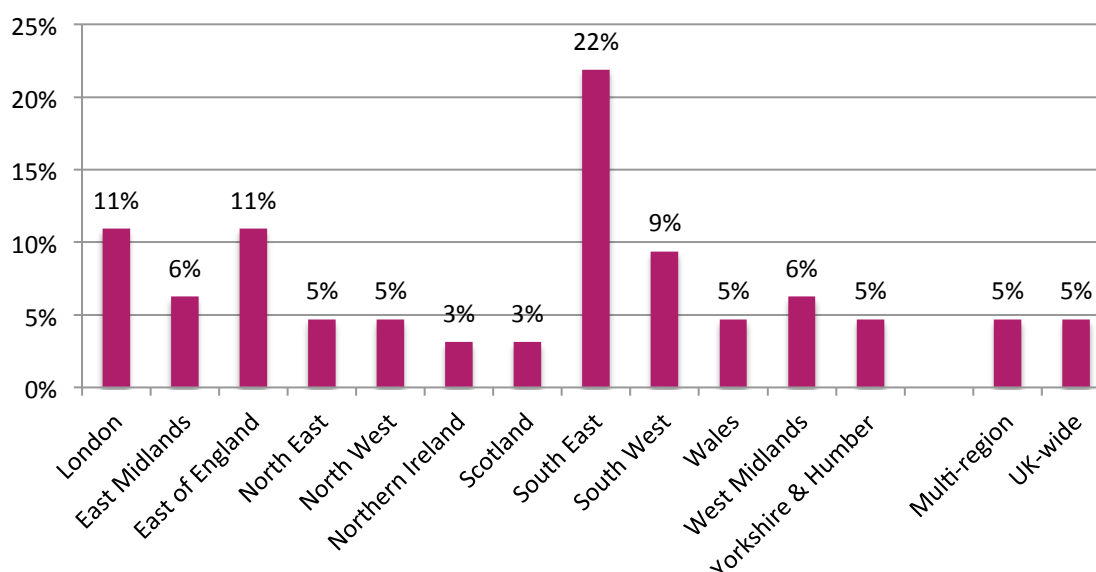
Figure 2.5: *Inspire* programming strands



Source: LOCOG/Nielsen *Inspire* Survey (N= 290)

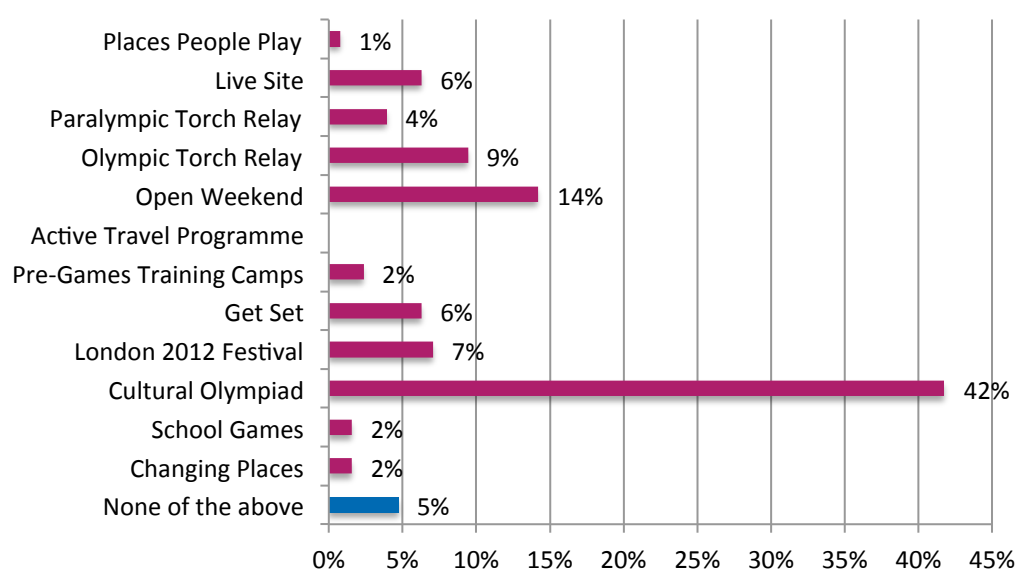
As shown by Figure 2.5 above, approximately 22 per cent of all *Inspire* projects fell within the culture strand, while the sport strand attracted the largest contingent of projects. Education and volunteering were other dominant strands. This suggests that, although initiated as part of the Cultural Olympiad vision, the initiative became very significant to other Games programmes.

²⁰ Source: Nielsen/ LOCOG (March 2012) *London 2012 Inspire Evaluation*

Figure 2.6: Location of cultural *Inspire* projects across the UK

Source: LOCOG/Nielsen *Inspire* Survey (N= 64)

Although clearly based on a small sample, it is apparent from Figure 2.6, meanwhile, that cultural projects with the *Inspire* mark took place throughout the UK – albeit with three regions (the South East, followed by London and the East of England) clearly dominating.

Figure 2.7: Supporting London 2012 related projects and activities

Source: LOCOG/Nielsen *Inspire* Survey (N= 64)

Projects in the survey were also asked about their relationship with other Games programmes. As Figure 2.7 shows, the strongest area of association for projects in the culture strand of *Inspire* was the broader Cultural Olympiad programme – though this was true for less than half of projects in the sub-sample. *Open Weekend* was the second strongest programme association for these projects; whilst the London 2012 Festival was linked to only 7 per cent of the projects, below the Torch Relay and at a similar level to the Live Sites and Get Set (Education) programmes. It is interesting to compare this data with responses across the *Inspire* programme as – in line with the points raised within Chapter 6 (Culture at the heart of the Games) – culture projects with the *Inspire* mark were far

less likely to have a relationship with the Torch Relay, the Get Set programme or the School Games programme than the average *Inspire* project (the percentage of all *Inspire* projects linking to these programmes was 30 per cent, 27 per cent and 20 per cent respectively; whereas for cultural projects with the *Inspire* mark, the figures were 9 per cent, 6 per cent and 2 per cent, respectively).

Other relevant findings point at the capacity of the programme to have made a difference for the sector and result in sustainable legacies:

- 40 per cent of culture projects indicated that their activity would ‘probably’ or ‘definitely’ not have taken place without London’s hosting of the Olympic and Paralympic Games in 2012.
- For 22 per cent of projects, the main benefit of being part of *Inspire* was increased profile for their activity, followed by engaging participants and engaging new or different audiences (14 per cent respectively), working with partners and linking to other London 2012 opportunities (13 per cent).
- 65 per cent of projects claimed that their project would continue after the Games concluded. Furthermore, nine in 10 project leads said that they had been inspired to run similar projects in the future, which shows strong legacy potential.

Although these findings are based on a small sample, they can be considered representative, as they are broadly in line with the results of the full survey, across all programming strands.²¹

Overall, the *Inspire* programme was widely acknowledged for its capacity to provide a route to connect with the London 2012 Games. It is worth noting that a small proportion of these projects evolved over time, moving from a marginal position into the chance to feature quite prominently within the core Cultural Olympiad programme and the London 2012 Festival. The analysis of the 551 projects representing the main Cultural Olympiad programme shows that 7.4 per cent of them had an *Inspire* mark, and that 12 per cent featured within the London 2012 Festival.²² The majority of these projects were funded via the LTUK and were part of LTUK regional programmes in Yorkshire and the Humber, the North East, South East, South West and East Midlands.

Despite the fact that the overall balance is one of success, with *Inspire* considered a relevant reference point for the Olympic and Paralympic families (see Chapter 6), the programme encountered some significant challenges in its early stages, in particular due to the complexity of setting up branding guidelines for usage of a variation of the London 2012 logo without conflicting with the Games commercial sponsors. This, and confusion over the added-value provided by the programme for professional cultural organisations, resulted in a slow take-up of the programme within some circles in the cultural sector, which was accentuated once the London 2012 Festival was announced. More details about the *Inspire* programme’s considerable success, as well as related challenges, are presented in Chapter 6 (Culture at the heart of the Games).

²¹ LOCOG/Nielsen indicate that, across the 290 projects surveyed, the most dominant regions are the South East, London and the East of England.

²² ICC/DHA *Project Survey*, 2012

2.3 Programming scope

The Cultural Olympiad programme was extremely diverse, with projects taking place around the UK and with multiple approaches to designing the curatorial process. Some aspects of the programme had a deliberately local focus, designed to build grassroots participation; elsewhere, projects had national and international significance. There were multi-year participatory projects, many of which are set to continue beyond 2012, as well as one-off spectacles. Projects were presented across all UK flagship arts venues, as well as taking to the streets and using well- and less-known UK landscapes as their canvas. A wide range of art-forms were showcased, from classic arts to heritage; and all creative industry sectors were represented, from comedy to fashion, design and comedy. Further, there were crossover projects involving partners in the worlds of sport, education and business. At each of these levels, there was some degree of curatorial design. For regional projects across the four years of the Olympiad, London 2012 Creative Programmers produced or negotiated programmes of artistic and cultural activity. For the London 2012 Festival, an artistic director commissioned and nurtured a programme of world-leading art. Across the broad Cultural Olympiad and the Festival specifically, projects explored a range of novel audience experiences.

The sections below describe the spread of programmes and activities, distinguishing, where relevant, between the general Cultural Olympiad framework and the most remarkable aspects of the London 2012 Festival. Findings are organised in three main sub-sections, to provide evidence of the unprecedented scope of the programme and support of the claim that the Cultural Olympiad was a 'once-in-a-lifetime' venture. The sections focus on:

- the diversity and scale of projects;
- the emphasis on facilitating new work and encouraging innovative practices;
- the sustainability of projects.

While this section provides evidence of the programme's outstanding achievements in terms of scale, diversity, innovation and legacy, the next section (Programming values), focuses on evidencing what was delivered against a selection of priority values or themes such as the emphasis on young people, showcasing the work of Deaf and disabled artists, celebrating iconic and unusual spaces, pop-up events, digital innovation and partnership across all UK creative industries.

2.3.1 Project diversity and scale

Achievements around diversity and scale in programming cannot be underestimated. They are often seen as the holy grail of cultural programming where cultural events rarely enjoy the scale of other large events, in particular, sports competitions. Even some of the biggest events in the cultural calendar only usually benefit a distinct area, such as music festivals or performing arts festivals. This is why diversity and scale is an exceptional achievement of the London 2012 Cultural Olympiad and its delivery, which is evidenced by looking at the number and types of activities presented, project locations, artforms, and artists. Although other festivals may have presented a similar range of activities and artforms, no other joint programme has offered such a consistently diverse range of excellent work, in as many simultaneous locations across the country, and over such a sustained period of time. In this respect, the London 2012 Cultural Olympiad enjoyed mega-event status in its own right, even before the sports even began. Indeed, the scale of activities presented within the 12-week period of the London 2012 Festival broadly compares with the entire 4-year period of the Liverpool 2008 European Capital of Culture, revealing just how extraordinary the Cultural Olympiad was in terms of scale.²³

²³ The Liverpool 2008 programme consisted of over 41,000 activities over four years, of which 20,000 were sessions for education, training or taking part. (Garcia, Melville & Cox (2010) *Creating an Impact. Impacts 08*, University of Liverpool)

Activity

As indicated earlier, this section focuses on analysis of data provided by the 648 projects which comprise the main bulk of the Cultural Olympiad, including the London 2012 Festival. The way ‘projects’ were defined changed across delivery partners and as such, a more accurate indication of the volume of work produced and the way it spread across the UK is to look at ‘activity’, which is a unit that was utilised in a far more consistent way across the programme. In line with the most widespread event evaluation practice, ‘activity’ is defined as the main unit of programming presentation across art forms, and ranges from individual performances (e.g. for music, theatre, opera etc), to the days an event or exhibition is presented (e.g. for the visual arts, combined arts events such as a carnival) and the number of specific sessions for education or training that may be created to complement a specific performance, exhibition etc. The analysis below relied on data from 98.7 per cent (640) of projects, excluding the *Inspire* and *Open Weekend* programmes.

The Cultural Olympiad involved over 117,717 activities, of which 29 per cent were part of the Festival in 2012, either during the countdown period or during the twelve weeks of core programming, from June to September. Many of the non-festival activities took place in the years leading up to 2012, particularly from 2009 onwards.

Table 2.1: Cultural Olympiad types of activity

	Festival	%	Non-Festival	%	Total	%
Performances	7,063	21%	18,949	23%	26,012	22%
Event / Exhibition days	8,061	24%	13,555	16%	21,616	18%
Sessions for education, training or taking part	17,715	53%	43,536	52%	61,251	52%
Broadcasts	45				45	0%
Other activity	747	2%	8,046	9%	8,793	8%
Total	33,631		84,086		117,717	100%

Source: ICC/ DHA Project Survey (N= 640)

Most activity falls within the category ‘sessions for education, training or taking part’ (52 per cent of total), which demonstrates a clear commitment from organisers towards engagement and active public participation across the programme. Were this figure significantly lower, it would not be possible to claim that London 2012 strove for anything more than audience experiences, but the findings indicate that involvement, rather than just consumption was a crucial dimension of the programming approach. A similar proportion for education and training activities is noticeable within Festival and non-Festival activity.

The main differences between Festival and non-Festival activity occur in the categories ‘event and exhibition days’, which account for a larger proportion of Festival programming, and ‘other activity’ which is four times more frequent within non-Festival programming. The significance of these differences is discussed in more detail within the section on ‘artforms’ later in the chapter, where it becomes more apparent how the Festival differed from the broader Cultural Olympiad.

‘Other activity’ includes anything from online projects or commissions, to outdoor walks and other types of physical activity inspired by the sporting connection of some projects (e.g. a ‘group swim’). Reference to the uses of physical activity is particularly dominant for non-Festival projects, many of which involved grassroots activity with sports and heritage partners. Overall, this category includes a very broad diversity of activity, which is difficult to group consistently and speaks to the wide range of practices that were encouraged to be part of the Cultural Olympiad, beyond standard arts

practice. The main type of ‘other activity’ that broadly corresponds with usual arts programming were screenings and pre- or post-show talks with artists or directors. These concentrate, mostly, within the Festival (i.e. 88 screenings and 55 talks). In some cases, mention of screenings includes explicit reference to the work being showcased in the official Games Big Screens or *Live Sites*, but this is only explicitly stated by 3 projects. Partners also emphasise the production of ‘digital outputs’ such as online commissions and website developments to extend the value of their project, in some cases linking high profile artists to emerging talent. Find below a brief reflection on an exemplary case study in this area:

- The London 2012 Festival Commission *Little Sun* by Olafur Eliasson at Tate Modern developed additional experiences by commissioning 18 young film-makers from regions of the world facing energy shortages to create short films in response to the artwork. Additionally, ‘30 leading thinkers, policy makers and writers...contributed to an online discussion about *Little Sun*, in the form of a digital parliament’ (ICC/DHA Project Survey). Both the short films and online discussion were shown as Tate’s digital assets. Importantly, these elements were not just add-ons, designed to develop public engagement for its own sake. Rather, their value must be seen in the context of the art itself, which explored the ideas of democratising art and art spaces, where solar energy as a universally shared resource exemplifies the aspirations of both the artists and the London 2012 programme to present something that, as Tim Berners Lee articulated within the Opening Ceremony ‘is for everyone’. Opening the doors to Tate Modern after hours, giving visitors a solar powered light and inviting them to rediscover and reimagine art in new ways, was one aspect of delivering the ‘once in a lifetime’ experience.

Broadcast activity

Another accomplishment of the London 2012 Cultural Olympiad was the extensive broadcast activity it generated, not just within the news or critical review programmes, but by being actually broadcasts of artwork (over 45 different such broadcasts have been accounted for in the ICC/DHA Survey). It remains one of the enduring imbalances within the Olympic programme that sports receive thousands of broadcast hours, driving the politics of the Olympic industry, but culture is rarely accommodated within such plans. For London 2012, this trend was challenged via a series of key initiatives that placed cultural events and activity in the foreground, especially in the months leading up to the Games. Together, they reveal how it is possible to place culture at the heart of the Games, by locating them within established and novel broadcast environments. Find below an indication of two outstanding examples:

- **Involvement of the two Games official broadcasters as delivery partners:** The two official Games broadcasters, the BBC (Olympics) and Channel 4 (Paralympics) became Supporters of the Cultural Olympiad as well delivery partners and made considerable investment into showcasing cultural events. This included the first BBC/Channel 4 direct collaboration as co-producers of the four London 2012 Festival Film Commissions.²⁴ The BBC made the most extensive contribution to the programme, overviewed by two 2012 dedicated appointments, and including Cultural Olympiad and London 2012 Festival flagship projects such as the *BBC Proms*, *BBC Radio 1 Hackney Weekend*, the aforementioned *Film Commissions*, as well as filmed versions of a number of productions within the *World Shakespeare Festival*.
- **Creation of The Space as dedicated art television channel during Games time:** Furthermore, an entirely new cross-media broadcasting channel was created, which delivered content on television and online. It was forged from a partnership of two London 2012 major cultural

²⁴ The four Film Commissions involved top UK film directors Mike Leigh, Lynne Ramsay, Asif Kapadia, and Max and Dania (Max Giwa and Dania Pasquini)

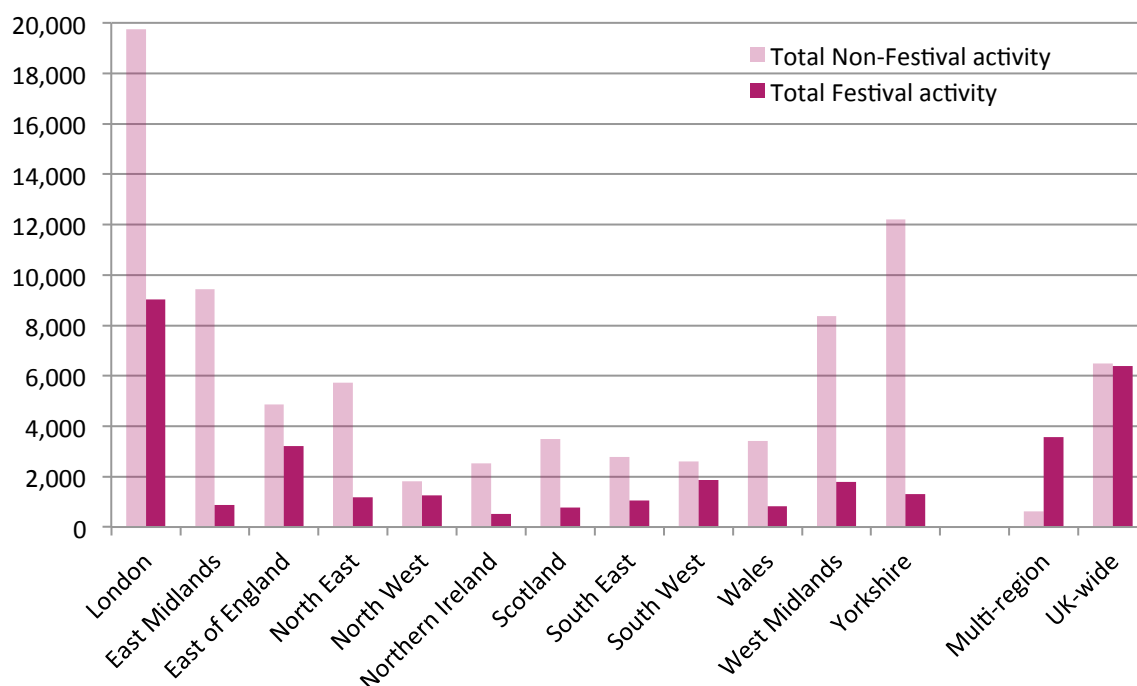
stakeholders - the BBC and Arts Council England – and allowed the Cultural Olympiad to showcase work and reviews of it, along with backstage documentaries throughout the Olympic and Paralympic period. For the first time in history, there was an Olympic and Paralympic Culture Channel on television, demonstrating innovation, attention to detail, and a recognition of the importance of reaching across platforms – particularly television, which is still the dominant medium through which people experience the Games. The value of this initiative was acknowledged by a range of the projects surveyed, many of which would not have had any expectation for their content to reach a national television channel.

Locations

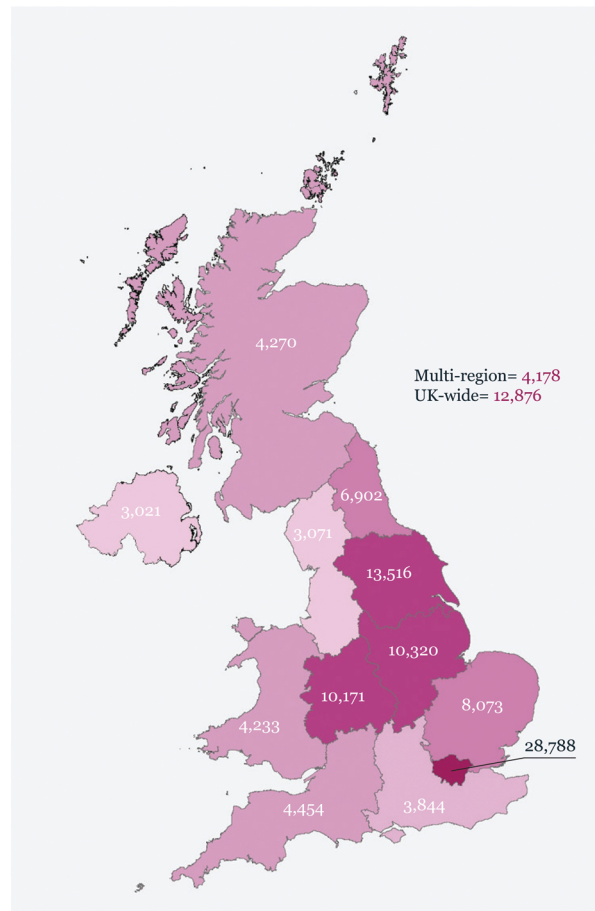
Cultural Olympiad activity took place throughout the UK with a similar commitment to such geographical spread across the Festival and non-Festival strands. Again, while this was a promise of the London 2012 bid, its delivery cannot be taken for granted and sets a high benchmark for subsequent host cities. While previous Games have aspired towards nationwide involvement, none have come as close as London to delivering this in a way that enabled local autonomy, resources, and investment, nor undertaken the scale of nationwide delivery in terms of activity. It may be easy to claim that the Games become nation's Games, once the sports competitions begin, but in the case of the London 2012 Cultural Olympiad, the live cultural experiences exceeded even the live sports audiences, especially when factoring in the range of places that were activated by projects. The only rival to get anywhere close to this achievement is the Olympic Torch Relay, but it too was infused with Cultural Olympiad linkages in a few, but high profile instances.

Map 2.1 and Figure 2.8, below, show the distribution of activity per region. Figure 2.8 also includes a column for multi-regional activity (i.e., single project activity that happened simultaneously in various regions and for which specific regional splits have not been provided) and for UK-wide activity (i.e., same as the previous point but this time for activity that took place across the whole of the UK, not just specific regions). This proves that the London's 2012 Games were truly a nationwide Games where culture was concerned.

Figure 2.8: Activity count by region (Festival and non-Festival splits)

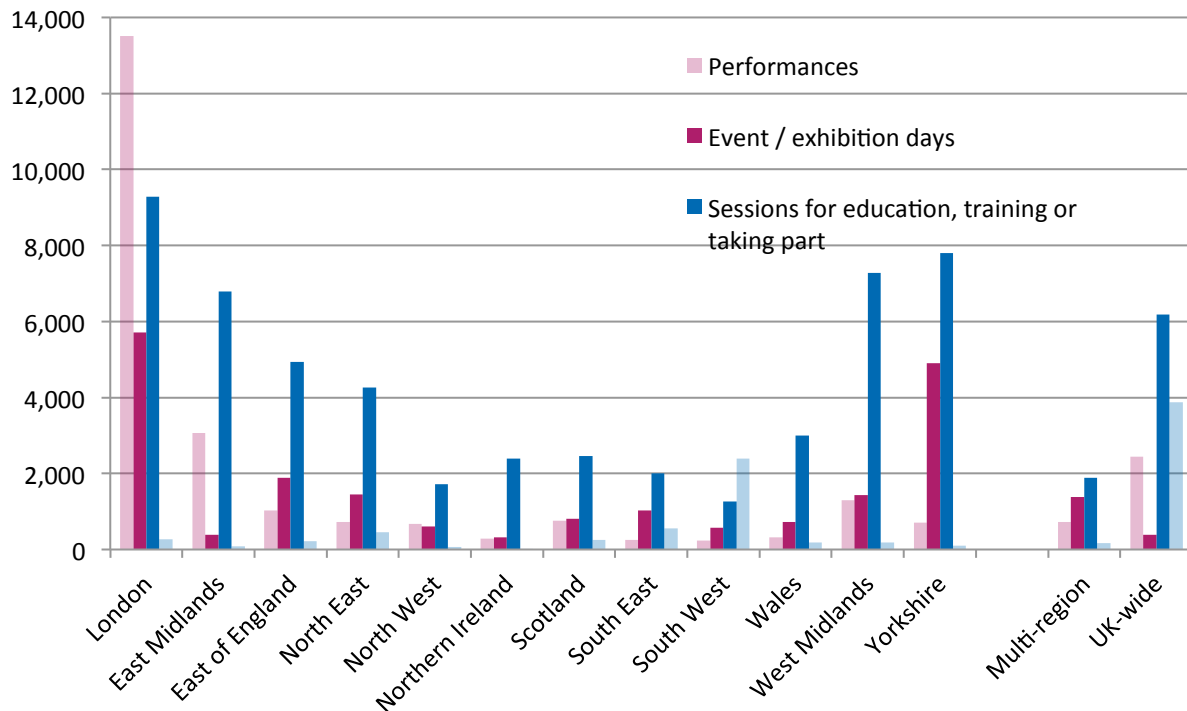


Source: ICC/DHA Project Survey

Map 2.1: Activity count by region (all Cultural Olympiad combined)

Source: ICC/DHA Project Survey

Figure 2.8. shows the spread of activity across the country (including performances, event/exhibition days, sessions for education etc). Concentration occurs around London (27 per cent of all Festival and 23 per cent of all non-festival activity), but other regions show high numbers of activity as well, particularly for non-Festival programming. The most notable differences between Festival and non-Festival regional distribution are the predominance of the East of England within the Festival (which explains the high levels of awareness about the Festival specifically, as discussed in Chapter 6); and the dominance of Yorkshire, East Midlands and the West Midlands for non-Festival programming. The Festival also presents a much higher percentage of activity taking place in several regions concurrently, such as the *Peace Camp* visual and sound landscape installation, which took place simultaneously across eight locations in England, Wales, Scotland and Northern Ireland.

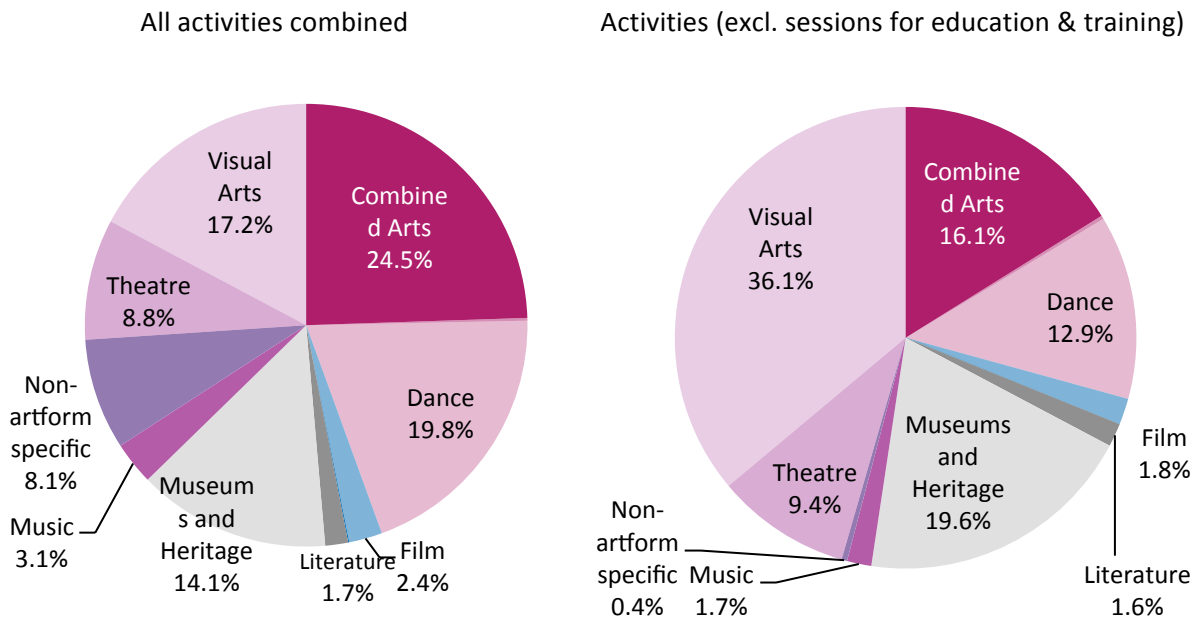
Figure 2.9: Variations in type of activity by region

Source: ICC/DHA Project Survey

The most dominant types of activity varied considerably in each region. London's programme was dominated by 'performances', while a significant proportion of activity taking place UK-wide or in the South West was defined as 'other'. Sessions on education or training represent the highest numbers of activity across all areas except London, and are particularly dominant in the West Midlands and Northern Ireland (more than quadrupling over any other form of activity), in Yorkshire, the East Midlands, and East of England. Notably, Yorkshire shows a similar number of total 'event/exhibition days' as London, which is indicative of the high volume of projects included within their LTUK-funded *iMove* programme (a count of 33 within the ICC/DHA Project Survey). The South West shows the highest volume of 'other activity', which is explained by the particular emphasis of its main programme, *Relays*, on activity bringing arts and sports together. These findings reveal that every region had its own distinct element, creating a complementary and varied range of experiences across the UK. The data also demonstrates the significant contribution made by the regions and the strong commitment towards encouraging participant engagement via workshops and related education programmes across the UK. Although London enjoyed the highest concentration and volume of 'performances', other regions present comparable numbers of total events or education sessions, particularly within the non-Festival programme.

Artforms

The Cultural Olympiad presented itself as an opportunity to break boundaries between artforms and explore new types of art experiences to attract new types of audiences. The graphs below show the diversity of artforms being presented as well as the differences in emphasis between Festival and non-Festival activity. Demonstrating activity across artforms is a crucial dimension of building support across the creative and cultural sector within a Cultural Olympiad, ensuring that all sub-sectors have opportunities to present work. For London 2012, it is apparent that the entire cultural sector was involved, creating a sense of common purpose rather than competition. This was an important characteristic of its success.

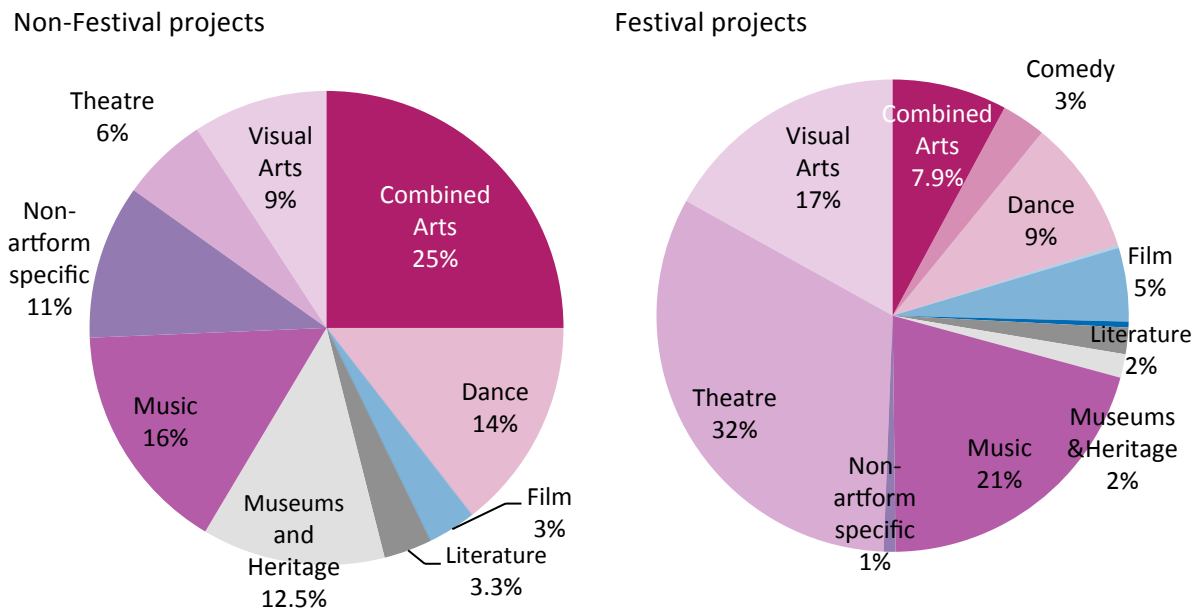
Figure 2.10: Cultural Olympiad activity by artform

Source: ICC/DHA Project Survey

When considering all activities combined, the left chart shows the wide diversity of artforms presented, but also the unequivocal dominance of combined arts across the Cultural Olympiad, followed by dance and the visual arts. The term 'combined arts' has been applied according to the definition given by Arts Council England and is comprised mainly of outdoor activity, followed in volume by a range of carnival activity. Examples of projects which included a large volume of outdoor activities (i.e. 600 or more each) were many LTUK-funded regional projects (e.g. leading projects in the East of England, Scotland, Yorkshire and Northern Ireland), and two *Artists Taking the Lead* projects.

Amongst activity defined as education and training, the visual arts dominate as a performance or exhibition artform, taking up a third of the programme, followed by museums and heritage activities. This reflects the fact that projects within these artforms were presented over long periods of time when compared to such artforms as music or theatre, which involve performances taking place once or twice on average. The fact that both dance and theatre are well represented in this context is evidence of their extensive presence, for instance, via flagship theatre programmes such as the *World Shakespeare Festival*, or mass participation events such as *Big Dance*. The extremely low proportion of non-artform specific activities in the right chart, which account for 8 per cent of all activities combined, demonstrate that these were principally education and training activities.

The low presence of other artforms, such as film and music, which featured quite highly in the Cultural Olympiad narrative as representative of the UK's creative industries and were quite prominent within the Festival promotional literature, can be explained on the grounds that most projects in these areas took place over a limited number of days. It is relevant thus to consider artform distribution against projects as well, as a point of comparison. The figure below also compares distribution between Festival and non-Festival projects.

Figure 2.11: Projects by artform – Non- Festival and Festival comparison

Source: ICC/DHA Project Survey

When comparing non-Festival with Festival projects, it is apparent that the latter gave more prominence to classic artforms, which often involved high profile artists, such as theatre (the most dominant artform, dominated by the *World Shakespeare Festival*) visual arts (involving a wide range of high profile retrospectives), music (including world renowned pop acts as well as the *BBC Proms*) and dance (including the Pina Bausch *World Cities* season). In contrast, non-Festival activity was dominated by combined arts and had far higher percentages of museums and heritage projects (e.g. *Stories of the World*) as well as ‘non-artform specific’ work, most of which was community-led. It is worth noting, however, that a large proportion of dance projects operated at grassroots level under the mass participation umbrella *Big Dance*, which cuts across Festival and non-Festival periods of time. The Festival also gave a stronger emphasis to non-traditional forms more associated with the creative industries. This is particularly the case for comedy, which accounts for 3 per cent of Festival projects, involving a wide range of projects led by broadcasting partners. The Festival also included fashion and food related projects, and had a series of projects focused on areas such as design and architecture which, for consistency with ACE categories, have been included in this analysis under visual arts.

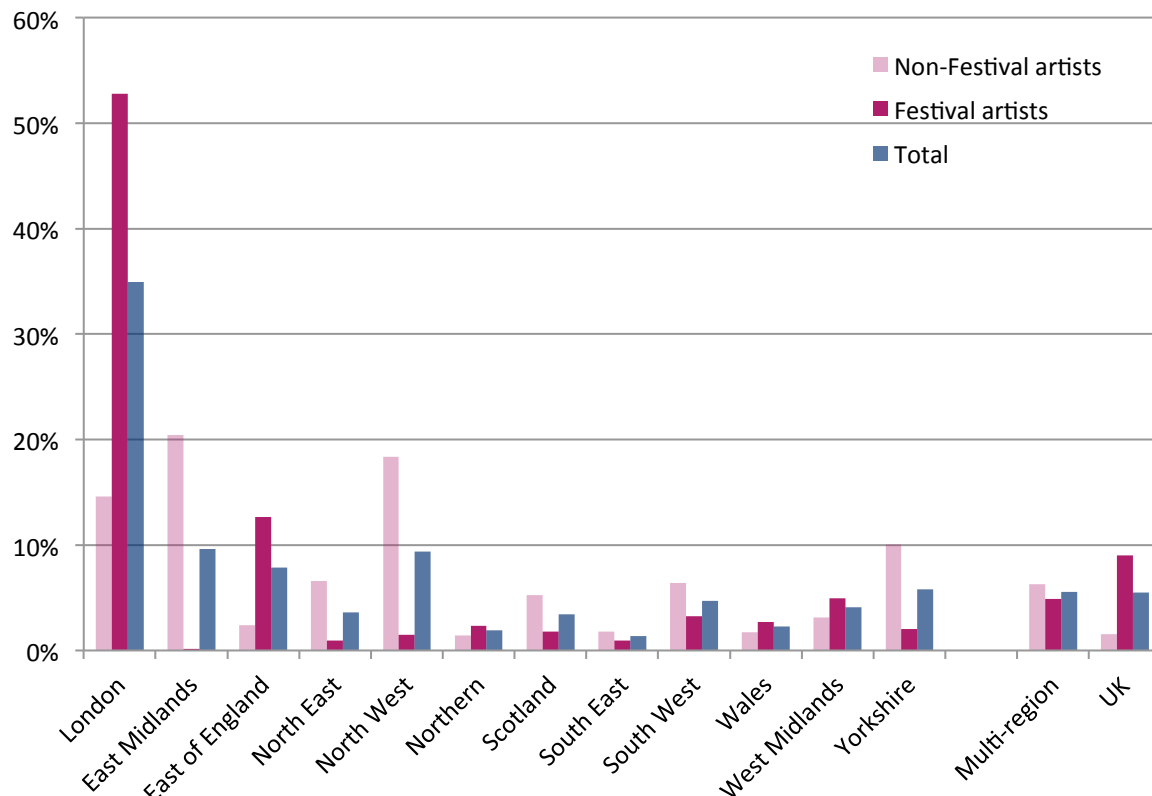
As a final note, ‘Non-artform specific’ projects exist almost exclusively outside of the Festival, which is also indicative of the extent to which the broader Cultural Olympiad explored cross-sector collaborations, beyond the arts. These are projects that focus on the sport connection, education, skill development, and conferences. For instance, *Somewhere to_*, one of the original Major Projects launched in 2008, is defined as non-artform specific.²⁵

²⁵ *Somewhere to_* was defined as “a project that empowers young people to find ways to access the spaces they need to do what they do. Whether they need space for sport, or dance, or music, or making art or showing their films” (LOCOG, *Cultural Olympiad Launch Press Kit*, 2008)

Artists

Overall, 40,464 artists were involved in delivering Cultural Olympiad activity, of which 25,000 were estimated by LOCOG to have contributed to the London 2012 Festival alone. 551 projects (85 per cent of the total projects surveyed) delivered specific information about the location of their artists and the number of supporting staff. The latter comes up to 19,248 technical and administrative staff over the four years of the Olympiad.

Figure 2.12: Percentage of artists per region across Festival and non-Festival



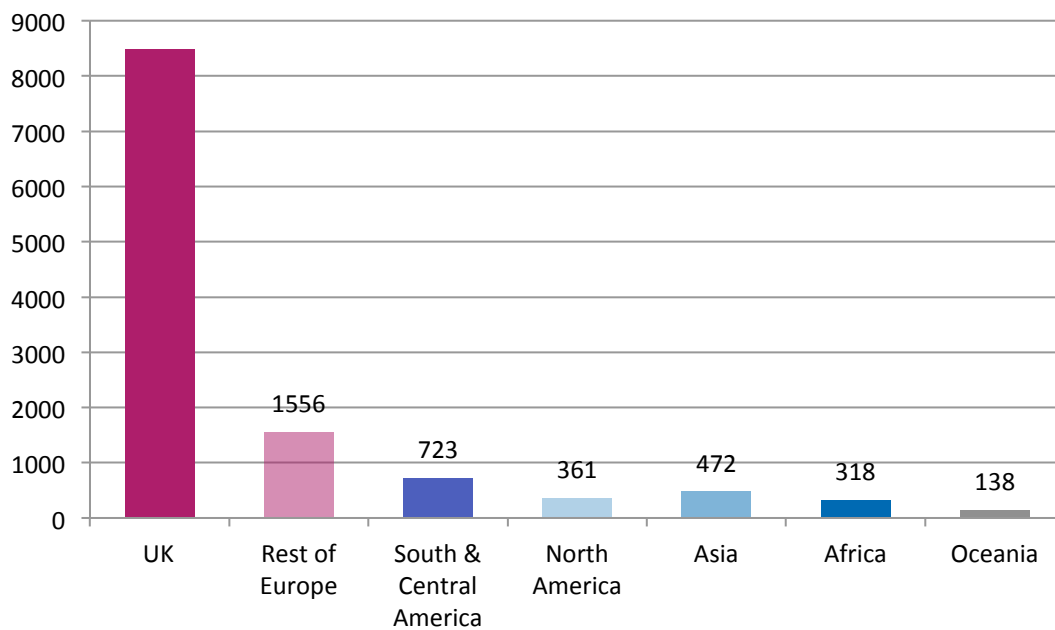
Source: ICC/DHA Project Survey (N= 551)

In terms of their geographical distribution, there are significant differences between artists involved in the Festival and non-Festival activity. 53 per cent of Festival artists delivered their work in London, which saw the highest level of activity in a single region. In contrast, London was the base for only 14.6 per cent of non-festival artists, which concentrated instead in two other principal regions, the East Midlands (20.4 per cent) and the North West (18.4 per cent), followed by Yorkshire (10 per cent). The region involving the largest number of Festival artists after London is the East of England (12.7 per cent), which correspondingly also shows the next- highest level of Festival activity after London. The North West produces the highest proportion of non-Festival artists, after the East Midlands. This indicates that, in the North West, most activity was led by artists rather than participants or volunteers. As shown within Table 3.3 in Chapter 3, the North West involved a lower number of volunteers and fewer participants than other regions such as the West Midlands, the South East or East Midlands. These differences show that respective regions developed their programme with slightly different emphasis (e.g. some were more focused on developing the sector and maximising opportunities for artists, others focused slightly more on involving a wide range of participants). Later in the chapter we discuss the range of responses to the question ‘what is new or different’ in your project, to which 31 per cent of respondents emphasised the opportunity to work with “new artforms or artists” and 25 per cent emphasized “involving the public in new ways”.

International artists

One of the main aspirations of the Cultural Olympiad was to advance **internationalism**. This is reflected in the wide diversity of nationalities represented by artists. As discussed in Chapter 6, a range of projects brought artists from every single Olympic nation, thus involving 204 different nationalities. Confirmed nationality data is available for 12,044 artists (roughly a third of all artists) and this accounts for 115 nations, including four for the UK (Scottish, Welsh, English and Northern Irish).²⁶ Expectedly, other nations may have been represented by one or two artists each. The split of data available shows the following distribution of nationalities,

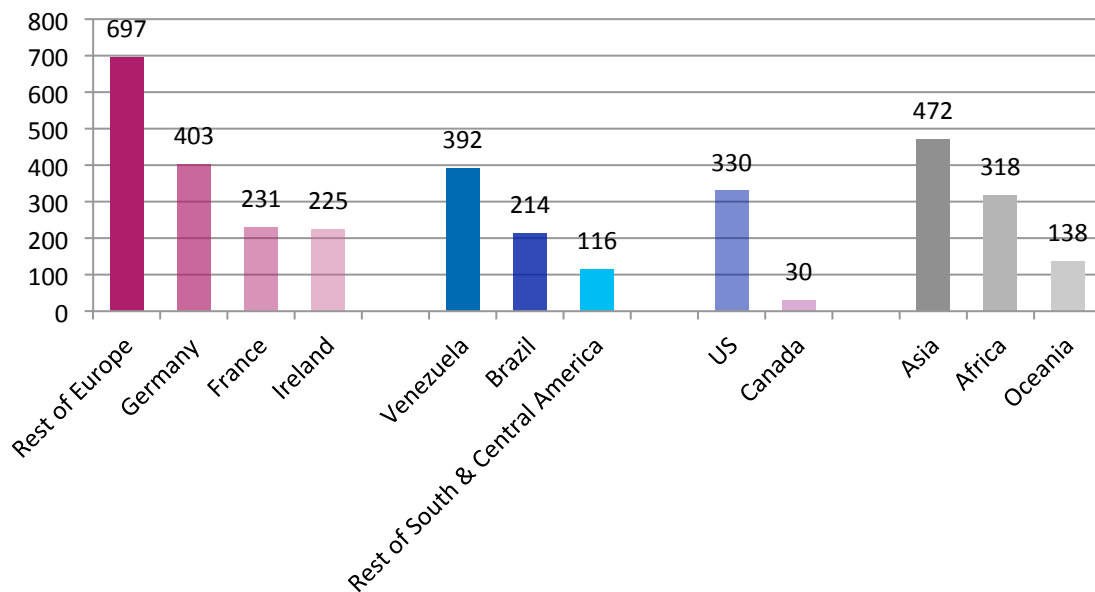
Figure 2.13: Artists nationality, UK & rest of the world



Source: ICC/DHA Project Survey (N= 372 projects)

Understandably, UK artists dominate (8,473 artists, representing 70 per cent of this sample) but the remaining nationalities are diversely split across continents, with just some (understandable) dominance by European artists, followed by South and Central America; roughly similar numbers across North America, Asia and Africa, and good representation from the continent with the lowest density of population, Oceania.

²⁶ Projects involving significant numbers of international artists for which nationality data is not available include the *BBC Proms*, including large international orchestras, and BBC Radio 1 Hackney Weekend, involving top contemporary music acts from around the world.

Figure 2.14: Artists nationality, dominant countries & continents (excluding UK)

Source: ICC/DHA Project Survey (N= 372 projects)

The data reveals the significant presence of Brazil (6 per cent of non-UK artists for which data is available) as well as the presence of other previous and future host nations, China and Russia (2 per cent each). The two most dominant nationalities by far are Germany and Venezuela, each accounting for 11 per cent of non-UK nationalities. The dominance of Venezuela is due to two high profile concerts (in Scotland and the South Bank) by Gustavo Dudamel and his *Sistema* of orchestras composed by Venezuelan children from deprived communities (see case study about *The Big Concert* in Scotland).²⁷ The dominance of Germany is partly explained by the Pina Bausch Tanztheatre Wuppertal *World Cities* season, comprising 10 different dance productions involving 30 dancers each. Representation from the African continent also stands out, particularly via ambitious collaborative projects such as *Africa Express*, involving tens of African and Western musicians travelling by train throughout the UK and doing surprise performances of music created along the way.

The diversity of artists is also reflected in the commitment towards showcasing emerging talent – in particular, young artists as exemplified by over 200 children forming the Simon Bolivar Symphony Orchestra of Venezuela under the direction of Gustavo Dudamel – and profiling the work of Deaf and disabled artists. This is discussed in more detail in section 2.4. Programming values.

2.3.2 New work and capacity to innovate

A significant element of the Cultural Olympiad has been the focus on new things: new works, new productions, new partnerships and new ways of working. The Project Survey includes significant feedback from organisations about increasing the scope of their work, taking risks and working with new people in different ways. An assessment of this data gives us a sense of the areas of innovation and opportunity, which have been supported and encouraged through the Cultural Olympiad. This section focuses on data regarding new work or activities, while discussion on the value of developing new partnerships is presented in Chapter 5 (Governance and Partnership approach).

²⁷ The first event was *The Big Concert* in Scotland, involving collaboration between children from Raploch (Stirling) and the 200 children composing the Simon Bolivar Symphony Orchestra of Venezuela; the second was a residency and concert by the latter at the South Bank.

Over half (54 per cent) of projects surveyed **indicate that their activity would not have taken place** without the Cultural Olympiad and 21 per cent that it would have happened but in a different form. Across the Cultural Olympiad, delivery partners from 50 per cent of all surveyed projects claim that their work resulted in new products or commissions, totalling **5,370 actual new artistic works or commissions**. A high proportion of projects claiming to have resulted in large amounts of new artistic products are part of LTUK regional programmes. The most significant are *uScreen*, a project within the Accentuate programme in the South East referring to 775 new products (687 of which are new films) and *Cauldrons and Furnaces* in Wales, claiming 262 (of which 188 are plays, poems and lyrics). Overall, projects claiming new products are equally spread across Festival and non-Festival activity. Out of the most recognisable Cultural Olympiad flagships, *BT River of Music* stands out as the single project with most new products, - over 71 “new commissions, works, arrangements and collaborations”. Other projects include the Brazil-led *Rio Occupation London*, resulting in 30 new pieces of work by Rio artists in collaboration with their London hosts, and the Mayor of London’s *Showtime* programme, resulting in 33 new site specific public art installations. All *Unlimited* projects combined have resulted in over 61 new artistic works by Deaf and Disabled artists.

The kinds of new artistic products referred to by projects are extremely diverse and range from films (one of the most frequent references), to public artworks, fanfares, installations, carnival floats and costumes, plays, graphic murals, dance works, short stories, exhibitions, sculptures and musical arrangements. The majority of projects claiming new products have been coded as ‘combined arts’, as their primary artform, and most involve some kind of outdoors activity. The most significant aspect of this data is that it provides additional evidence of diversity as well as widespread opportunity to develop new artwork both at the high end of arts delivery (e.g. the 200 high profile commissions funded and produced by LOCOG in the context of the Festival alone) and within grassroots and community contexts (e.g. an extensive range of costumes and floats for Carnival processions across London and the regions).

Via the Project Survey, delivery partners were also asked about what had been new or different for them and invited to provide an open response. From 264 projects, the most frequently cited novelty about their experience in programming for London 2012 was the opportunity to forge new partnerships, claimed by over half of respondents. This was closely followed by reference to the great scale of the initiative, the complexity or ambition in their work, and the opportunity to work with new artforms or artists. This is broadly consistent with responses to questions about the benefit of being part of the Cultural Olympiad, working with LOCOG or the LTUK, as discussed in Chapter 6. Again, this reveals that there was added value for the cultural sector due to the prominence of the London 2012 experience. In short, the Games was a catalyst for the cultural industries to rethink their networks, invest into new, exploratory projects, and to rethink their approach to programming work.

Table 2.2: Projects response to ‘What has been new or different?’

What has been ‘new’ or ‘different?’	Non-Festival		Festival		Total	
		%		%		%
New partnership	39	48%	108	59%	147	56%
Greater scale, complexity or ambition	14	17%	74	40%	88	33%
New artform or artists	22	27%	60	33%	82	31%
Involving the public in new ways	24	30%	41	22%	65	25%
Entirely new company, festival or programme	13	16%	12	7%	25	9%
Digital activity	4	5%	19	10%	23	9%
Piloting / trying things out for the future	4	5%	10	5%	14	5%
More sustained activity / longer activity	2	2%	5	3%	7	3%

Source: ICC/DHA Project Survey (N= 264)

Festival projects were particularly motivated by the scale of the undertaking, with 40 per cent of respondents citing this as a motivation, compared with just 17 per cent of non-Festival. Also, the use of digital activity was a more prominent incentive for Festival projects (10 per cent as opposed to 5 per cent of non-Festival). In contrast, responses from non-festival project leads emphasised the opportunities to work with a new company, festival or programme, as well as trying new ways to involve the public. In this respect, the London 2012 Cultural Olympiad reveals that there was a 'trickle up' effect as well as a trickle down, whereby smaller companies could find a platform with larger partners and so build the impact of their programme through collaboration. The range of value derived from this new set of relationships encompasses the opportunity to work with new artists, to experience new forms of curating work, the opportunity to co-develop work within novel and challenging circumstances, and to think beyond the usual parameters of cultural programming. A good example of this is the creation of *Lakes Alive* in the North West, which benefited from LTUK funding and was the first open air contemporary arts festival to take place within the Lake District.²⁸

2.3.3 Projects expected to continue

For the Cultural Olympiad, one aspect of its legacy relates to the longevity of new work. 52 per cent of Cultural Olympiad projects indicated that they expect to continue in a similar form, which supports the claim that the Cultural Olympiad has raised the bar for cultural programming. On the other hand, 30 per cent of projects indicate that they would continue only in certain circumstances, and 17 per cent state that they are probably not going to continue, while only 5 per cent that they will definitely not continue.²⁹ Most projects refer to funding as the main circumstance that would allow or prevent them from continuing.

An audit of the projects that will continue beyond 2012 reveals a wide diversity of festivals, organisations and projects across the UK. These include:

- A significant proportion of projects from most of the original Cultural Olympiad Major Projects strands, launched in 2008 (e.g. *Artists Taking the Lead*, *Discovering Places*, *Film Nation*, *Stories of the World*, *Youth Music Voices*, over half of *Unlimited* projects, more than a quarter of *World Shakespeare Festival* projects,).
- Projects funded by the LTUK across all UK nations and regions.
- A significant proportion of London 2012 Commissions, many of which are being taken abroad in 2013 and beyond, as noted below.
- A significant proportion of projects within the *Mayor of London Presents* programme (e.g. Most of its *Surprises : Pop-ups programme*, including Jeremy Deller *Sacrilege* and *Pop-up Shakespeare*)³⁰
- Two out of the 6 projects led by Premier Partners (e.g. *BP Portrait Award: Next Generation*, *BT Road to 2012*)
- The majority of projects included within the UK-wide *Big Dance* programme encouraging grassroots dance in open spaces, many of which are expected to be taken over to Brazil in the context of Rio 2016

Beyond these groupings, the Cultural Olympiad helped position a range of other new or emerging initiatives, such as the *Create* festival in London, which, with the support of a specially-appointed Creative Programmer, grew from a local initiative into a joint festival bringing together for the first

²⁸ See dedicated project evaluation: Helen Corkery Research and Marketing, *Lakes Alive Evaluation*, (2010, 2011, 2012)

²⁹ These percentages apply to the 420 projects out of 648 that responded to this question. 33 per cent of projects did not provide an answer.

³⁰ See more detail on the Pop-up approach to programming in the next section.

time the six Olympic host boroughs. Other examples include *Happy Days* in Enniskillen, Northern Ireland, and *Busk on the Usk* – Newport. From another point of view, the experience of ambitious retrospectives on iconic world artists has encouraged some host venues to maintain a relationship with these artists or organisations on an ongoing basis. For instance, media reports indicate that, building on the success of the Pina Bausch season (*World Cities 2012*), Sadlers Wells is keen to commit to bringing her works on a regular basis and “start of a new relationship with the company who plan to perform at Sadler’s Wells annually”. (What’s On Stage, 30 Nov 2012)

International invitations for London 2012 Festival commissions spread over a wide range of types of event in diverse countries, including future Games hosts. Some examples worth highlighting here are,

- Work going on to Rio, Brazil: The Lapa Londres Rio bands have invited the London band *Rhythms of the City*, to work with them in Rio in December 2012 ; Several of the London artists involved in *Rio Occupation London* will be part of the British Council *Transform* programme within the Lapa Londres festival in April 2013 in Rio; discussion has started for a range of *Unlimited* commissions to be taken on to Rio 2016
- A series of music commissions, films (including the four Festival short films commissions), two theatre trilogy commissions and a series of special events, including outdoor commissions, are being taken over to countries as diverse as China, France, Mexico, Venezuela, Ireland, Italy, Israel, Portugal and the US.

Further, as noted in Chapter 6, projects first developed in the context of the Cultural Olympiad are being considered for ongoing support and involvement by the IOC and Olympic Museum teams: *The Olympic Journey* is seen as a useful template by the IOC and variations of this format are likely to become a staple in future Games, starting Rio in 2016 (source: stakeholder interviews).

2.4 Programming values

As discussed in more detail in Chapter 6, The Cultural Olympiad committed to a series of ‘values’ in response to the Olympic and Paralympic Games, the essence of which was developed from the bid stage in 2005 and maintained up to the official launch in 2008. Shown below are the values that remained most dominant up to 2012:

- Inspire and involve young people, as artists, participants and audiences.
- Raise the profile of Deaf and disabled artists and provide more opportunities to showcase their work.
- Showcase the UK as world leading hub of creativity and the creative industries.
- Celebrate London and the whole of the UK welcoming the world – its unique internationalism, cultural diversity, sharing and understanding.
- Animate and humanise public spaces.
- Honour and share the values and aspirations of the Olympic and Paralympic Movements.

With the arrival of the London 2012 Festival, a series of values received additional emphasis. These were:

- the ‘once-in-a-lifetime’ experience;
- large scale (of public participation, of artists involvement, of physical space used)
- the use of the outdoors, in particular, iconic and unusual spaces;
- innovation at large, and digital innovation in particular

- the profiling of world class artists (referred to as ‘Artists who changed the world’³¹ often via ambitious first-time retrospectives);
- specific Olympic aspirations, such as the Olympic Truce³²
- a significant proportion of free events

This section reviews existing evidence on the programme’s capacity to meet these ambitions, building mainly on the Project Survey Data, Media Content Analysis and a selection of Case Studies. It is organised in six sub-sections, which convey key accomplishments within the cultural programme:

- Inspiring young people and showcasing emerging talent.
- Raising the profile of Deaf and disabled artists.
- Celebrating iconic and unusual places.
- Pop-ups / surprise events.
- Exploring digital innovation.
- Showcasing the diversity of the UK’s creative industries

The programme’s capacity to deliver other values is discussed in other report sections or Chapters, depending on the type and quality of evidence available to date. Specifically,

- discussion of the relevance of specific Olympic and Paralympic themes (including the interpretation of the Olympic Truce concept) is presented in Chapter 6;
- discussion of the impact of focusing on internationalism is presented both in Chapter 6 and within the previous section (Projects diversity and scale: artists nationalities);
- evidence about the scale of the programme has also been presented in the previous section
- evidence about the benefit of involving world-class artists is presented in the next section (Media Profile);
- evidence about the impact of presenting a large volume of free activity is discussed in Chapter 3 (Engagement).

2.4.1 Inspiring young people and showcasing emerging talent

‘Inspiring young people’ was central to the London 2012 narrative ever since the formal speech by Sebastian Coe during the final Bid Presentation in Singapore in 2005 and was encapsulated in the key slogan for the Games ‘Inspire a Generation’. This aspiration resonates with the International Olympic Committee focus on inspiring the youth of the world, so its relevance to culture was crucial and underpinned by key political investment from all stakeholders. The Cultural Olympiad vision was strong and consistent on this point across all its programming strands. It is thus relevant to assess how this claim was reflected in the range of projects presented.

Fully accurate data in this area is limited, as there is no single verified listing of Cultural Olympiad projects designed to meet this aspiration specifically. Moreover, many projects refer to a broad range of constituencies, including young people, as part of their target audience, regardless of whether their activity was specially oriented towards the young. However, it is possible to offer some informed commentary by looking into Project Survey responses to related questions, such as how many of them worked with emerging artists, how many targeted young people, and how many project participants were under 18. The latter is particularly informative, as many projects involving

³¹London 2012 Festival Official Guide, LOCOG 2012

³² The London 2012 Candidature File included a reference to Olympic Truce within its Culture Chapter, but this was in the context of a vision for the Torch Relay that involved an international leg, visiting the countries of all Nobel Peace winners. The 2008 Cultural Olympiad mission statement did not place as an specific an emphasis on Truce, except via a dedicated ‘Truce’ strand within the *Inspire* programme.

young people as creators of activity refer to them as ‘participants’ rather than emerging artists. It is also useful to look into how many projects refer specifically to young people or youth in their project descriptions.

- Over 137 projects indicated that they worked with emerging artists, totalling 6,160. Most of these artists were involved in non-Festival activity (4,861) and many of this fell under the LTUK regional umbrella, within projects such as *Relays* (a project for and by young people involving 979 emerging artists). Other projects or project umbrellas involving large volume of emerging artists are: *imove* (1287), *We Play* (755), *The Scottish Project* (325), *NEGeneration* (238), *New Music 20x12* (169).
- 125 projects refer to young people or youth in their descriptions; 73 of these projects provide data on their artists and claim they involved over 2,000 ‘emerging artists’ and over 275,000 participants under 18. Projects involving large numbers of young people as participants include *Relays* (involving 191,150 young participants), *Tate Movie* (37,108 children collaborating in the production of an animated film), *Summer Reading Challenge* (890,120 participants)
- 40 per cent of all projects indicate that they targeted children or young people
- 61 per cent of participants across all projects were under 18

Chapter 3 discusses approaches to ‘engagement’ and offers more detailed commentary on the implications of targeting young people as audiences and involving young people as participants.

To go deeper into the data, the Evaluation Team coded projects against a series of primary themes, one of which was ‘young people’. Projects coded in this way were identified on the basis that this was the most significant angle used in their definition and promotion – as opposed to having work with young people as one of many other priorities. These projects included:

- Several original Major Projects: *somewhereto_*; *Youth Music Voices*, *Stories of the World*, *Tate Movie*; half the projects within *Music Nation*; some projects within the *World Shakespeare Festival*, *Artists Taking the Lead*, *New Music 20x12* and *Film Nation*
- Projects within the LTUK funded regional umbrella: *NE Generation* (full North East programme), *Blaze* (dedicated strand within *We Play* in the North West), and a selection of projects within most other regional programmes
- The mass participation event *Summer Reading Challenge*
- A range of London 2012 Festival Commissions
- Premier Partner-led projects such as: *BP Portrait Award: Next Generation*

The above selection is helpful for probing further the characteristics of projects primarily aimed at young people. The main findings are summarised below

- A high proportion of projects dedicated or about young people focused on music, and almost half of projects under this grouping were free
- All identified youth projects targeted children or young people, and around half of them targeted families more broadly. This suggests that involving families was used as a relevant mechanism to reach out and involve young people, particularly children. For over-14s, involving families was considered less relevant. As noted in the dedicated Case Study report, there were notable differences in the approach to projects dedicated to children specifically as opposed to over-14 year olds: for children, the emphasis was on developing creative skills (e.g. music or film production), while young people were encouraged to be the leaders of their own project and projects were framed as an equal collaboration between them and cultural organisations.
- Most projects used digital activity, over 36 per cent as part of the actual work being presented, and over 72 per cent to engage their participants. The latter is a higher proportion than the average for all Cultural Olympiad projects (67 per cent), thus proving the fact that digital technologies are pervasive within youth environments and a required tool to maximise opportunities for a meaningful involvement

- A higher proportion of projects within this grouping than the Cultural Olympiad average claim to have involved their public in new ways, work with a new company festival or programme, and had the opportunity to pilot or try things out for the future. As raised within the dedicated Case Study report, this is indicative of the high level of experimentation and risk-taking afforded to these projects and suggests that many of the involved organisations were testing new ground. This has been clearly highlighted across the *Stories of the World* project, as detailed in the Case Study Report (See Appendix 4).

The Evaluation Team also engaged in a closer observation of a series of Case Studies about projects dedicated to children and young people (see full list in Appendix 1). The main findings are discussed in Chapter 3.

2.4.2 Raising the profile of Deaf and disabled artists

Showcasing the work of Deaf and Disabled artists and challenging preconceptions around disability was another key thematic priority that had a significant impact on the approach to programming and, in particular, the profile of artists involved in the Cultural Olympiad.

64 projects within the Project Survey indicate that they worked with Deaf and Disabled artists. Most of these projects were part of the Festival and formed part of the *Unlimited* programme (34 projects, representing 29 new commissions) but the Cultural Olympiad encouraged work with such artists well beyond its dedicated flagship programme, as there are an additional 11 projects within the Festival, and 19 outside the Festival. 11 of the latter projects were part of another dedicated programme, *Accentuate*, in the South East. These projects account for over 806 artists with disability, quite evenly split across Festival and non-Festival activity, which provides an average of 9 Deaf or disabled artists within the Festival and 20 within non-Festival projects. It has not been possible to find comparable data for other existing Festivals to provide a benchmark. However, the volume of Deaf and disabled artists involved in the Cultural Olympiad is well above what has been achieved in any previous festival in the UK, including the 2002 Manchester Commonwealth Games Cultural Programme (*Cultureshock*), which also emphasised the work of artists with disability and succeeded in raising their profile, but on a far smaller scale.³³

It is useful to look more closely into the *Unlimited* programme as a key exemplar to identify a range of significant findings and immediate impacts.

- The programme involved over 651 disabled artists across 34 projects.
- 80 per cent of these projects indicate that they would have not happened without the Cultural Olympiad (55 per cent claim 'definitely not happening')
- Over half of all projects are now to continue in a similar form and an additional 23 per cent claim that they may continue in certain circumstances (e.g. subject to funding)
- All *Unlimited* projects feel they have increased awareness of disability, and 70 per cent that they have attracted first time audiences
- 83 per cent of projects indicate that they have been able to secure new partnerships (well above the average for all Cultural Olympiad projects combined)

In order to gain additional insight into the value of developing two dedicated programme strands around artists with disability, the evaluation team conducted dedicated Case Studies on eight *Unlimited* projects and one *Accentuate* project. The full report is attached as Appendix 2. Shown below is a summary of relevant findings regarding the approach to programming.

³³ Source: Andrews (2012) *Cultureshock. Impact on Organisations, audiences and the city/region*

Artists contributing to the *Unlimited* programme have highlighted a series of key points that support the claim that the Cultural Olympiad / London 2012 Festival assisted them ‘raising the bar’ in their approach to cultural programming:

- **Enhancing quality, growing in scale:** The Cultural Olympiad led to a step-change in the quality and scale of work produced by disabled artists in the UK and, for many individuals, raised their professional profile and boosted their career. The level of funding and time allowed for project development encouraged artists to try different media, explore new themes, or work with different partners
- **Gaining credibility amongst peers – reaching out to the mainstream art sector:** *Unlimited* commissions had value not just because they showcased work to audiences, but also because they showcased work to the mainstream arts sector. Securing partnerships with prominent venues (for many artists, a first) added credibility to their work. Overall, communications, networks and partnership working between artists and arts organisations who do not regularly work by disabled artists have improved as a result of investment in programmes.

Other areas highlighted via these case studies include the following:

- The Cultural Olympiad led to an improvement in skills across the disability arts sector, in project management, finance, marketing, administration and accessible interpretation.
- There is no clear consensus about whether the Cultural Olympiad led to improved media coverage of disability arts in terms of the quantity or quality of content. However, there is a general feeling that the Paralympic Games were positive in its representation of disabled people more generally.
- While there will be a positive legacy for many of the individual artists and companies involved, sustained legacy from the Cultural Olympiad will be reliant on continued funding and strategic support for artists and their regional support networks. Crucially, the 2012 Games experience demonstrated how investment into each element can deliver such changes.

2.4.3 Celebrating iconic and unusual places

The Cultural Olympiad original value statement included a line on ‘humanising public spaces’ and the use of open-air activity was explored throughout the four years across all strands. The use of the outdoors was one of the key areas pushing the boundaries and leading to new working approaches by delivery partners. This is apparent in the Project Survey as well as within a wide range of project evaluations, and is highlighted as a key outcome of projects funded by LTUK across the nations and regions.³⁴ The promotion of outdoor locations as space for art interventions was most prominent in the London 2012 Festival final narrative, with the emphasis placed on the notion of unusual places (for art) and iconic places (referring to locations symbolic of the UK or parts of the UK, particularly from a visitor point of view). The outdoors was also the dominant location for projects focusing on the surprise factor or ‘pop-ups’, another distinctive umbrella of Festival activity in 2012. The ambition behind such emphasis was to explore opportunities to engage new kinds of audiences, as well as re-invigorate the iconic imagery of the UK and, specifically, contribute to the imagery associated with the London 2012 Games.

Through personal interviews, the LOCOG Culture team indicated that projects under this theme were also distinct in their capacity to explore never-tested before partnerships and in their ambition to bring different artistic approaches to the outdoors, in particular, the use of digital technologies (stakeholder interviews). As noted in Chapter 6, the ambition to contribute to the mainstream

³⁴ LTUK Interim Review by Janice Needham, February 2012

London 2012 iconic imagery was largely achieved, as evidenced by the extensive use of Cultural Olympiad images showcasing artists in well-known London locations (e.g. Elizabeth's Streb *One Extraordinary Day*) within the IOC-sanctioned Debrief presentations to future Games hosts.

This section considers the most distinct characteristics of projects that were mainly defined by the scale of their ambition in the use of unusual places and iconic locations.³⁵

Overall, the Project Survey identifies 79 projects that stand out as exemplars of activity taking place in iconic or unusual places. There is a lot of cross over between both categories and overall, all projects defined as taking place within iconic places can also be categorised under the unusual places tag. In this Evaluation, the iconic places category has been used only for projects happening in the best-known (iconic) UK locations, particularly from a tourism point of view. In this sense, the most prominent projects and their locations were:

- Compagnie Carabosse - *Fire Garden* at Stonehenge
- Hans Peter Kuhn – *Flags*, the Giant's Causeway
- YesYesNo - *Connecting Light*, Hadrian's Wall
- NVA - *Speed of Light*, Arthur's Seat in Edinburgh
- Gustavo Dudamel and the Simón Bolívar Symphony Orchestra of Venezuela - *The Big Concert*, Stirling Castle
- Various artists - *Lakes Alive*, Lake District (including the London 2012 Festival launch event by Les Commandos Percu - *In the Night Shift*)
- Douglas Gordon - *The End of Civilisation*, Cumbria

As noted, the unusual places category includes all of the above plus a far wider range of projects, of which, some of the most prominent were:

- All projects within *Artists Taking the Lead* and *Discovering Places*
- The visual and sound (poetry) installation *Peace Camp*, taking place in eight remote locations across all UK nations
- *Art in the Park* (in particular, *The ArcelorMittal Orbit* towering over the main Stadium)
- Some *Unlimited* commissions (such as Sue Austin's performance underwater in a swimming pool and *Breathe*, within the *Battle for the Winds* spectacular at Weymouth Beach)
- Individual projects within the London 2012 Festival taking place in places as diverse as cathedrals (e.g. aerial dance *How Like an Angel*), remote wild locations (e.g. *Peace Camp*), a zoo (e.g. *Noyes Fludde*), a car park (e.g. *BMW Art Cars*), building rooftops (public art installations *A Room for London*, and *Hang on a Minute Lads*), disused industrial spaces (e.g. *Rio Occupations*, opera *Mittwoch aus Licht*, the latter also involving musicians playing from helicopters), an aircraft hangar (theatre play *Coriolanus*), water canals and beaches (e.g. *Comedy Barge*, *A Hansel of Film*); or the Olympic road race (e.g. Richard Long's installation at Box Hill).
- Further to the above, a full strand within the Mayor of London summer programme, included in the London 2012 Festival, was dedicated to bringing art events into little known London spaces (e.g. *Secrets: Hidden London*)

Across both of the above groups, an assessment has been made of impacts that stand out by in comparison with average responses from all Cultural Olympiad projects combined, and indicate

³⁵ Please note that it has not been useful to assess every project using the outdoors as this is far too loose a category for analysis and it has not been consistently applied across projects (e.g. there are 77 projects defined as 'combined arts', the ACE category including outdoors, but the outdoors has been used in some form by a far larger number of projects). It is more helpful to focus instead on examples that stand out, for instance, by having been highlighted in the promotional literature, media coverage or having been pointed out by delivery partners as exemplars of this area.

whether they were successful in their ambition to bring artists and cultural organisations to explore new ways of working (in different environments, with different media); attract different kinds of audiences and form new types of partnership. The main findings are as follows:

- 77 per cent of projects note that they would not have taken place (41 per cent ‘definitely’ not) without the Cultural Olympiad. The average Cultural Olympiad response was 54 per cent
- 55 per cent of projects expected to attract audiences from outside the UK (this goes up for 88 per cent of projects in iconic places specifically) and 83 per cent expected to attract audiences from outside the region (100 per cent of iconic places).
- 71 per cent of projects claim that one of the relevant new dimensions of their project was the opportunity to work with new partners (the Cultural Olympiad average is 56 per cent). This was a clear objective for this strand of programming and available evidence indicates that it is considered a very successful experience as most projects indicate their intention to continue these partnerships in some form
- 63 per cent of projects highlight the opportunity to work on a greater scale (average is 33 per cent)
- 61 per cent of projects in unusual places (excluding iconic places) used digital activity in creating their artistic programme and 87 per cent used it to disseminate activity, which is a far higher percentage than the average Cultural Olympiad response.
- Projects categorised as ‘iconic places’ showed lower percentages in the use of digital technologies for creation and dissemination (25 per cent and 63 per cent respectively), as only a quarter of them focused on digital output but, as noted in the next section, those which did, became the most visible flagships of such approach and had a considerable media impact nationally and internationally (e.g. *Connecting Light* involving hundreds of digitally illuminated balloons across Hadrian’s Wall and *Speed of Light*, involving hundreds of runners carrying LED-lights throughout Arthur’s Seat in Edinburgh)

These findings show that the majority of ambitions related to this area of programming were exceeded, as they all indicate above average levels of response. The only area where evidence is less strong is the ambition for these projects to engage different kinds of audiences. Clearly, across the board, outdoor projects attracted some of the largest audience volumes (see Chapter 4). However, delivery partners did not feel that the kinds of audiences attracted varied significantly from what would ordinarily be expected in this kind of event. Instead, as has been argued elsewhere in the report, the most significant distinguishing factor of the Cultural Olympiad was its scale, and this was supported in the responses of delivery partners. The evaluation team worked on a dedicated case study which is exemplary of this area, *Connecting Light*. Key findings related to this case are presented within Chapter 4.

From a media perspective, projects in iconic and unusual places attracted significant volumes of coverage, particularly internationally. The volume of coverage on specific projects, such as *Mittwoch aus Licht*, equals or exceeds coverage of other flagship projects involving world-class acts, such as the *BBC Proms* (see Media section and note this refers only to coverage including an explicit reference to the Cultural Olympiad and London 2012 Festival). However, when considering the actual thematic emphasis of such coverage and the extent to which it reflects the vision behind this strand of programming, there is mixed evidence of achievement. For instance, projects within the Iconic Places category were presented as a tourism opportunity only in a few instances but, when this was the case, the argument presented was strong and positive.

The events most commonly associated with discussion on potential tourism legacies were *The Orbit* (which attracts some negative coverage), followed by *Connecting Light* (mostly positive) and regions that have dedicated strongly supportive coverage in this area are Northern Ireland and Scotland. Regardless of the specific tourism line, the press acknowledged the value of having chosen places of scenic beauty and heritage to be discovered in a different light. Some illustrative quotes that highlight the tourism impact or potential of these projects are included below,

"For tourism chiefs, the emphasis isn't just on inbound visitors. ... VisitEngland, believes that as Britain goes under the spotlight people living here will take a closer look at what's on their own doorsteps. "Some fantastic events are taking place up and down the country, many of them free," she says. "There'll be celebrations where the Olympic torch overnights, and there's the Cultural Olympiad, with events like the art installation along the length of Hadrian's Wall. Hopefully, this will inspire us to take breaks in this country." (*The Independent*, May 2012)³⁶

"2012 has been a year I will never forget. From the opening of Titanic Belfast and the Giants Causeway visitor centre to the hosting of major events including ... Peace Camp, Land of Giants and BBC Proms on the Titanic slipways ..., we've had a truly momentous year which has placed Northern Ireland firmly on the global tourism map and provides a springboard for the future," (*Belfast Telegraph*, October 2012)

2.4.4 Pop-ups / surprise events

Another distinct and unusual feature of the Cultural Olympiad, specifically, of the London 2012 Festival, was its 'pop-up' events, which, despite being only a small programme, enjoyed a considerable presence in promotional materials, as well as media coverage. A few of them became symbolic of London's distinct cultural offer during the Games period, making half-page front covers to newspapers. Fourteen projects within the Project Survey are mainly defined as pop-ups, of which four attracted the largest levels of attention: *Piccadilly Circus Circus*, Elizabeth Streb's *One Extraordinary Day*, Jeremy Deller's *Sacrilege*, and *Africa Express*. These projects attracted noticeable levels of coverage, not only in their own right, but also referring to their connection with the Cultural Olympiad or London 2012 Festival. *One Extraordinary Day* was noticeable for the intensity of media reactions, mostly positive but also including some marked negative reactions. Criticisms concentrated on some of the aspects that made the events distinct in the first place, that is, the fact that it was not possible to know when or where they would happen in advance.

The dual tension between keeping things secret and achieving maximum impact on the day by making it a surprise to the public brought many interesting considerations to the fore. Of particular note was the importance of relying on social media as a platform to generate immediate following and media impact. The distinct achievements of the Cultural Olympiad in this area are discussed in more detail below.

2.4.5 Digital innovation

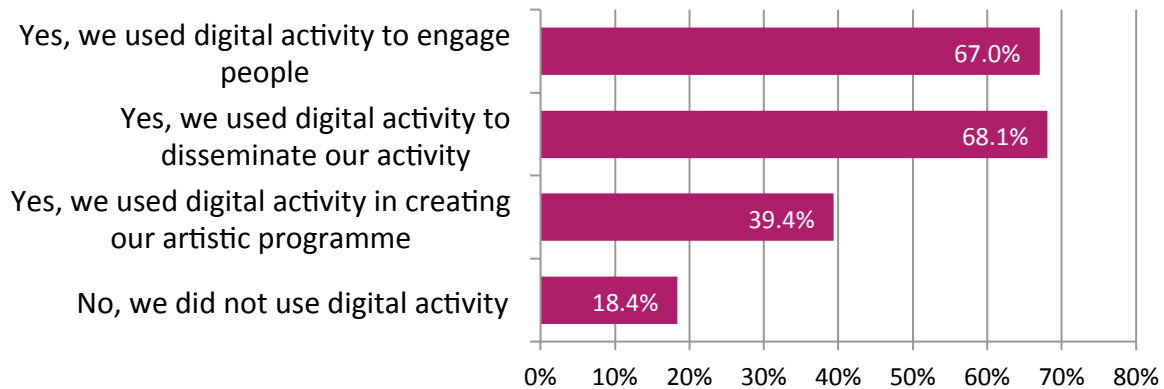
Showcasing the UK as a world-leading centre of creativity was one of the ambitions highlighted since the bid stage. A central aspect of this dimension was the delivery of experimental and sophisticated digital work within and around art. On the approach to London 2012, the Games were already billed by world commentators as the first 'social media Olympics' and these values infused all aspects of the Organising Committee, including the Cultural Olympiad. A series of flagship projects drew on the potential of social media to engage audiences, from the Culture Team itself and the use of a distinct social sub-brand for the London 2012 Festival, along with the creation of pioneering artistic works, which were developed through the medium of digital technology. Among the key accomplishments in this area was the development of a Twitter following for London 2012 Festival that exceeded that of key equivalents in the arts sector, including Arts Council England. More broadly, social media adoption by individual projects and programmes – nearly all leading projects within the Cultural

³⁶ Article heading: 'Great British Escapes: Summer 2012; The Olympics and Diamond Jubilee will take centre stage, but there's much more on offer' by Kate Simon

Olympiad had some kind of online presence – built a focused, grass-roots community around the work, which became a champion for local cultural stakeholders.

Across the Cultural Olympiad, in response to the question of whether projects ‘involved any form of digital activity’, 467 projects provided the splits below:

Figure 2.15: Has your project involved any form of digital activity?



Source: ICC/DHA Project Survey (N= 467)

Clearly, the majority of projects used digital technologies to promote their work (via mailing lists, websites etc) and engage people (in particular, via the use of social media involving people’s input). The most telling finding, however, is the high proportion of projects (up to 40 per cent) that used digital technologies in creating their artistic programme, a percentage that goes up within some targeted areas of the Cultural Olympiad such as projects under the unusual places thematic umbrella.

Find below a closer look into projects that exemplify high levels of innovation in their approach to using digital activity to disseminate and, particularly engage people, and projects that used digital activity in creating their programme.

Innovation to achieve digital engagement:

- All the Bells:** One of the most successful investments into a social media marketing campaign within London 2012 was the *All the Bells* project, conceived by artist Martin Creed who wanted everyone in the UK to ring bells at 8.12am on 27 July, the day of the opening ceremony, to welcome in the Games. The historical association between London and bell ringing was the intellectual impetus behind this idea, which also resonated with the crowd-sourced, participatory arts dimension of much of the London 2012 cultural Olympiad – perhaps also a defining aspect of contemporary art politics today. Yet, it was also augmented by an application for mobile devices, which led to 66,000 people ringing a virtual bell during that period. As an initiative, it was seen as an important landmark for the London 2012 Festival, but it also was seen as a key landmark for the New Media department within LOCOG in part because it was the only mobile app developed beyond the Torch Relay and main Games app, and one of the very few real time Games collective experiences using digital technology. The example evidences the need to ensure communication campaigns associated with culture are able to leverage interest more centrally within the OCOG and how this can be achieved particularly via experimentation with new media, where the two converge.
- SMILE, Yoko Ono:** One good example of a successful social media artform within the London 2012 Festival was Yoko Ono’s *SMILE* project. Based on work earlier in her career, the 2012 version used social media to invite people into her vision and submit their own smiles to a user generated art work. Crowd sourced artwork is an increasingly utilised medium, in some way contributing to the

democratisation of media art and the depersonalisation of authorship which Ono's work has historically addressed. In this sense, the commission was historically located, but also contemporary in how it innovated to recreate the work. This is one example where the art and the communication strategies converge and sit comfortably alongside one another. It might equally be argued that the innovation within this work is apparent both in its extension of an artistic project over three decades and in its utilising art as a vehicle for communication.

Using digital activity to create artworks

In terms of the art work itself, digital innovation was apparent across a series of projects, but some are especially worth highlighting for their uniqueness and ambition:

- ***Connecting Light***, by artist collective YesYesNo: This installation of 400 balloons across Hadrian's Wall involved the integration of social media with a visual art sculpture across a physical historic landmark, producing a locative technological experience which brought into close proximity participation from remote users and people who were physically present around the work. It was an experimental, high-risk project, which addressed questions about boundaries and bridge building across an iconic threshold separating England and Scotland. The work invited people to interact with each other by sending messages via mobile phones or the website, which would subsequently be articulated within the work. This participatory art experience is indicative of how digital innovation across the Cultural Olympiad remained focused on audience engagement, beyond just viewing work. The project was highly reported in the media, making the BBC News at 10 with repeated news cycle coverage the following day.
- ***Abandon Normal Devices festival***: The AND festival began in England's North West in 2009 with funds from The Legacy Trust to produce an innovative programme of work that responded to one of its core objectives – to bring together the art and biotechnology sector. In so doing it also aspired to foreground links between art and science, along with art and sport. The festival was initially produced by Liverpool new media art institution FACT, Manchester's Cornerhouse and Cumbria's Folly. Over the Olympiad, it brought avant-garde media art work to novel places, such as Grizedale forest in Cumbria, and collaborated with the digital innovation art work of the Vancouver 2010 Olympic Games. In the case of the latter, it also worked in collaboration with the disability and Deaf arts festival DaDaFest to co-produce part of the Vancouver programme. This was one of the only formal co-funded collaborations between London 2012 and Vancouver 2010 and it allowed the North West to build a relationship with the Cultural Olympiad Digital Edition (CODE) aspect of Vancouver's Cultural Olympiad. AND evolved quickly into a festival of experimental cinema and digital art and its core programme was defined by innovation in these two areas. In this respect, it is difficult to isolate any one example within the festival over the Olympiad that responds most to the criterion of digital innovation, but as a broad programme, it successfully captured the attention of international media as being a different kind of festival and a distinct, new addition to the festival circuit. In a time of festival saturation, its achievements are in having championed innovative digital work and the programme particularly focused on innovation with public realm art works.
- ***emoto***, within WE PLAY North West: *emoto* was produced by one of the UK's leading digital art producers, Future Everything, an established festival of digital art and innovation. Principally, it was a project aimed at visualising the world's emotional responses to the Olympic programme via the aggregation of Twitter data. It did so by creating a beautiful, dynamic web based platform which existed in its own right as an art work. Yet, it also transformed this data into a physical sculpture of social media data from Twitter. Using an algorithm to capture what people were tweeting during the Games, the eventual sculpture brought into physical form a landscape of social media activity and was the first time that a sentiment analysis of Twitter has taken place at an Olympics or Paralympics. Where spectators might previously have relied just on television or radio to gain an understanding of what matters, *emoto* provided a bottom-up visualization of

emotional responses to London 2012, displayed in real-time via a bespoke, artist led website and a physical memorial of what took place as a sculpture.

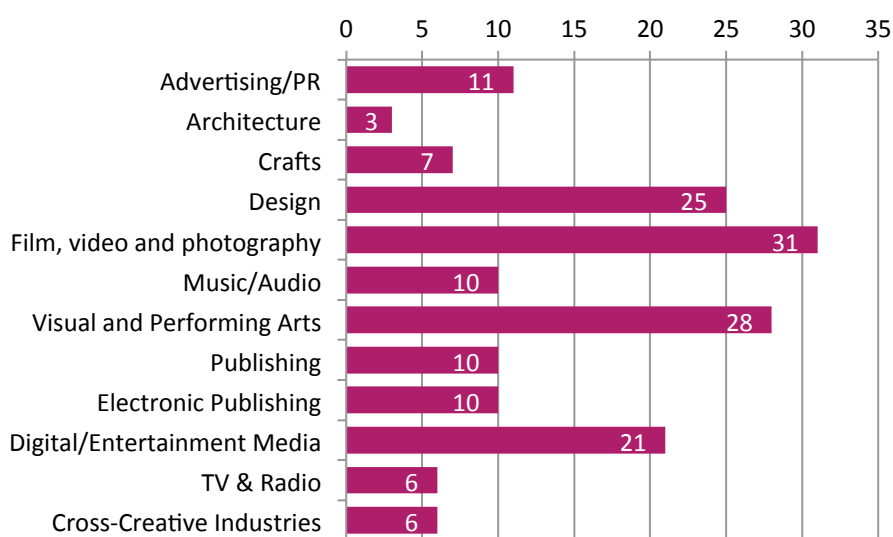
While the existence of social media accounts as a pervasive communication tool may seem passé today, in the context of the Olympic and Paralympic Games, where there exists immeasurable control over branding and identity, the value of this decentralised presence should not be overlooked. Many projects highlighted their 'London 2012 Festival' affiliation within their social media identity, including visual articulations of this in the form of a graphical Festival ribbon within their identities and this allowed the Festival to expand its reach considerably. It also meant that the Festival benefitted from an extended community of advocates, who would work hard to share content. In short, the decentralised approach to developing social media identities had the effect of democratising ownership over the Cultural Olympiad, without jeopardising its commercial relationships. This may be one of the most crucial achievements of London 2012 and is a model that others should feel confident to replicate. It demonstrated trust for the curatorial community around the Cultural Olympiad and this translated into a broadly more positive experience.

2.4.6 Showcasing the diversity of the UK's creative industries

All the available data confirms that the 2012 Cultural Olympiad included work across all major sub-sectors within the creative industries. When prompted, 106 projects (of 551 who completed the majority of the Project Survey) indicated that they had established new partnerships with creative industries organisations, with the number of new partners ranging between 1 and 18. The total number of new partners listed by projects was 290. This is likely to represent an understatement of engagement with partners across the creative industries, because the question asked only for information on new partners, and because respondents were encouraged to list arts and cultural organisations who were new partners in other categories.

Different projects sometimes worked with the same new partner, which covered a broad range of creative industries, from new media programmers to stagecraft, graphic design, and film-making. Relevant creative industries sub-sectors have been identified where possible, and the figure below presents the range of unique partners (i.e. removing multiple references to the same new partner) by sub-sector. Arts and cultural organisations who were picked up elsewhere in the survey have been removed, to give a sense of where projects worked with partners from outside their 'normal' area:

Figure 2.16: New Partnerships with creative industries, unique organisations/businesses subsector



Source: ICC/DHA Project Survey

Cultural Olympiad projects across the country partnered with local, national and international creative organisations from the private sector. Survey responses also reveal a clear sense from many projects that the ‘once-in-a-lifetime’ nature of the programme caused them to extend their operations beyond their usual parameters and reach out to new partners on a scale never previously attempted, referring to projects which were both larger, or more ambitious.

78 projects also reported working with businesses as new partners in their project, reporting a total of 3,348 new partners from a range of business sectors including specialist production partners, commercial venues and leisure partners, sponsors and a variety of other kinds of partners.

Some individual projects specifically undertook activity to support business development in the creative industries. In particular, the *Igniting Ambition* programme in the East Midlands leveraged £428,200 from the European Regional Development Fund (ERDF) Competitiveness Programme to augment £642,300 of LTUK funding for their ‘Creative Innovation’ business support strand aimed at developing creative industries in the region which ran from 2009 until 2012– the only regional programme to have leveraged such funding. This Cultural Olympiad project involved the placement of graduates with creative businesses, facilitating collaboration with partners in higher education, administering research and development grants, and delivering consultancy and advice.³⁷

2.5 Media profile and critical acclaim

The Cultural Olympiad attracted significant volumes of coverage locally, nationally and internationally across all media forms. While the scope of this evaluation has only allowed for a detailed assessment of the UK national and regional press in terms of thematic emphasis and attitudes, it is possible to offer an overview of the volume of coverage across a wider range of media sources.

Overall, a media evaluation produced by Precise³⁸ for LOCOG indicates that, between November 2011 and September 2012, the Cultural Olympiad secured 3,550 media entries across UK national and regional press, international press, online platforms, magazines and broadcasts, achieving a joint publicity value of £43.5m and a reach of 1.5 billion people. This evaluation has not had access to the detailed methodology used in this exercise and as such, closer assessment of the different types of media coverage focuses on the sources and methodologies employed by the core evaluation team.

2.5.1 UK Broadcast coverage

As noted earlier, both the BBC and Channel 4, as the Games’ official broadcasters, played an important role as contributors, as well as sources of information about the Cultural Olympiad. The assessment by Precise indicates that between November 2011 and September 2012 there were 76 UK national broadcasts and 43 broadcasts by ‘other sources’, the latter being mainly international. Further, the BBC reports that in 2012 alone, it dedicated 165 hours to actual London 2012 Festival programming (excluding news).

The importance of the broadcasters’ contribution to programming is reflected in press coverage about the type and quality of events presented within the Cultural Olympiad. Notably, 9 per cent of coverage about the programme’s cultural content referred to activity presented by the BBC (the most dominant broadcaster reference) or Channel 4. This coverage was 53 per cent positive and 32

³⁷ All the information for this example is referenced from Focus Consultants 2012, Evaluation of Creative Innovation.

³⁸ Source: Precise Analysis, *London 2012 Media Analysis – Cultural Olympiad* (November 2011 to September 2012)

per cent neutral, suggesting that this work was highly esteemed by reviewers (i.e. there are practically no instances of negative coverage, and neutral clippings occur when references are presented in passing as part of larger highlight listings).

Chapter 3 (Engagement) offers more detail about the impact of total Cultural Olympiad broadcasts (for dedicated event programming as well as news and features) in terms of audience engagement. This resulted in a total estimated audience of 171.4 million viewers across the programme, of which 125 million were for London 2012 Festival activity only (LOCOG Audience Data).

2.5.2 Online media coverage

As already noted, in advance of their taking place, the London 2012 Games were discussed as the first social media Olympics and Paralympics, and the expectation was that Twitter and Facebook would play a key role in driving traffic towards Games related stories. Find below a summary of key findings about the Cultural Olympiad online media impact. This data has been provided by LOCOG and also emerges out of additional analysis conducted for the ICC as a dedicated Case Study (see Appendix 7).

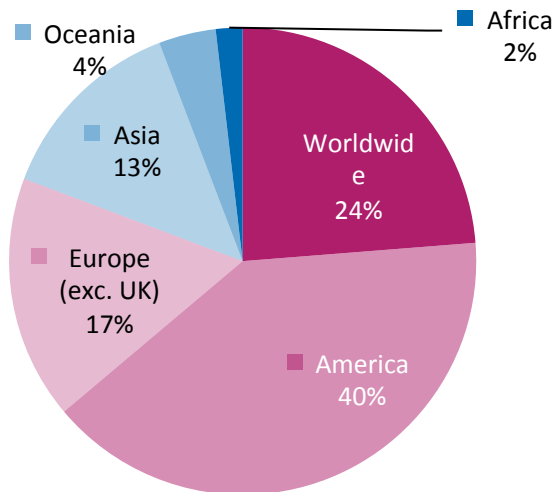
- Cultural Olympiad activity attracted 33 million online views across platforms, of which 2 million were hits to the London 2012 website between November 2011 and September 2012. The London 2012 Festival site attracted an average monthly unique visitors of 200,000
- 1,200 tweets were sent out by the dedicated official twitter feed, @London2012Fest, during the London 2012 Festival period. This attracted 42,000 followers and resulted in over 20,000 re-tweets, produced by 4,000 engaged followers, who also contributed commentary of their own. Assessment of the types of commentary offered on twitter indicates that the Festival attracted 84 per cent positive sentiment (Source: LOCOG social media analytics)
- Overall, the #London2012festival Twitter hashtag functioned as a gateway for the cultural sector to promote its work during 2012, with over 500 cultural organisations made visible and establishing dialogue between themselves in the context of the Festival
- Interestingly, some of the smallest arts organisations (in terms of social media presence) in the UK produced some of the largest amount of social media traffic e.g. *Lakes Alive* in the North West, which is indication of the democratisation of cultural profiling and narratives in these environments
- As further proof of the above, across the social media assets, @London2012Fest reached the same degree of influence as Arts Council England (each had 66 Klout³⁹ score) and exceeded them in terms of absolute followers.
- In terms of specific event presence, outdoor, mass spectacle and open air music events were the most successful in terms of social media traffic, proving the impact of allowing audiences to keep their mobile devices functioning (thus capturing and sharing content) during the performance
- Some of the most iconic Cultural Olympiad events maximised their presence and outreach across the country via online platforms. This was the case of Martin Creed's *All the Bells* project on the morning of the Olympic Games Opening Ceremony, which secured 66,000 downloads of a digital bell via the London 2012 Games app, 'Join In'.

³⁹ Klout gives an indication of the most influential moments associated with a social media presence.

2.5.3 International press coverage

During the London 2012 Festival period, from June to September 2012, LOCOG captured 364 dedicated international clippings from over 38 countries.⁴⁰ As shown in the figures below, the distribution of this coverage per continent shows the clear dominance of clippings produced in the Americas (in particular, US papers) but also significant coverage from Asia (in particular, China). Coverage marked as 'worldwide' refers to media outlets whose readership is spread across continents. Most of these rely on the web as their main dissemination platform.

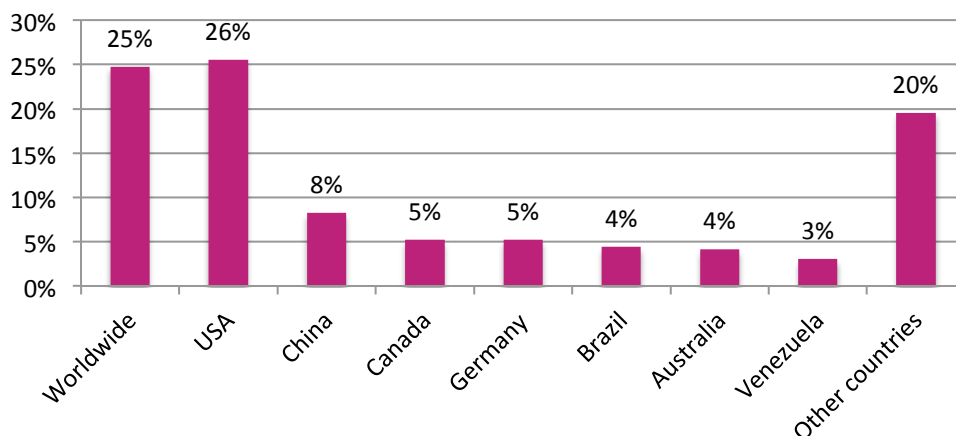
Figure 2.17: International press coverage, London 2012 Festival per continent



Source: LOCOG International Press Clippings (N =364)

When looking at the most dominant countries providing dedicated coverage, it is apparent that there is a correspondence between these and the most dominant artist nationalities (e.g. Germany, Brazil, Venezuela), as discussed earlier in the chapter (Programming Scope – International Artists). Clearly, thus, the capacity of the Cultural Olympiad and London 2012 Festival to have international outreach is directly related with its achievement to present a truly international programme of work with significant representation of a range of countries, including recent and upcoming Games hosts.

Figure 2.18: International press coverage, London 2012 Festival – Most dominant countries



Source: LOCOG International Press Clippings (N =364)

⁴⁰ Source: LOCOG International Press Clippings on the London 2012 Festival (June-September 2012)

In terms of the kinds of events receiving most international media attention, the majority of overseas coverage provided a generic overview of the programme referring to several events at the same time. Programming overviews as well as stories dedicated to single events mainly focused on the following:

- Large scale spectacles : *Streb: One Extraordinary Day, Mittwoch aus Licht*
- Mass participation events coinciding with the start of the Games: *All the Bells*
- Events in iconic locations: *Firegarden* (Stonehenge), *Connecting Light* (Hadrian Wall), *Speed of Light* (Arthur Seat, Edinburgh); *Hatwalk* (statues over iconic central London locations)

2.5.4 UK press coverage

The ICC press media analysis of the Cultural Olympiad focused on UK press stories including the terms ‘Cultural Olympiad’ and/or ‘London 2012 Festival’. Captured coverage spans from 2003 (first story by a national paper) to 11 September 2012 (day after the London 2012 Festival final press conference). This period accounts for over 2,400 national clippings and 6,300 regional clippings, of which a sample of 1,722 articles was analysed.⁴¹

Cultural Olympiad stories were classified against six main themes, listed below. These themes correspond with the priority areas for this evaluation and can thus inform every chapter of this report. The significance of coverage on each theme and what it tells us about the Cultural Olympiad and London 2012 Festival impact against these areas is presented within the appropriate report sections in respective chapters.

- ‘Cultural offer’ (i.e. articles focused on discussing the type and quality of programming content)– is discussed in this Chapter
- ‘Engagement’ (i.e. articles referring to the programme’s accessibility and its capacity to include and represent a wide range of audiences) – is discussed in Chapter 3, Engaging audiences and communities
- ‘Economics’ (i.e. articles referring to potential or existing tourism impacts or effect of programming on local regeneration) – is discussed in Chapter 4, Tourism development
- ‘Governance’ and ‘Legacy’ – are briefly mentioned in Chapter 5, Governance and Partnership approaches
- ‘Image/Perceptions’ (i.e. articles discussing what the Cultural Olympiad or the London 2012 Festival were about and what role they played as a part of the Games)– is discussed in Chapter 6

Press attitudes towards the Cultural Olympiad

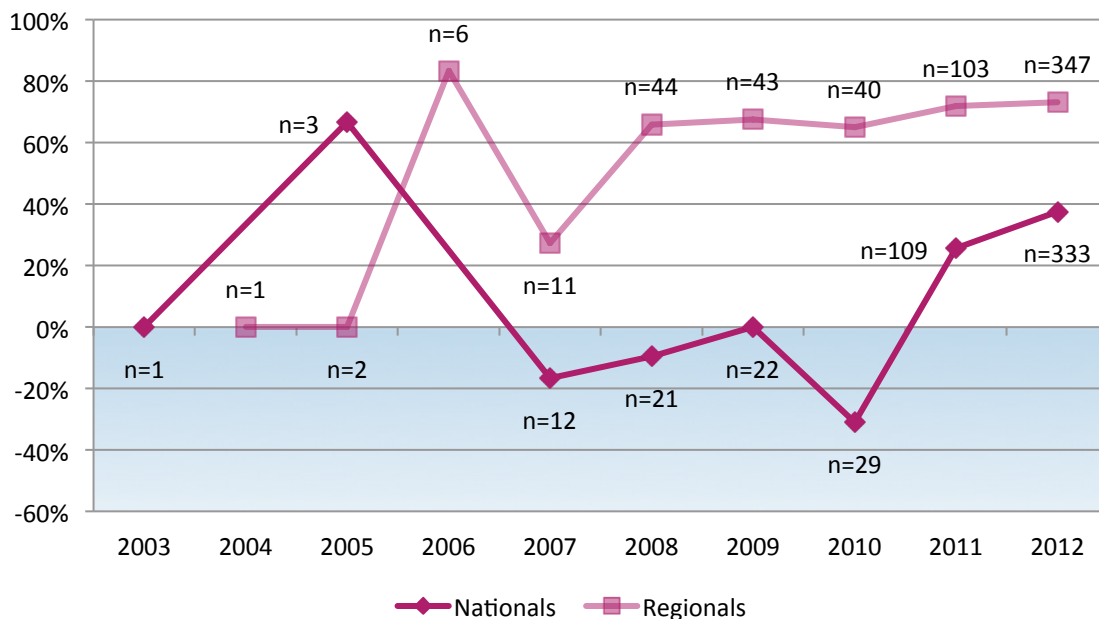
Overall, the relationship between the UK print media and the Cultural Olympiad saw significant variations in volume, attitudes and thematic emphasis from the bid stage in 2005, to the formal Cultural Olympiad launch in 2008, the pre-launch of the London 2012 Festival in 2011, and its culmination in 2012. Notably, the regional press (including local papers from every nation and region as well as London-based papers) was the most positive source of information and the most dedicated to covering stories that emphasised the value of the Cultural Olympiad and Games connection. The national press was more negative and offered lower levels of coverage until the announcement of the London 2012 Festival, but their coverage became much more dominant and positive in 2012.⁴²

⁴¹ See more detail on the methodology in the Appendix.

⁴² While national papers were 20 per cent negative on average up to the end of 2011, this was only 8 per cent in 2012

This proves that the announcement of the Festival had a significant, positive impact on national press perceptions and interest in covering culture as an Olympic story.

Figure 2.19: Percentage of net positive attitudes by national and regional papers (2003-2012)



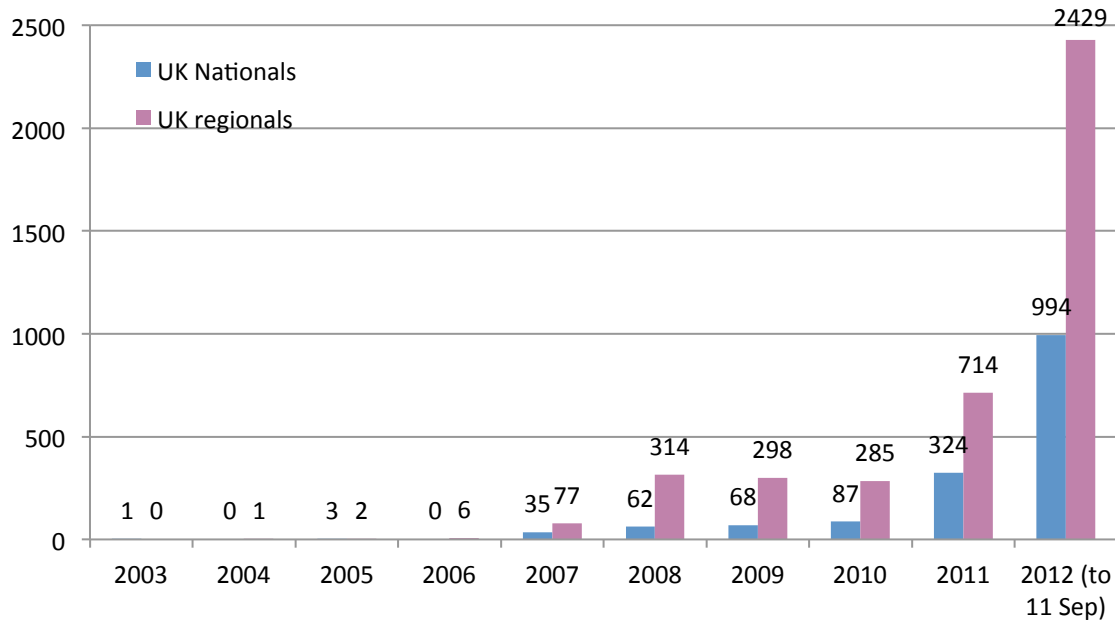
Source: ICC / University of Liverpool Press Content Analysis (N= 1,722 sampled articles)

Note: the graph provides an overall view of the attitudes of the national and regional press by calculating the difference between the percentage of 'positive' articles and the percentage of 'negative' articles in a given year. Put simply: values greater than zero are an indication that there was more positive coverage than negative coverage; whilst values less than zero indicate that there was more negative coverage than there was positive coverage. For years in which the sample consisted solely of articles that were coded either as 'mixed reviews' or 'neutral', a net attitudinal value of zero has been assumed. The labels next to each point on the graph indicate the number of articles sampled for the year concerned. Gaps in the data are indicated by the absence of a marker.

In terms of how strongly these stories made a specific point about the Cultural Olympiad or London 2012 Festival, or whether reported events were related to the Games, there are some variations between the national and regional press. While the regionals sustained over 75 per cent of stories making a relevant reference to the Cultural Olympiad and what it stood for, national papers did so in 55 per cent of cases pre-2012, growing to 67 per cent of cases in 2012. However, overall, references to the Cultural Olympiad and Festival were secondary within stories dedicated to the review or critique of specific cultural activity. The implications of these trends for people's awareness about the Cultural Olympiad and the capacity of the programme to be seen as central to the London 2012 experience are discussed in Chapter 6 (Culture at the heart of the Games).

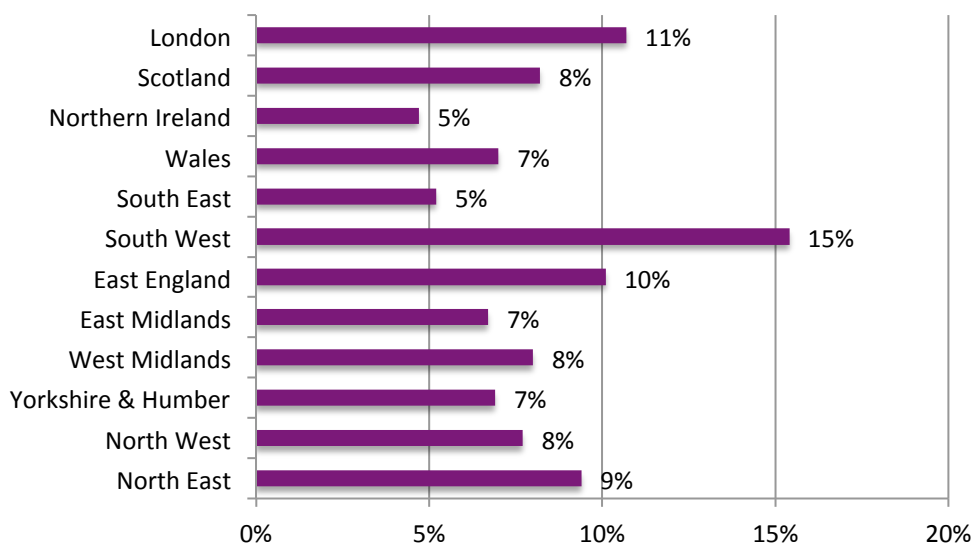
Volume and spread of coverage: national and regional media outreach

Evidence of the wide geographical reach of the programme is manifest in the extent of media coverage spread across the UK. While national papers were slow in covering Cultural Olympiad related stories up to the time of the London 2012 Festival announcement in November 2011, regional papers generated extensive coverage from the launch of the Cultural Olympiad in 2008.

Figure 2.20: Total national and regional coverage about the Cultural Olympiad per year

Source: ICC/ University of Liverpool Media Analysis

In 2008, regional coverage was more than five times the volume of national coverage, particularly around the Cultural Olympiad launch time in September. In contrast, the London 2012 Festival pre-launch in November 2011 received far higher levels of coverage in the nationals than in the regional press. This suggests that the regions embraced the broad Cultural Olympiad concept (including *Inspire* and *Open Weekend*), while the national press considered only the Festival provided a clear media peg. Conversely, for the regions, the Festival was less effective in securing coverage.

Figure 2.21: Distribution of regional press coverage per area (in percentage)

Source: ICC/ University of Liverpool Media Analysis (N= 1,722 sampled articles)

Local press in the South West, London and the East of England dominated coverage overall. This was significant in 2008, when other regions offered much less coverage. By 2011, however, most regions offered a similar proportion of coverage, thus suggesting that the Cultural Olympiad succeeded in establishing itself throughout the country. Scotland offered the earliest coverage (2004), while the

North West and London dominated the following years (2005, 2006 and 2007). By 2008, the South West came out as a more dominant region than the North West. When comparing this with regional public awareness, it is apparent that the South West was one of the regions offering higher levels of awareness of the Cultural Olympiad (28 per cent vs. 26 per cent UK average), although this was not the case for the London 2012 Festival (the East of England was the region with highest Festival awareness). Regional awareness splits are discussed in more detail in Chapter 6.

From an **attitudinal** perspective, the most revealing insight is that regional papers offered consistently higher levels of positive coverage than the national press. This is important as it suggests that, although nationally the Cultural Olympiad developed an image problem in the early years, this was not a significant issue in the regions. London was the region offering most negative coverage (18.5 per cent), followed by the West Midlands. These were also the regions offering the largest volume of coverage. The most positive regions (considering both volume of coverage and per cent positive or neutral) were the South East and East Midlands followed by East England and the South West. Scotland, the North East, Wales, the North West and London offered the highest percentage of 'mixed attitude' stories.

Thematically, as discussed in more detail in Chapter 3, for the regional/local press, questions around accessibility and community inclusion were more relevant than discussions on artistic excellence. This supports the view that a Cultural Olympiad will only be embraced throughout a host nation if it strikes the right balance between both angles.

In an article about the London 2012 Festival, actor Mark Rylance talked about the difference between the broad Cultural Olympiad and the Festival, and emphasised the value of nationwide engagement:

"In general, it was hard to escape the feeling that Ruth Mackenzie and her team have managed to transform an event that was in danger of being woolly, worthy and amorphous into something that will in fact catch the imagination of a huge number of people across Britain as the Olympics get underway...The other triumph of planning, is to make the festival both fully nationwide - it kicks off with Gustavo Dudamel conducting the musicians from *Sistema Scotland* in front of Stirling Castle - and easily accessible even to those who won't be able to attend the events. The BBC, for example, is joining with Film 4 to commission new films by Mike Leigh and Lynne Ramsay among others; Ridley Scott will direct *Britain In A Day*, a film made entirely by the people of this country." (*Daily Telegraph*, November 2011)

Coverage and attitudes towards events and quality of programming

Most UK press coverage of the Cultural Olympiad and the London 2012 Festival focused on the programme's cultural offer as opposed to any of the other areas listed at the beginning of this section, from economic to social or governance issues. Coverage on the type and quality of programming accounted for 55 per cent of all coverage nationally in 2012, and 48 per cent regionally, and this is one of the thematic areas most consistently dominated by positive angles. However, this type of coverage was also least likely to emphasise the wider Games connection and rarely made specific mention of the work as being situated within the Cultural Olympiad or Festival. For example, a review of a play within the Cultural Olympiad's *World Shakespeare Festival* may have made no mention of it being part of the Cultural Olympiad at all. Building on the experience of previous Games,⁴³ it can be assumed that there was significant coverage of specific projects that did not refer

⁴³ The analysis of four years of coverage on events and activities within the Sydney 2000 *Olympic Art Festivals* shows that 25 per cent of articles did not refer to the Festivals' name nor made any reference to the fact they were part of the official Games cultural programme (Garcia, B. (2012) *The Olympic Games and Cultural Policy*, Routledge)

to the Cultural Olympiad or Festival at all, but this additional coverage could not be captured in a fully representative manner and thus, it is not reflected in the findings presented here.

Relevant findings about coverage on cultural programming that mentioned the Cultural Olympiad or London 2012 Festival are as follows:

- **National stories** were 52.6 per cent positive in 2012 and less than 3.4 per cent negative; over 25 per cent offered mixed commentary (including both positive and negative remarks about specific events or the overall programme). This contrasts with the period 2008-2011 when, nationally, critics' response to the programme was only over 30 per cent positive and 8 per cent negative, with 35 per cent of clippings offering mixed reviews. **Regional stories** were over 70 per cent positive in 2012; the rest of stories were mainly neutral (there were no purely negative event reviews in the regional papers). Clearly, these findings prove that opinion on the capacity of the Cultural Olympiad to present excellent or world-class programming improved over time.
- Most coverage on the cultural programme (70 per cent) focused on the **quality of the show** (i.e. it was a critic's response or review). The rest consisted mainly of descriptive listings or highlights, which explains the 18 per cent of national clippings that were neutral about the programme in 2012.
- Up to 2011, there was a higher proportion of discussion on the programme's **ability to innovate** or explore **new ways of working** (12 per cent of cultural offer coverage nationally) than was the case up to the end of the Games in September 2012, when discussion was dominated by specific events and the artists involved, rather than the approach to programming or overarching ambitions. Interestingly, a closer-look at end-of-the-year clippings, published in December 2012, showed a renewed emphasis on discussion about overarching programme ambitions, such as innovation, the capacity to present world-class work and the ability to engage audiences (see end of this section).

Events capturing most coverage per programming strand

Overall, national coverage on the cultural offer focused on the kinds of events that were created for, or eventually became, London 2012 Festival activity. In contrast, regionally, event coverage was more widespread across all Cultural Olympiad strands as well as the Festival. The findings above support the view that the launch of the Festival as the culmination of the Cultural Olympiad cemented the credibility of the programme from an artistic excellence point of view. This is also supported by the range of critics choosing Festival events as their pick of 'best art event' of the year by the end of 2012, as discussed at the end of the section.

The scope of this evaluation does not allow for a detailed look into media coverage about specific events. As such, find below a summary impression of the types of events capturing most coverage organised in two groupings, which reflect the three strands of the Cultural Olympiad⁴⁴ attracting most national and regional press attention. As indicated earlier, please note that this list only includes events that were reported by journalists who made an explicit reference to the Cultural Olympiad or the London 2012 Festival within their article.

⁴⁴ See the definition of each of these strands within Chapter 1: What is the Cultural Olympiad. As noted, these definitions were not widely acknowledged by the press and general public, but have been essential in the organization of data capture for this report.

London 2012 Festival events, including original Cultural Olympiad Major Projects:

The type of events capturing most national coverage in 2012 were mainly part of what the Festival's Official Guide defined as its 'Music' and 'Art, Design & Exhibitions'. The single event capturing the largest amounts of coverage under these categories were, for 'Music', *BT River of Music* (3 per cent of total event coverage), followed by the two concerts by Gustavo Dudamel, *Africa Express* and *Mittwoch aus Licht* (2.5 per cent each), and then by *Music Nation*, *Music 20x12* and the *BBC Proms*. For 'Art', the spread of coverage was more diverse, and no single event stands out, except the first version of a Festival commission for Olafur Eliasson (*Take a breath*, eventually cancelled, which heightened coverage to 1.4 per cent), the final commission version (*Little Sun*, 0.7 per cent) and the TATE's *Tanks* (0.4 per cent).

This was followed by events within the categories of 'Film' (dominated by the four *Film Commissions* (2.9 per cent), the retrospective of *Hitchcock* films at the BFI, and the BBC's *Britain in a Day*); 'Dance' (with clear dominance of the Pina Bausch *World Season* (2.4 per cent), followed at a distance by *Big Dance* (0.4 per cent)); 'Theatre' (mainly, *Gross und Klein* featuring Cate Blanchet and the Edinburgh International Festival programme); and 'Outdoors events' (in particular, Martin Creed's *All the Bells* (1.4 per cent) and Jeremy Deller's *Sacrilege*, 1.1 per cent).

Other individual projects attracting noticeable levels of national coverage in 2012 were the global literary gathering *Poetry Parnassus* and the ambitious multi-artform first-time collaboration between the National Portrait Gallery, English National Opera and English Ballet *Titian 2012: Metamorphosis* (1.8 per cent of coverage respectively).

Of the original *Major Projects*, the *World Shakespeare Festival* clearly dominated coverage (11.5 per cent of all events), followed by the projects that would have been within the original 'Sounds' programme, many of which have been noted above. These were followed by the public art programme, *Artists taking the lead* (3 per cent). The *Unlimited* programme attracted dedicated coverage but at a much lower level (only 1.4 per cent of total), thus suggesting that, despite the individual success of specific projects, as a joint denomination, it did not achieve as high a media impact as other Cultural Olympiad programmes.

Nations and regions events with LTUK funding:

The main LTUK funded event attracting noticeable levels of national press coverage in 2012 was *Les Commandos Percus*,⁴⁵ which was one of four events across the UK used to launch the London 2012 Festival. Regionally, the range of events covered was much more diverse and included a wide range of localised grassroots activity. The single events or regional programmes attracting the largest volumes of coverage in 2012 were *imove* within Yorkshire, *Land of Giants* in Northern Ireland, the national programme (and original *Major Project*) *Somewhere to_*, *Moving Together* in the West Midlands and the combined *We Play* programme in the North West. Other LTUK funded events, such as *Tate Movie*, received larger national coverage prior to 2012, but were not significant during the Olympic and Paralympic year as the bulk of activity had been completed already.

Overall, it is important to note that a majority of national coverage on large scale LTUK funded events such as *Tate Movie* or *Speed of Light* did not include explicit references to the Cultural Olympiad or London 2012 Festival and, as such, were not captured in this analysis. (Dedicated reflection on these events is included in the Case Study Appendices.) In contrast, many of the smaller events featuring within LTUK regional programmes made an emphasis on their Cultural Olympiad connections, particularly within the regional press.

⁴⁵ Part of *Lakes Alive* within 'We Play' the North West Cultural Olympiad programme, although this association was not always highlighted.

Presence of the Cultural Olympiad within 2012 end-of-year, critics' best picks

Analysis of additional press coverage produced in December 2012 as part of the end of the year art critics' round-up of best cultural productions in the UK, shows that the Cultural Olympiad and, in particular, London 2012 Festival events had a noticeable presence. This search returned 42 articles in the UK press,.

The most highly praised event was Pina Bausch's *World Cities 2012* season. Other events chosen as best picks of the year cut across artforms and included:

- Music: *BBC Proms*; Gustavo Dudamel and *El Sistema* concerts (which were Creative Scotland 2012 Awards nominees), Damon Albarn *Dr Dee*; *Music 20x12* (the latter presented as an example of "unsung artists" by *The Observer*, December 2012)
- Opera: *Mittwoch aus Licht*
- Dance and opera: *Titian 2012 : Metamorphosis*
- Theatre: dominated by a range of *World Shakespeare Festival* productions, but also including a few *Unlimited* productions
- Visual arts: Damien Hirst retrospective, *TATE Tanks*, David Hockney retrospective
- Outdoors events: *NVA Speed of Light*, *Peace Camp*

Beyond the praise dedicated to single event umbrellas such as Pina Bausch, the most frequent and positive commentary concentrated on the level of participation secured by Cultural Olympiad activity and the innovative dimensions of the programme, which had also been the focus of commentary in the years preceding 2012. In contrast, negative commentary only appeared in 3 articles and was concentrated on a few projects, such as Damon Albarn *Dr Dee* and the Damien Hirst exhibition (which also received positive reviews). From a source point of view, the most significant finding is the volume of end-of-year picks by Scottish papers, which accounted for 20 per cent of these stories. This suggests that the Cultural Olympiad was viewed especially positively in Scotland and that this had a strong impact on the sector.

To sum up, the majority of media organisations selected Olympic Games activity as their top 2012 highlight, and the Cultural Olympiad and London 2012 Festival featured well in this context; but, as was to be expected, the highest cultural highlight in the UK and, most notably, in the international media, was Danny Boyle's Olympic Opening Ceremony, which was sometimes viewed alongside or even assumed to be part of the Cultural Olympiad.

* * *

Overall, the numerous ways in which the Cultural Olympiad raised the bar for cultural programming and the cultural and creative industries more generally resonated with many of what could be considered Britain's core values, such as inclusion, diversity, accessibility and excellence. These values are also core to the Olympic movement and so delivering on them may appear to have been essential. Yet, rarely are they addressed so explicitly or with such expertise and commitment as was apparent in the London 2012 experience. This is not simply to champion the LOCOG Culture Team and Cultural Olympiad leading partners. Rather, the evidence indicates that these values trickled down to grassroots organisations across the UK which, in their own way, sought to advance some of these agendas – or in some cases, simply adopt them – in their own programming. Indeed, the established ways of interpreting these values were challenged by the Cultural Olympiad, which, for instance, delivered diversity not just in terms of audience participation, but in terms of ways of thinking about producing culture, the range of works and the kinds of experiences that count as culture.

3 Engaging audiences and communities

3.1 Summary headlines

The diversity and geographic reach of the Cultural Olympiad and London 2012 Festival was significant, and this resulted in extensive national public outreach and engagement. The volume of engagement was also substantial across the programme; it was diverse, both in terms of demographics and in terms of the types of experiences available for the public. This reflected a programme with a wide range of activities, some specifically targeted at particular groups, and others that aimed to engage as widely as possible across the population.

- **Public engagement** over the period of the Cultural Olympiad, across audiences, visitors, participants and volunteers, is estimated at **43.4 million**. Within this, attendances and visits accounted for 37.4 million, with 32.5 million of this figure being for free events and activities.⁴⁶ 5.9 million participants and 45,597 volunteers contributed to the Cultural Olympiad. In total, 38.5 million of the total public engagement was free (either through free attendances and visits, participation or volunteering). There was also additional engagement through **broadcasts and online hits of 204.4 million**.
- The programme engaged audiences in nationwide activities, as well as multi-regional programmes, and activities which focused regionally, sub-regionally and locally. Across the UK, some audiences engaged in activity within their **immediate locale**, and others by travelling **significant distances**.
- Projects targeted and engaged with different kinds of audiences. The demographic of the general audience shows positive engagement across the population, including **young people, disabled people and those from ethnic minorities**. Individual projects show particular success in targeting specific groups from across the population.
- Audiences reported very positive experiences of activities in the Cultural Olympiad, with almost **80 per cent of audiences saying that the event exceeded their expectations**. Audiences were positive about both the creative elements of events – the quality, atmosphere and entertainment of them – and the practical elements of events, including organisation.
- The **benefits of engaging with different types of activities** for the public include seeing new kinds of events, coming together as a community to share ‘once-in-a-lifetime’ experiences, engaging in new kinds of activities, bringing in groups who might not normally engage, and raising the positive profile of particular groups within the population. In line with this, there has been a range of **positive media coverage and profile relating to engagement** opportunities within the Cultural Olympiad.
- Work which targeted specific groups showed significant success. **Activities engaging young people** were particularly strong across the Cultural Olympiad, and supported young people to develop their creativity, co-produce activity, engage in projects with an international profile, interact with digital technologies and develop their leadership. **Work with disabled artists and disabled participants** was also particularly strong, not only in engaging disabled people in positive activities, but also in helping to change the perceptions of disabled art and artists, potentially changing future audience behaviours.

⁴⁶ The term attendances and visits is used here to reflect the fact that individuals may have attended or visited multiple activities and events throughout the four years of the Cultural Olympiad.

- **Activities gained audiences that were both familiar with and new to the type of activity being presented**, and several venues were able to report audiences that were new to them. There is also evidence of engagement by those who do not frequently take part in any kind of formalised arts and cultural activity.
- **58 per cent** of respondents to the London 2012 Audience Survey said that their experience at a London 2012 Festival event had made them **more likely to attend another cultural event**. More generally, there were a range of positive findings about the likelihood of audiences engaging in similar activity in the future.
- A range of data indicates that **the Games has had a positive impact in motivating people to engage in culture**. In the State of the Nation survey for September 2012, 35 per cent of UK respondents agreed that 'more people' will take part in cultural activities due to the Games. When reflecting upon personal motivation in the same survey, 12 per cent agreed that they were motivated to take part more, and 11 per cent agreed that they were motivated to try a new or different cultural activity. Data from the Taking Part survey for the year up to September 2012 shows that 5.2 per cent of those who already participate in arts and cultural activities felt motivated to do more cultural activities because of the Games. As more data emerges, it will be interesting to see if this translates into new or more frequent audiences and participants for arts and cultural activities in the future.⁴⁷

This chapter looks at:

- The context of arts audiences and participation across the UK;
- The size, profile and geographical reach of audiences for the Cultural Olympiad;
- The relationships between programming emphasis and audience profiles
- The experiences and benefits of engagement in the Cultural Olympiad, and
- Case studies of some specific projects which sought to engage the public in different ways.

The chapter concludes with a closer look at the indications of potential future engagement as a result of the Cultural Olympiad.

⁴⁷ The differences in responses to personal motivation between the State of the Nation survey and Taking Part may relate to: methodological differences between the two surveys, with State of the Nation potentially resulting in some overstatement as part of a survey with significant emphasis on the Games, and understatement in Taking Part, reflecting the limited awareness amongst some groups of the population about the Cultural Olympiad. In addition, the State of the Nation survey data comes specifically from September 2012, whereas Taking Part provides data across the year leading up to and including September 2012. Month-by-month data for this question in Taking Part shows a significant rise for the August and September 2012, but cannot yet be stated given the way in which the sample for Taking Part is constructed requiring a rolling year in which to be properly representative of the population.

3.2 Context

It is valuable briefly to consider what the national context is for engagement in culture, as a backdrop against which engagement in the Cultural Olympiad has taken place. The Taking Part⁴⁸ dataset is a useful tool for this purpose, as it provides :

- Indications of cultural engagement across the English population
- Information about different demographic groups
- Trends in engagement over time, which will be important in understanding both the immediate effects of the Cultural Olympiad/Festival and its legacy for audiences and participants.⁴⁹
- A longitudinal element, which will begin exploring the causal relationships between possible motivators like the Games and cultural engagement.⁵⁰

The last of these elements will be particularly significant in understanding the genuine audience and participation legacy of the Cultural Olympiad and London 2012 Festival, and the overall Games effect. However, it only commenced in April 2012, and thus data is not yet available in this area. Despite this, a number of trends from the dataset are worth noting:

- The period October 2011-September 2012 shows significant upward changes since the earliest data (2005/06) in the proportion of the population visiting a museum, gallery or heritage site in the last year.
- By comparison, visits to public libraries and archive or record offices in the last year have decreased over the same period.
- In the period since 2010/11, the proportion of adults reporting they had attended or participated in the arts has increased significantly.
- Increases in engagement in the arts occurred particularly for those aged 45-64, 65-74 and 75 plus.
- Geographically, these increases in attendance or participation in the arts show particular rises among the population of the East of England, and in the North West, from the period 2005/06.

The Cultural Olympiad took place, therefore, in the context of a small but significant rise in engagement in certain cultural activities across, and by, particular groups. The extent to which the Cultural Olympiad has contributed to this increase in engagement, particularly in the period from 2009, is not possible to determine from the available data. It will be important, however, to understand in the longer-term whether this growth has been maintained both through 2012 as the central year of the Cultural Olympiad, and after.

⁴⁸ The Taking Part Survey collects data on views of and engagement in leisure, culture and sport in England, as well as an in-depth range of socio-demographic information on respondents. DCMS, Arts Council England, English Heritage and Sport England commission the survey. The fieldwork is conducted by TNS-BMRB. The first survey was undertaken in 2005-06. Data is collected and released quarterly. Approximately 11,000 people (10,000 adults and 1,000 children) are interviewed annually,

⁴⁹ It is worth noting that the significant rise in arts attendance and participation between 2006/07 and 2007/08, in Taking Part, was attributed by the Arts Council to Liverpool's activity as European Capital of Culture. In 2012/13, DCMS has introduced a longitudinal element to the sample; 50% of the sample will be returned to annually, enabling a clearer understanding in the long-term of what motivates and causes changing behaviours in relation to cultural engagement.

⁵⁰ This is a new addition to Taking Part, from 2012/13. The sample will change to include both cross-sectional (as is currently the case) and longitudinal elements.

3.3 Public engagement across the programme

The Cultural Olympiad programme took place over four years across the regions and nations of the UK. Significant investment from the Olympic Lottery Distributor, Arts Council England, Legacy Trust UK, commercial sponsors and other funders supported targeted programmes in the nine English regions and in Scotland, Wales and Northern Ireland. Activity in the London 2012 Festival included events from around the UK, taking place in over 1,270 venues.⁵¹

Table 3.1, below, shows estimates of public engagement in activities across the four years of the Cultural Olympiad, building on data from LOCOG and the Project Survey.

Table 3.1: Public engagement across the Cultural Olympiad⁵²

	Festival	Non-Festival	Total
Attendances and visits – paid	4,765,931	160,031	4,925,962
Attendances and visits – free	11,303,193	21,211,396	32,514,589
Participants – free	4,123,953	1,801,961	5,925,914
Volunteers – free	12,208	33,389	45,597
<i>Total free public engagement (attendances and visits - free, participants and volunteers)</i>	<i>15,439,354</i>	<i>23,046,746</i>	<i>38,486,100</i>
Total attendances and visits	16,069,124	21,371,427	37,440,551
Total public engagement	20,205,285	23,206,777	43,412,062

Source: ICC/DHA Project Survey & LOCOG audience data

As the table demonstrates, a significant proportion of public engagement with the Cultural Olympiad, both Festival and non-Festival, was free (76 per cent of engagement with Festival activities, 99 per cent of engagement with non-Festival activities, and 87 per cent of engagement across the whole Cultural Olympiad). Free engagement took place through participation and volunteering, as well as through a substantial number of free events and free activities. Some of the

⁵¹ London 2012 Festival – Venues, LOCOG database.

⁵² **Technical Note:** The figures presented here bring together data reported by organisations and individuals through the Project Survey with audience data collected by LOCOG. In the presentation and calculation of the data in this table, there are a few explanatory notes that should be taken into account:

- The significant proportion of participants engaged with the Festival reflects the estimate of 2.9 million people who participated in *No 1197: All the bells in a country rung as quickly and loudly as possible for three minutes* by Martin Creed, on the morning of 27 July 2012, and the 890,120 participants in *StoryLab – Summer Reading Challenge*. In the figures from autumn 2012, participants were not separately categorised from attendances and visits, but instead included as free attendances. Thus, the presentation of the data here does not reflect a reduction in the number of free attendances from the autumn data, but rather a re-categorisation.
- Just over 1.4 million attendances and visits engaged with artworks which were free to view, but within a venue or space which required an entry fee to be paid to gain access. In this presentation of the data, they have been categorised as ‘attendances and visits – paid’ to reflect this initial payment requirement. In the autumn data, reflecting the free to view nature of the work, these were categorised as ‘free attendances’.
- Through the Project Survey, particularly because the time period for data collection was longer, it was possible to gain a more comprehensive picture of public engagement. This enabled, as noted above, more specific categorisation of certain types of public engagement (e.g. participants). This additional exercise has supplied data which was not available to LOCOG in autumn 2012, hence the inclusion of volunteers, and the increase in the overall number for public engagement.

events included arrangements in which funders purchased tickets in advance in order to make them freely available to the public.⁵³

In addition to public engagement through being an audience member, visiting, participating or volunteering, members of the public also engaged through watching broadcasts (including television and online viewing of material) and through engaging in online projects. An estimated 139,995,718 views and online hits are associated with the London 2012 Festival, and a further 65,342,546 with non-Festival activity in the Cultural Olympiad.

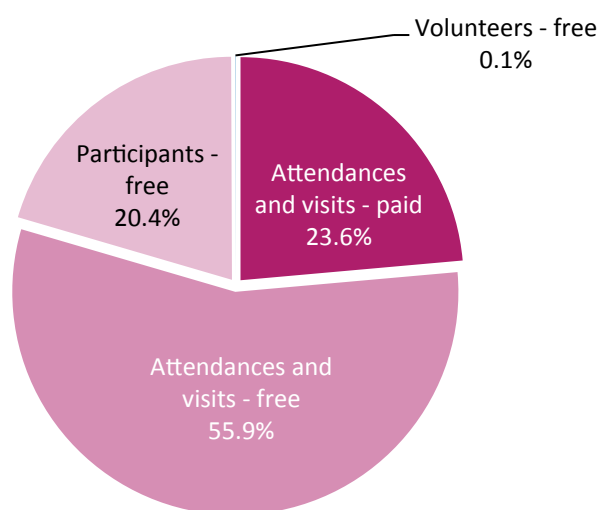
Table 3.2: Engagement through broadcasts and online⁵⁴

	Festival	Non-Festival	Total
Broadcast	125,064,718	46,390,919	171,455,637
Online	15,078,109	17,882,627	32,960,736
	140,142,827	64,273,546	204,416,373

Source: ICC/DHA Project Survey & LOCOG audience data

The London 2012 Festival showed a substantial portion of paid attendances, reflecting a range of activities in ticketed venues which formed part of the programme. However, the majority of attendances at, and visits to, Festival activities and events were free.

Figure 3.1: Public engagement in the London 2012 Festival by engagement type



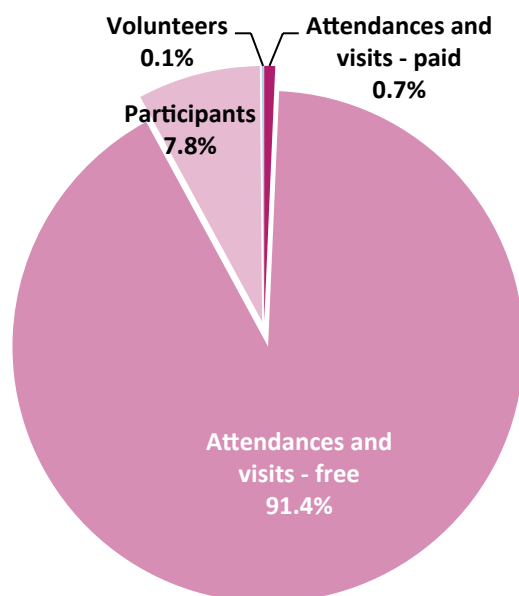
⁵³ As already noted, the main sources of data for these figures are data collected by LOCOG, and data supplied by organisations and individuals delivering projects through the Project Survey. This approach therefore results in an understatement of engagement across the entire Cultural Olympiad, as it is not properly able to reflect either projects with the Inspire Mark and projects which were part of the *Open Weekend*.

⁵⁴ As with the data that looks at public engagement in person, the figures related to engagement through broadcasts and online media build upon those published by LOCOG in autumn 2012, by bringing together figures reported by organisations and individuals via the project survey. In the presentation and calculation of this data, there are a few key things to note: (i) Within the broadcast figures there is an audience of 25,435,562 (reported in the autumn 2012 data by LOCOG) which came directly from broadcasters, and which relates to projects where either the primary output of the project, or a significant standalone element of it, was one or more broadcasts. These include BBC *Imagine* programmes, BBC productions of Shakespeare, the broadcasting of four short films (*Festival Film Commissions*) on BBC and Channel 4, a documentary on the *Big Dance* project and a range of other projects. (ii) Other broadcast figures, reported directly by projects, which were not available in autumn 2012, include direct sharing of new artworks – for example, the broadcasting of a performance of each of the *New Music 20 x 12* commissions on BBC Radio 3 – or, in some cases, broadcast exposure of an artist or project through news coverage or other kinds of programming, rather than direct presentation of an artwork.

Source: ICC/DHA Project Survey & LOCOG audience data

By comparison, a relatively small proportion of audiences for non-Festival activity were audiences and visitors who paid for tickets. Activity in the wider Cultural Olympiad also shows a higher proportion of volunteers, reflecting the longer-term nature of much of the work in this area.

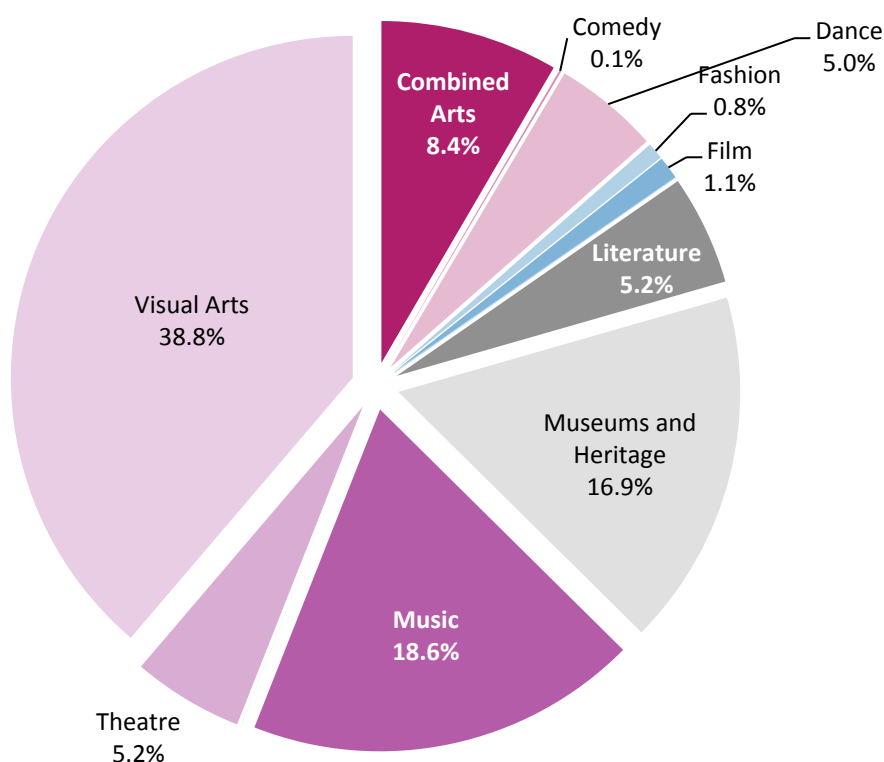
Figure 3.2: Public engagement in the non-Festival Cultural Olympiad activity, by engagement type



Source: ICC/DHA Project Survey & LOCOG audience data

Figure 3.3 looks at the primary artform of individual London 2012 Festival projects and the levels of public engagement associated with those artforms. It shows that, in terms of overall audience numbers, the visual arts had a particularly high proportion of audiences, relating partly to the number of significant public art installations as well as the range of major exhibitions.⁵⁵ Music and museums and heritage related activities also accounted for considerable percentages of public engagement during the Festival; although it should be pointed out that, for some categories, the overall proportion of public engagement is attributable to one or two very large events within that category. The significant proportion of public engagement for music, for example, is supported by the 2.9 million who engaged with the Martin Creed commission. Similarly, 85 per cent of engagement in literature came from those who were involved in the *StoryLab - Summer Reading Challenge*, which encouraged children to read six books over the summer period, supported by local libraries. Although this data is a useful indicator, many projects also worked across multiple artforms, so it is not always able to reflect the ways in which the public will have experienced activities.

⁵⁵ Some primary artform areas – such as non-artform specific activity and food – are too small proportionally to appear on this chart.

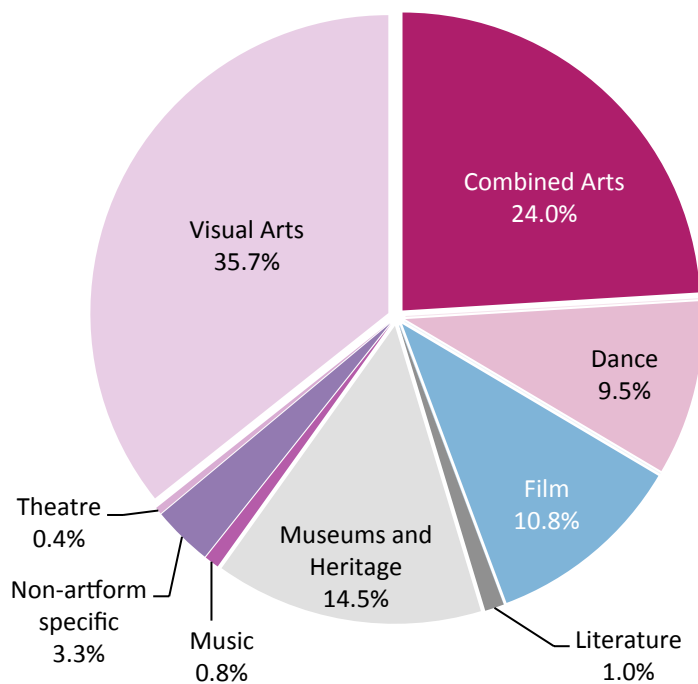
Figure 3.3: Proportion of London 2012 Festival public engagement by artform^{56,57}

Source: ICC/DHA Project Survey & LOCOG Audience Data

The following pie chart (Figure 3.4) looks at similar data for non-Festival activities. It shows that, taken together, activities in the combined arts and non-artform specific categories occupied a significantly greater proportion of audiences for non-Festival activity than for Festival activity. This is due, at least in part, to the range of some of the activities that were part of the LTUK programme, and particularly those which involved multiple artforms, or which focused upon the relationship between sport and art.

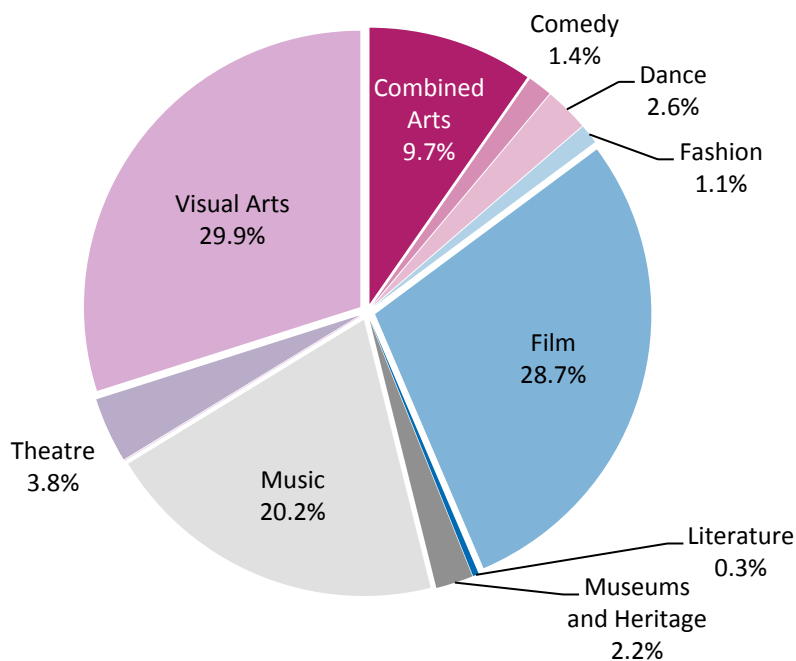
⁵⁶ Where results shown in this graph and elsewhere do not add up to 100%, or add up to just over 100%, it is due to rounding.

⁵⁷ As noted in Chapter 2, the definition for 'Combined Arts' used here is taken from Arts Council England, and includes five sub-groups: carnival and other cultural festivals; community combined arts; interdisciplinary arts; multidisciplinary arts; and sound art. Examples of carnivals and other cultural festivals include, for example, the project *Blue Touch Paper Carnival (UK)* and *Embaxidores da Alegria (Brazil)*; whilst multidisciplinary and interdisciplinary activities included *Mandala*, which combined music and dance, and *Sunday Fiesta – World Event You Artists 2012*, which involved young artists in a multi-artform festival.

Figure 3.4: Proportion of non-Festival Cultural Olympiad public engagement by artform

Source: ICC/DHA Project Survey & LOCOG Audience Data

The analysis in Figures 3.3 and 3.4 does not include those who engaged through broadcasts and online or digital routes. The following chart shows the split of broadcast engagement across the total Cultural Olympiad by artform.

Figure 3.5: Proportion of total Cultural Olympiad broadcast engagement by artform

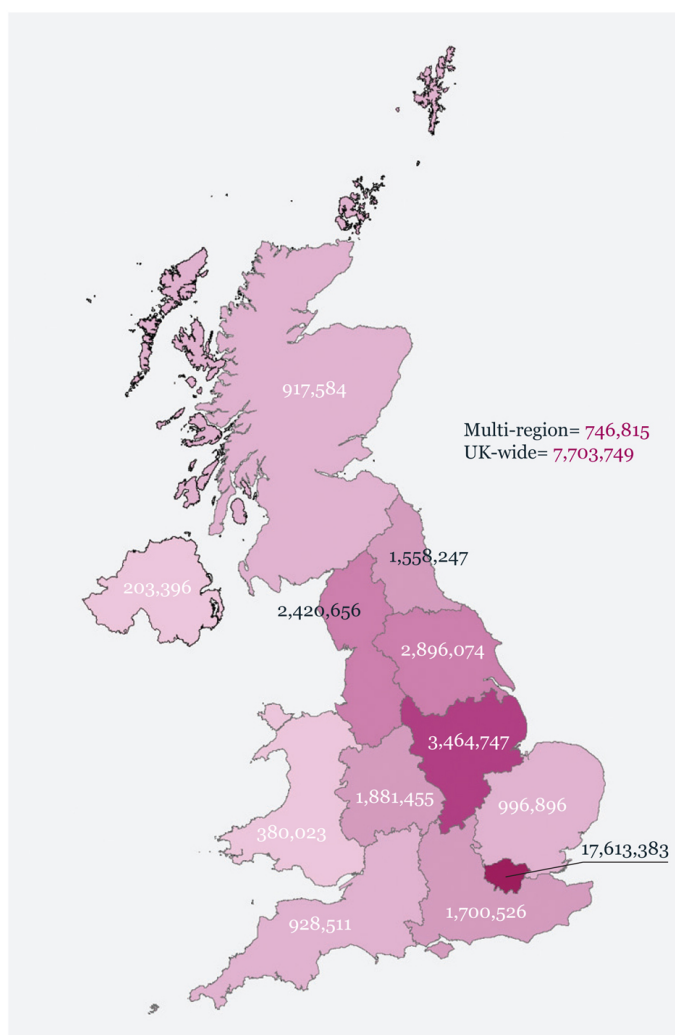
Source: ICC/DHA Project Survey & LOCOG Audience Data

Understanding broadcast engagement is particularly important for recognising the impact of film commissions, which were shown on the BBC and Channel 4. In addition, the effect of *BBC Proms* concerts and *BBC Radio 1's Hackney Weekend* can be seen in the substantial proportions of engagement for music. Engagement through online routes took a variety of forms, but artform areas with strong showings included film (16 per cent of online engagement), museums and heritage (39 per cent of online engagement), combined arts (20 per cent) and visual arts (15 per cent).

The geographical reach of the Cultural Olympiad was substantial, and unlike any other previous or existing festival in the UK. Whilst public engagement data is not available by the origin of audiences, or participants, across the programme, the Project Survey and LOCOG data provide some information about engagement by the origin of the activity that the public is attended or took part in. Where audience, participant and volunteer data was not available by region or nation, activity has been assigned as either 'multi-regional' – taking place in one or more regions – or 'UK-wide' for projects taking place across the whole of the UK.

The following figures (presented as a Map and Table 3.3) therefore give a useful indication of engagement in different regions and nations, but are likely to reflect only a portion of that engagement, with the remainder being categorised as 'multi-region' or 'UK-wide'.

Map 3.1: Public engagement by region / nation in which activity is based



Source: ICC/DHA Project Survey & LOCOG audience data

Table 3.3: Cultural Olympiad public engagement by region/nation in which activity is based

	East Midlands	East of England	London	North East	Yorkshire
Attendances and visits - paid	7,775	58,522	3,944,823	15,753	21,453
Attendances and visits - free	3,344,863	913,661	13,364,245	1,507,048	2,836,033
Participants - free	107,860	23,934	297,349	33,556	37,835
Volunteers - free	4,249	779	6,966	1,890	753
<i>Total free public engagement (attendances and visits - free, participants and volunteers)</i>	<i>3,456,972</i>	<i>938,374</i>	<i>13,668,560</i>	<i>1,542,494</i>	<i>2,874,621</i>
Total attendances and visits	3,352,638	972,183	17,309,068	1,522,801	2,857,486
Total public engagement	3,464,747	996,896	17,613,383	1,558,247	2,896,074

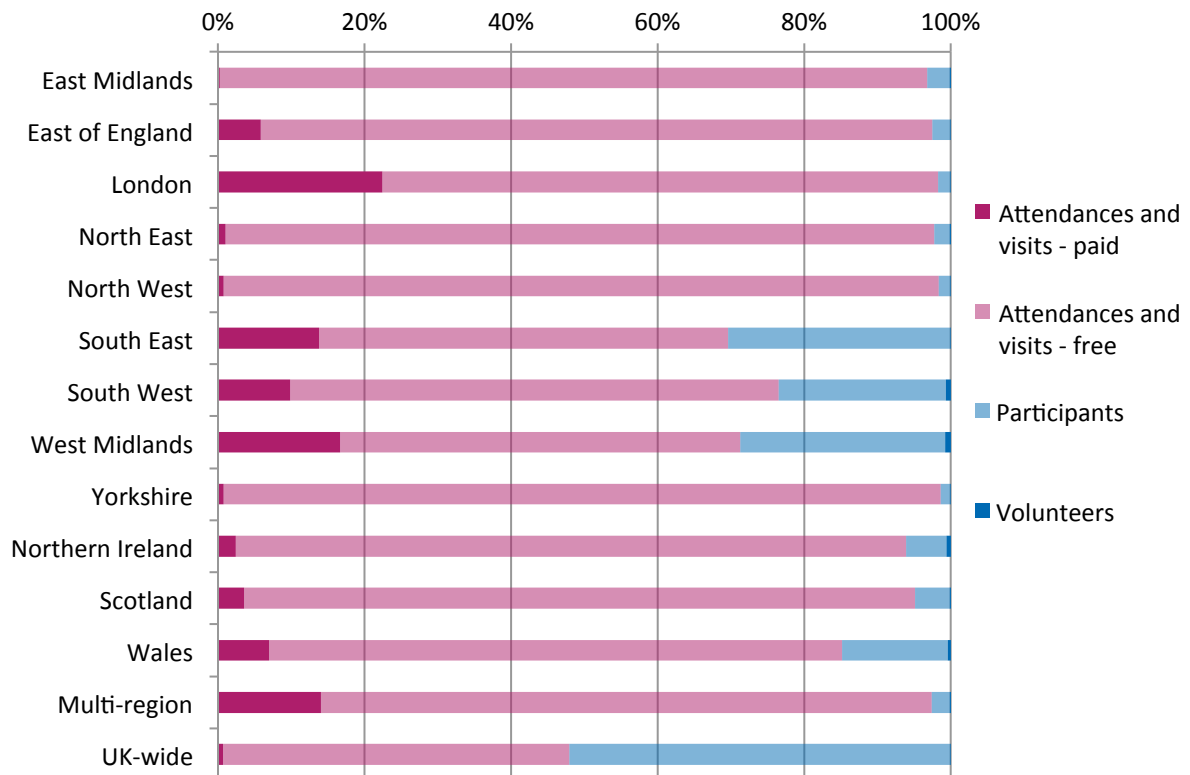
	North West	South East	South West	West Midlands	Wales
Attendances and visits - paid	17,978	234,660	91,624	314,109	26,357
Attendances and visits - free	2,364,014	948,646	618,712	1,026,778	297,373
Participants - free	37,808	515,707	211,748	525,657	54,760
Volunteers - free	856	1,513	6,427	14,911	1,533
<i>Total free public engagement (attendances and visits - free, participants and volunteers)</i>	<i>2,402,678</i>	<i>1,465,866</i>	<i>836,887</i>	<i>1,567,346</i>	<i>353,666</i>
Total attendances and visits	2,381,992	1,183,306	710,336	1,340,887	323,730
Total public engagement	2,420,656	1,700,526	928,511	1,881,455	380,023

	Northern Ireland	Scotland	Multi-region	UK-wide	Total
Attendances and visits - paid	4,972	32,558	105,133	50,245	4,925,962
Attendances and visits - free	186,066	840,703	622,022	3,644,425	32,514,589
Participants - free	11,218	43,396	18,727	4,006,359	5,925,914
Volunteers - free	1,140	927	933	2,720	45,597
<i>Total free public engagement (attendances and visits - free, participants and volunteers)</i>	<i>198,424</i>	<i>885,026</i>	<i>641,682</i>	<i>7,653,504</i>	<i>38,486,100</i>
Total attendances and visits	191,038	873,261	727,155	3,694,670	37,440,551
Total public engagement	203,396	917,584	746,815	7,703,749	43,412,062

Source: ICC/DHA Project Survey & LOCOG audience data

Looking at public engagement by the location of activity and type of engagement, the strength of free activities (whether for attendances and visits, participation or volunteering) can be seen across the different regions and nations (as Figure 3.6 shows). The noticeably strong showing of paid audiences in London and the West Midlands can be partly explained by the *World Shakespeare Festival*, which featured a series of performance in Stratford-upon-Avon and at the Globe Theatre in London, as well as performances in venues elsewhere in the UK.

Figure 3.6: Cultural Olympiad engagement by region/nation in which activity is based, by engagement type



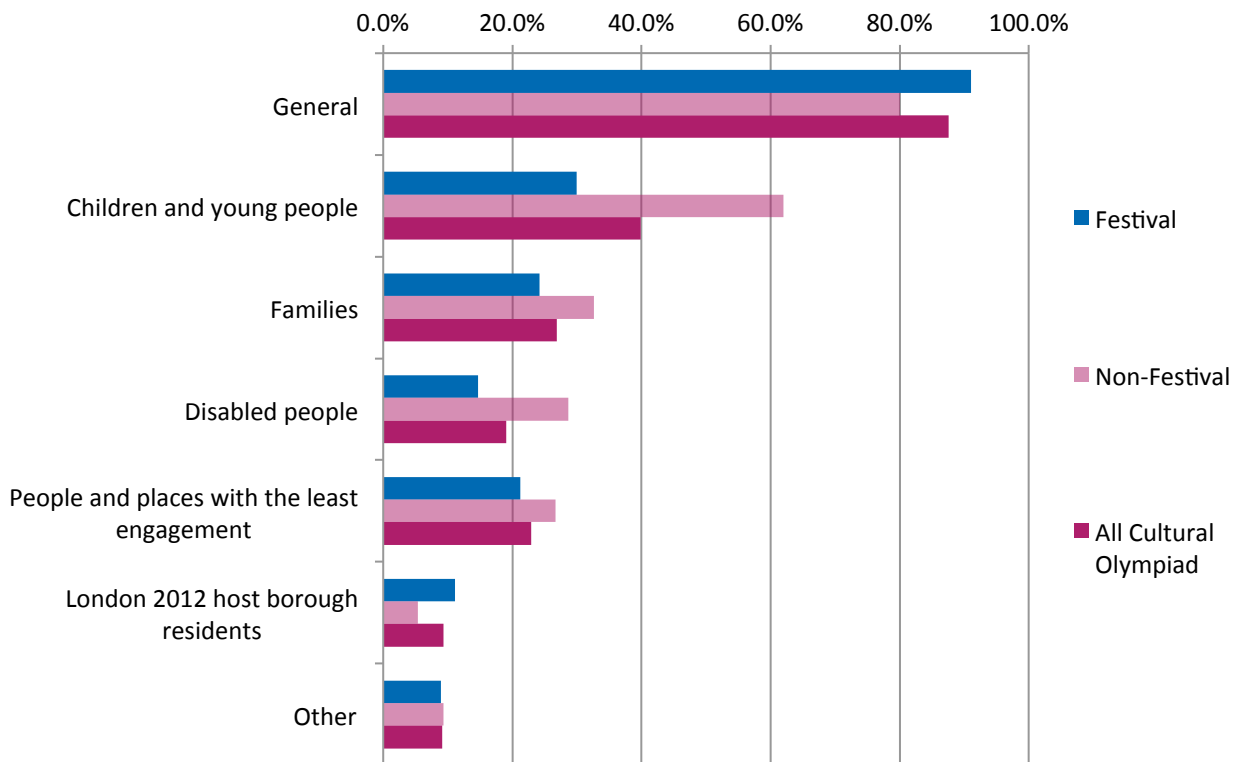
Source: ICC/DHA Project Survey & LOCOG audience data

The range of activities that were on offer during the Cultural Olympiad is also important when considering engagement from audiences, visitors, participants and volunteers. Projects across the Cultural Olympiad were designed to do very different things. There were long-term participation projects, artistic research and development projects, large-scale outdoor spectacles, major exhibitions, skills and training initiatives and public artworks.

In LOCOG and ICC/DHA administered surveys, projects were asked to indicate whether they were targeting specific audience and participant groups with their project. Just over three-quarters of projects indicated that they were targeting the 'general public' – all ages, ethnicities and groups. 35 per cent of projects said that they were targeting children and young people with their activity, 24 per cent families, 20 per cent people and places with the least engagement, 17 per cent disabled people and 8 per cent London Host Borough residents.

Figure 3.7, below, demonstrates the breadth of different audiences which projects targeted. Non-Festival activities show a particular strength in targeting children and young people, which, again, probably reflects the longer-term nature of much of the work in the projects working across the wider Cultural Olympiad.

Figure 3.7: Audience and participant groups targeted by projects



Source: ICC/DHA Project Survey & LOCOG audience data (N= 484 projects)

3.4 Media coverage

The media profile of the Cultural Olympiad and London 2012 Festival was important for raising awareness about the programme amongst some potential audiences and participants. Chapter 2 discusses the volume and regional spread of media coverage in the UK, and both Chapter 2 and Chapter 4 briefly look at the international coverage of the Cultural Olympiad. There are a few points worth noting here, specifically in the context of building audiences for events, and in the presentation of public engagement through media responses. For instance, in terms of regional coverage, the South West and London showed significantly higher coverage than other areas. Whilst the significance of London seems clearly programme-related, the strength of the South West is less obviously explicable.⁵⁸

Some coverage responded specifically to the way in which the Cultural Olympiad and London 2012 Festival sought to engage people:

⁵⁸ It is worth noting both Weymouth and Portland were host cities for sailing events in the Olympics.

- Discussions relating to the Cultural Olympiad's ability to be inclusive and accessible was a dominant topic for the regions since the bid stage (36 per cent of all media coverage up to 2011, and over 38 per cent in 2012). This was, however, not a significant theme for the national press (10 per cent up to 2011, 15.6 per cent in 2012).
- The main focus of these stories was the ability of the programme to engage (or not) **young people** (nationals and regionals), people with **disabilities** (nationals), the programme's **global outreach** (nationals) and opportunities provided for **community and amateur involvement** (regionals). Overall, for the regional and local press, questions relating to inclusion seem to have been more relevant than discussions about artistic excellence per se.
- There was a **far higher percentage of coverage about disability issues nationally** than regionally, all of which was positive. It is also worth noting that quite a range of **media coverage on youth** within national papers pre-2012 was either negative or mixed.

Overall, **'engagement'** was the theme treated most positively by both national and regional papers. Nationally, it stood out (over 70 per cent of the total volume of media coverage about engagement was positive), as all other themes (with the exception of discussion on the quality of cultural offer, as discussed in Chapter 2) were dominated by mixed or neutral coverage. This can be seen as relevant factor towards audience-building as it contributed to the perception that the Cultural Olympiad was for everyone.

3.5 Who attended and participated

A range of data sources provide some understanding of who attended and participated in Cultural Olympiad and London 2012 Festival activities. For example, this section looks at data from the State of the Nation Survey (Nielsen/LOCOG),⁵⁹ Taking Part data (DCMS)⁶⁰ and responses from the Project Survey (ICC/DHA).⁶¹ However, the London 2012 Festival audience survey is the most detailed source of data, in which eight different London 2012 Festival projects were covered. The different events included in the survey were as follows:

- *Piccadilly Circus Circus* was a site-specific, promenade circus featuring artists who came from major international contemporary circus companies, using a wide range of aerial disciplines in, around and against the buildings and spaces of Piccadilly Circus, Regent Street, Lower Regent Street, Piccadilly and surrounding streets. It was an open access site and was free to the public.
- *Mittwoch aus Licht* was a world premiere of the final opera of 20th century composer Karlheinz Stockhausen's opera cycle *Licht* to be staged, presented by Birmingham Opera Company at a disused factory in Birmingham. This was the first time that all six parts of the opera, featuring two choirs, flying solo instrumentalists, live electronic and acoustic music and a string quartet streamed live from four flying helicopters, were staged together.
- *How Like an Angel* presented contemporary circus by Australian company Circa alongside music from vocal ensemble I Fagiolini in four English cathedrals.

⁵⁹ A monthly poll undertaken by Nielsen for LOCOG, using a weighted sample of about 2,000 people.

⁶⁰ A dataset supplying official National Statistics which uses a sample size of 8,868 for the period utilised here. The sample is weighted in order to ensure a suitable reflection of the population.

⁶¹ The Project Survey, undertaken by the evaluation team (ICC/DHA) gathers data from projects across the Cultural Olympiad, including a range of information about the intentions and effects of projects. The Project Survey was completed by organisations and individuals delivering projects.

- Gustavo Dudamel and the Simón Bolívar Symphony Orchestra of Venezuela performed outdoors at Stirling Castle in the *Big Concert*. The area of Raploch in Stirling had a programme for children inspired by *El Sistema*, the Venezuelan project from which Gustavo Dudamel and the orchestra emerged. Both conductor and orchestra spent time with the children in Raploch on a residency, and the concert included a special performance by the Raploch project.
- *Mandala* was a collaboration involving two venues – Birmingham Town Hall and Nottingham Council House – in a series of illuminations, using 3D projections and international and British Asian music and dance, including both live and recorded performances. The event was free.
- *BT River of Music* was a two-day free festival of live music from all the Olympic and Paralympic nations, with stages bringing together music for each of the five continents (Asia, Americas, Africa, Europe and Oceania) situated at key points on the Thames.
- *Compagnie Carabosse at Stonehenge* brought a Fire Garden to Stonehenge in Wiltshire, with fire sculptures, fire pots and candles lighting pathways. Compagnie Carabosse were presented at Stonehenge by Salisbury International Arts Festival.
- *Globe to Globe* brought international companies to the Globe Theatre in London to perform all of Shakespeare's plays, in the language of the performing company.

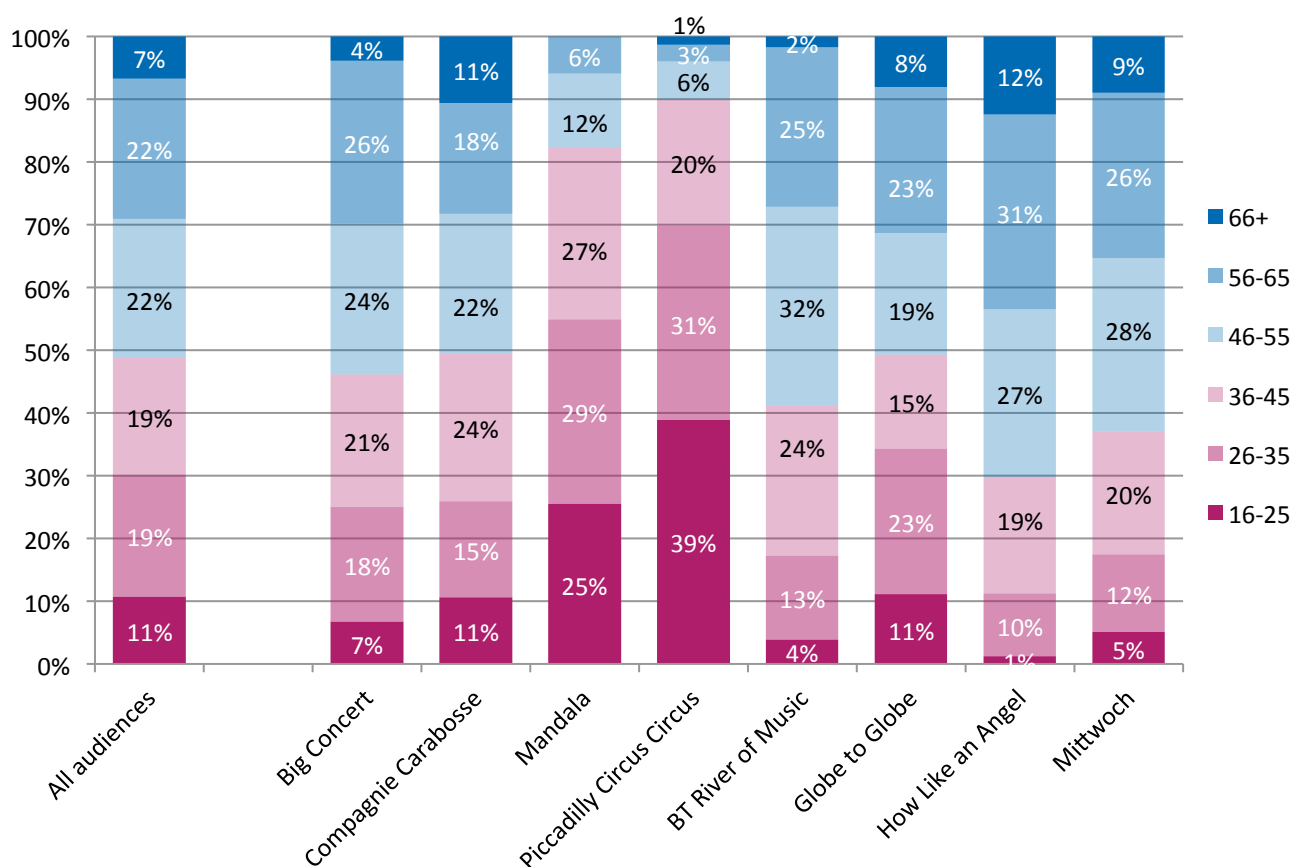
The diversity of events covered by the London 2012 Festival audience survey is useful in providing some balance across the sample, and enabling an understanding of the relationship between different kinds of programming and different kinds of audiences. Some of these projects (*The Big Concert* and *Piccadilly Circus Circus*) were single events, taking place on one date; others had multiple dates (*Mandala*, *Compagnie Carabosse*) and/or multiple venues (*Mandala*, *How Like an Angel*). Within some projects, audiences had a range of different options. *BT River of Music*, for instance, had multiple stages, ticketed separately and spread around London, whilst *The Globe to Globe* project included 38 different productions and multiple performances. The audience survey is also the only single dataset available relating to the Cultural Olympiad that provides data for activity taking place in different regions, giving a geographical spread, looking at a range of artforms and events which could be expected to bring in different kinds of audiences.

Whilst the audience survey is therefore a useful source of data, it does not provide a sample size (in terms of the number and type of events covered) that is representative of either the London 2012 Festival or the whole Cultural Olympiad. In addition, comparisons between audiences for different projects should be handled carefully, due to the relatively modest size of some of the samples for individual events.

3.5.1 Demographics

Gender: Respondents to the London 2012 Festival Audience Survey showed a 61 per cent to 39 per cent gender split towards women. A similar split is suggested by the demographic base of those in the Taking Part survey who indicated that they 'took part in a Games related cultural event or activity (e.g. Cultural Olympiad, London 2012 Festival)'.

Age: The age-range of respondents to the London 2012 Festival audience survey spanned from 16 to 97. 45 per cent of respondents were aged between 46 and 65, with a further 38 per cent aged between 26 and 45. Respondents' ages differed significantly depending upon the type of event. The majority of respondents for both *Piccadilly Circus Circus* and *Mandala* were 45 or under, and almost two fifths of respondents for *Piccadilly Circus Circus* were 25 or younger. By contrast, 70 per cent of respondents attending *How Like An Angel* were 46 or over.

Figure 3.8: London 2012 Festival audience survey respondents, age by project⁶²

Source: London 2012 Festival Audience Survey, Nielsen (ICC Analysis)

Group size and profile

Clearly, the age of respondents to the London 2012 Festival audience survey does not fully reveal the age spread of attendees, as it was undertaken only amongst audience members over 16. However, data related to the group size and profile of respondents reveals that:

- The average group size for all respondents was 2.7 people, with 47 per cent of respondents attending with one other person.
- 1.6 per cent of respondents had children aged under five in their group, and just over seven per cent of respondents had children aged between five and 16 in their party.

Different kinds of events attracted different group sizes. Across all events, those respondents attending *Mittwoch aus Licht* were the most likely to attend on their own; those attending *How Like an Angel* were the most likely to attend with one other person; those attending *Compagnie Carabosse* and the *BT River of Music* were the mostly likely to visit in a group of between 3 and 6 people; and those attending the *Big Concert* in Stirling were most likely to attend with a group of seven or more people. Those attending *The Big Concert* and *Compagnie Carabosse at Stonehenge*, meanwhile, were the most likely to have children aged between five and 16 in their party.

⁶² Where results shown in this graph and elsewhere do not add up to 100%, or add up to just over 100%, it is due to rounding.

Disability and access

8.2 per cent of respondents to the audience survey reported that they had a disability and/or long-term health condition. In addition, 5.3 per cent of respondents had someone in their party with a disability and/or long-term health condition.⁶³ Combining responses to these two questions, a total of 11.7 per cent of respondents had a disability and/or long-term health condition and/or had someone in their party with a disability and/or long-term health condition; whereas 1.5 per cent of respondents both had a disability and/or long-term health condition *and* had someone in their party with a disability and/or a long-term health condition.⁶⁴ Amongst the English population, levels of engagement in the arts by those who are disabled or have a long-term health condition are lower than the levels of engagement observed in the rest of the population.⁶⁵ In this context, the figures from the audience survey are significant, and suggest attendance from those who are disabled or have a long-term health condition across a range of different kinds of activities. This notion is supported by data from the Taking Part questionnaire, which suggests that the intention to participate, and actual participation, in the Cultural Olympiad by those with a long-standing illness or disability (at 1.3 per cent) was still relatively strong in comparison to that of the wider population (1.7 per cent). Clearly, this can serve only as an indicator, given the potential confidence intervals around such a small percentage, but it is worth noting as the sample size is significantly bigger than any other dataset currently available.⁶⁶

Just over a third of respondents to the audience survey rated the activity they attended for its accessibility for those with disabilities or access issues. 28 per cent of those respondents rated the accessibility as 'extremely good', and 77 per cent rated it at seven out of 10 or higher. However, 10 per cent of respondents rated the accessibility of the activity they attended as four out of 10, or lower. Across the different events, the *Big Concert*, *Mandala*, *BT River of Music* and *Mittwoch aus Licht* were all particularly highly rated for accessibility. *Compagnie Carabosse at Stonehenge* appears to have presented the most challenges in accessibility terms, reflecting perhaps the difficulty of presenting temporary activity in a protected heritage environment which can only be altered to a limited degree.

Ethnicity

In the London 2012 Festival audience survey, 86 per cent of respondents were 'white' (of whom 6 per cent identified as 'white other'), with over 10 per cent of respondents from other ethnic groups, and the remaining 3.5 per cent of respondents preferring not to answer the question. There were some significant differences, however, in the ethnic breakdown of audiences between the eight events featured by the survey. For both *Mandala* and *Piccadilly Circus Circus*, about 30 per cent of respondents were from non-white ethnic groups; by contrast, audiences for the *Big Concert* and *Compagnie Carabosse* were almost all white. The Taking Part survey data indicates broadly similar levels of participation in the Cultural Olympiad across different ethnic groups. Amongst white respondents, engagement stood at 1.6 per cent, whilst amongst non-white respondents it stood at 1.7 per cent.

⁶³ All respondents (1,868) were asked whether they had a disability or a long-term health condition; only 1,500 respondents were asked whether someone in their party had a disability or a long-term health condition. Percentages here are calculated in proportion to the number of respondents who were asked, and therefore the base is different for these two questions.

⁶⁴ Base of 1,500.

⁶⁵ Taking Part, DCMS.

⁶⁶ The confidence interval on 1.3% of those indicating that they have a long-standing illness is +/- 0.4%.

Household income

The London 2012 audience survey did not include a question about social class, but did ask about the household income of audience members. A quarter of respondents preferred not to give this information. Of those who did provide it, 60 per cent reported a household income of more than £37,001 per year; with just over a fifth reporting an income of between £22,001 and £37,000; and just *under* a fifth reporting an income of £22,000 or under. Given that the household median income before household costs for the UK is £419 per week (just under £22k per year),⁶⁷ it is therefore clear that the audiences for the events sampled by the audience survey were drawn disproportionately from higher income households. This reflects similar data about the relationship between social class and engagement in the arts, in general, which the Taking Part survey has found across the English population as a whole.⁶⁸ It also reflects those respondents to the Taking Part survey who claimed to have engaged in the Cultural Olympiad, with significantly higher engagement from those in upper socio-economic groups (2.3 per cent), as opposed to those from lower socio-economic groups (0.7 per cent). Similarly, those in the Acorn Group 'Urban Prosperity' (at 3.1 per cent) were significantly more likely to have indicated that they took part in the Cultural Olympiad or London 2012 Festival.⁶⁹

Comparison with other event audiences

To place the audience demographic for the London 2012 Festival in context, it is helpful to understand the demographics of other kinds of festivals. Table 3.4 compares the demographic information available from the London 2012 Festival audience survey with data from two other cultural programmes:

- Manchester International Festival (MIF), 2011⁷⁰
- Liverpool European Capital of Culture (ECOC) 2008⁷¹

In addition, the table includes a row indicating the percentage occupied by different groups within the general population, using the most recent data from the England and Wales census 2011.

⁶⁷ Source: Family Resource Survey, Department for Work and Pensions

⁶⁸ Taking Part: DCMS

⁶⁹ Acorn ('A Classification Of Residential Neighbourhoods') Groups are segmentation of the population by geographical and demographic characteristics, providing 5 categories, 17 groups within these categories and 56 types, and is produced by CACI, using data from the Census and ongoing research by CACI on consumer lifestyles. 'Urban Prosperity' includes the three sub-groups: 'prosperous professionals', 'educated urbanites' and 'aspiring singles'.

⁷⁰ Data taken from Morris Hargreaves McIntyre, 2011.

⁷¹ Data taken from Garcia, Melville and Cox, 2010.

Table 3.4: Comparison of audience demographics with other cultural programmes⁷²

	Gender		Age						Disability or long-term health condition	Ethnicity ⁷³	
	Male	Female	15/6-24/5	25/6-34/5	35/6-44/5	45/6-54/5	55/6-64/5	65/6+		White	Non-white
London 2012 Festival	39%	61%	11%	19%	19%	22%	22%	7%	8%	89%	11%
MIF 2011	45%	55%	5%	26%	26%	22%	17%	5%	10%	97%	3%
ECoc 2008	-	-	11%	76%				13%	7%	94%	6%
England and Wales Population⁷⁴	49%	51%	15%	34%		31%		20%	18%	86%	14%

Source: London 2012 Festival audience survey, Nielsen (ICC Analysis); Morris Hargreaves McIntyre, 2011; Garcia, Melville and Cox, 2010; England and Wales Census 2011 (ONS)

As Table 3.4 demonstrates, the Manchester International Festival 2011 has a particularly strong audience draw amongst those between 25 and 54 (74% of the total MIF audience). The London 2012 Festival audience shows a similar gender bias to the available comparator (MIF), and a broadly similar age-spread and involvement of disabled audiences as Liverpool ECoC. The London 2012 Festival audience appears to have been more ethnically diverse than that of the Liverpool ECoC and MIF, which probably partially reflects both the geographical breadth of the Festival, as well as programming which sought specifically to engage particular groups. (Audience data for *Mandala*, for example, shows involvement with audiences of Pakistani and Indian origin.) It is important also to reflect upon the limited nature of the sample available for the London 2012 Festival audience survey; as a selection of eight events, it cannot be said to be representative of the entire programme and so is, at best, an indicator of the potential demographics of the wider audiences and visitors who engaged with the programme.

Audiences and participants across the Cultural Olympiad

It has not been possible in the scope of this study to reflect properly the full range of different audiences, and particularly the different groups of participants and volunteers who have engaged with the Cultural Olympiad. A significant number of evaluations and assessments relating to individual projects and programmes are available, and whilst this study seeks to add to those, it is not able to comprehensively reflect the wealth of data and findings. Nevertheless, a couple of examples have been selected here, in order to give an indication of some of the evaluation material which is available, and some of the different kinds of audiences and participants who have been the focus of some programmes.

⁷² Please note: numbers for the London 2012 Festival audience survey and MIF 2011 have been adjusted to remove those who did not give an answer to the questions, enabling a more meaningful comparison.

⁷³ Calculations for ethnicity shown here for the London 2012 Festival audience survey and Manchester International Festival have removed respondents who indicated that they 'prefer not to say' what their ethnicity is, in order to enable direct comparison with the other data referred to in this table.

⁷⁴ Data here is taken from the England and Wales Census 2011 (ONS). For the category disability or long-term illness, those self-reporting disability or long-term (whether indicating more or less significant limitations on their daily life) is used.

The West Midlands Cultural Olympiad programme, for example, (including *Mandala* and *Mittwoch aus Licht*) showed a significant proportion of black and minority ethnic audiences and participants (13.7 per cent), as well as substantial engagement from those in lower socio-economic groups (38.8 per cent). Amongst audiences and participants, meanwhile, 10.2 per cent were disabled. The inclusion of participants in the demographic data for the West Midlands has helped to fully reflect work which targeted very specific demographic groups.⁷⁵

Other examples include the *Showtime* and *Secrets* programmes, which were part of the Greater London Authority's outdoor arts contribution to the Cultural Olympiad, and included a range of free activities, some of which were pop-up events. 42 per cent of audiences for *Showtime*, and 46 per cent of audiences for *Secrets*, were not white British, reflecting the significant non-white British residential population of London. 7 per cent of audiences for *Secrets* and 8 per cent of audiences for *Showtime* had a disability or limiting health problem, a similar proportion to that in the London 2012 Festival audience survey.⁷⁶

Data from the Project Survey

The demographic data provided through the Project Survey is extremely limited, particularly in respect of audiences and visitors, as many projects were not able to collect specific information on those they engaged with. Amongst those who supplied useful data about their participants, there was a considerable emphasis on participants aged 18 and under (who represented 61 per cent of participants, based on data reported by 85 projects). With regards to ethnicity, 17 per cent of reported participants were non-white (from a base of 41 projects). A significant majority of participants were local to their project (96 per cent, from a base of 42 projects); whilst men and women were fairly equally represented through participation.

Some projects also provided useful data about their volunteers. A fifth of volunteers were 18 or under, and more than a third were aged between 19 and 25 (base of 76 projects). 15 per cent of volunteers were non-white (base of 46 projects), and – as with participants – the significant majority came from the local area. A slightly stronger gender bias towards women (58 per cent, based on figures from 56 projects) was reported for volunteers than was the case with participants.

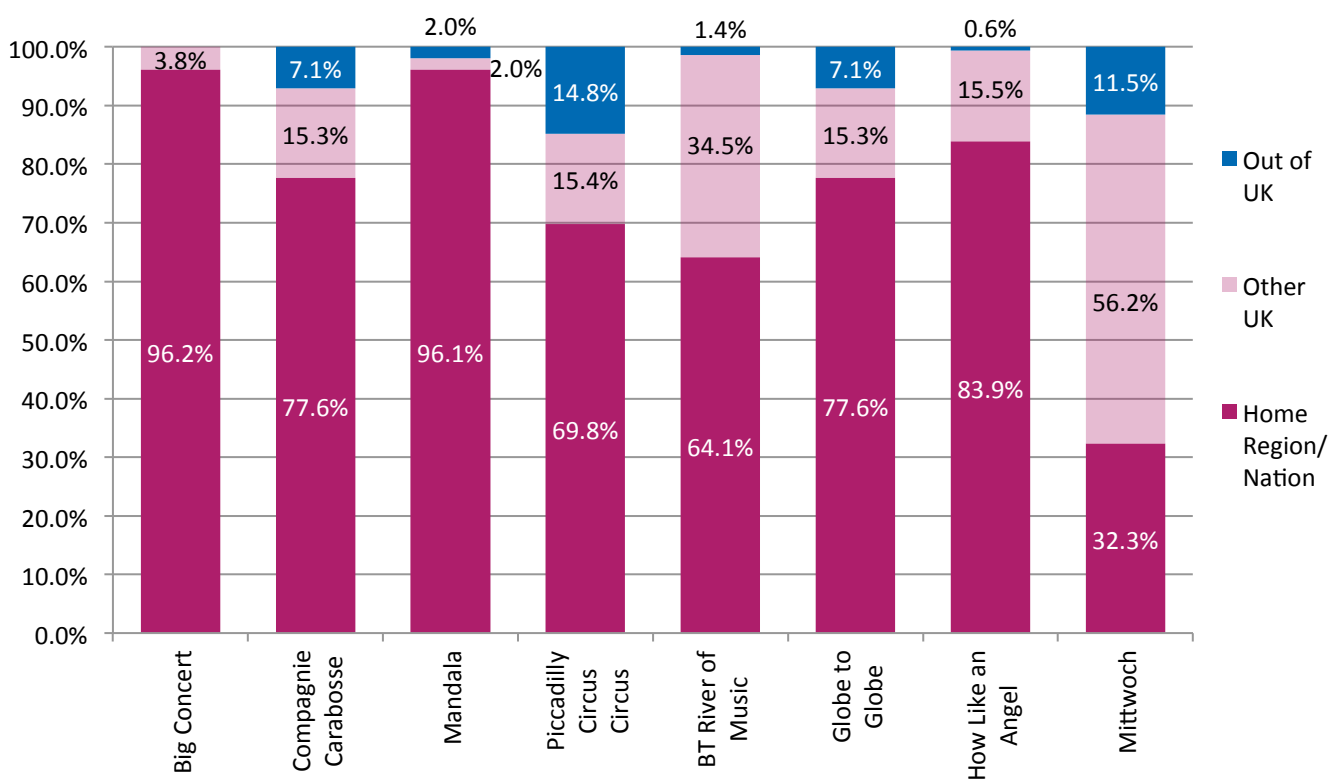
3.5.2 Where audiences came from

Respondents to the London 2012 Festival audience survey

It is possible to get a sense of audience origins using the London 2012 Festival audience survey, which recorded whether respondents came from the region in which the event they attended took place, from elsewhere in the UK, or from outside the UK. As with other data from the audience survey, this data cannot be said to be representative of the whole London 2012 Festival or the wider Cultural Olympiad, due to the fact that the event sample for the survey was limited to just eight events. Nevertheless, the data (presented in Figure 3.9) does show the ways in which different kinds of events attract different kinds of audiences.

⁷⁵ West Midlands Cultural Observatory/Arts Council England, 2012. *Cultural Olympiad in the West Midlands: an evaluation of the impact of the programme*.

⁷⁶ Tom Fleming Creative Consultancy, 2013. *London 2012 Outdoor Arts: Showtime and Secrets*

Figure 3.9: Origin of London 2012 Festival audience survey respondents by event location

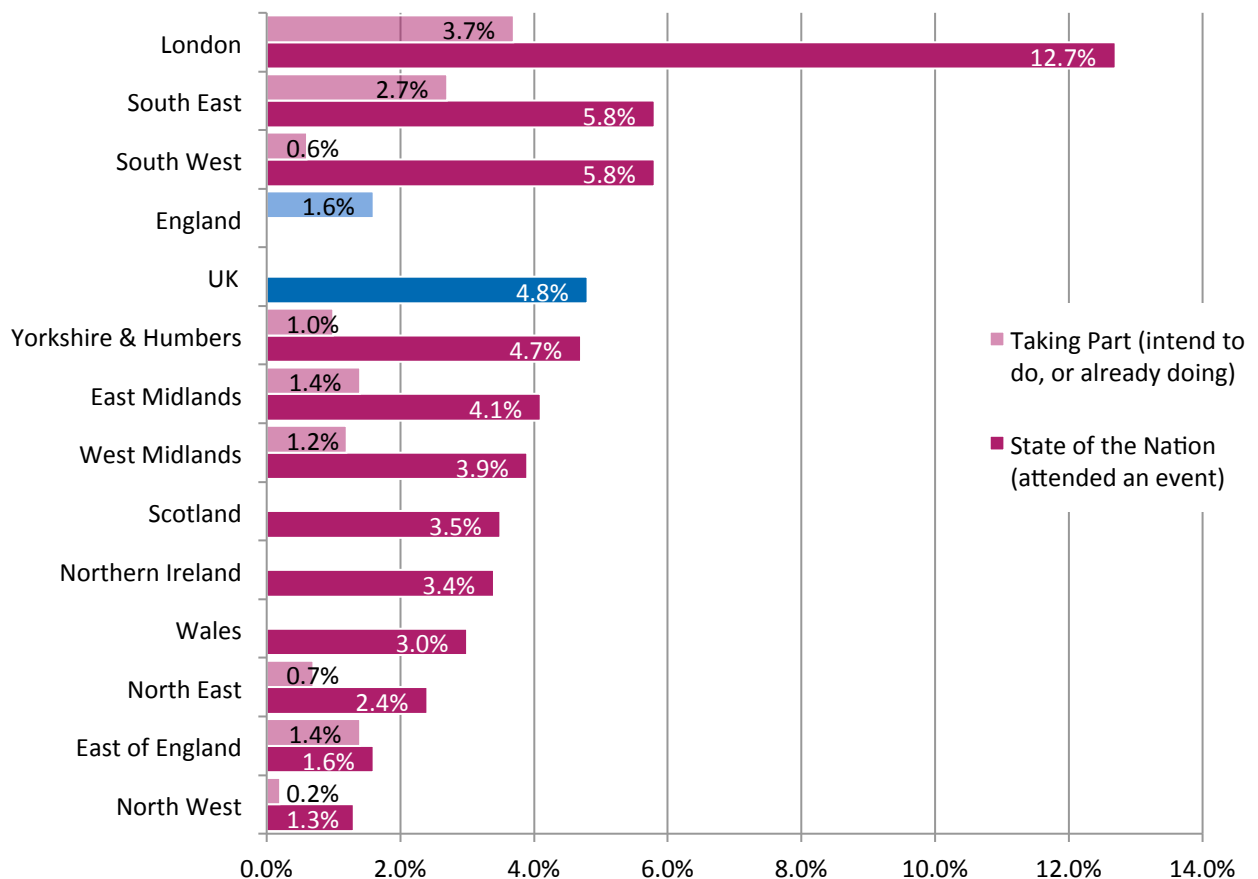
Source: London 2012 Festival Audience Survey, Nielsen (ICC Analysis)

Mittwoch aus Licht and the *Big Concert* were two events that represented opposite ends of the spectrum in terms of audience origins. Of the total audience that attended the *Big Concert*, just under a third came from Raploch and the local area (which hosted the event), with a similar proportion coming from elsewhere in Stirlingshire, and 37 per cent travelling from other parts of Scotland. In contrast, the largest group of audience members for *Mittwoch aus Licht* were people from London (23 per cent), who travelled up to Birmingham for the event.

Participation in the Cultural Olympiad across the UK

The State of the Nation survey and the Taking Part survey provide a more complete picture of engagement in Cultural Olympiad and London 2012 Festival activities across the UK population.⁷⁷ The State of the Nation survey (undertaken in September 2012) asked respondents to indicate whether they had attended activities as part of the Cultural Olympiad and the London 2012 Festival; whereas the Taking Part survey asked respondents what they intended to do in terms of following or getting involved with the Games, which could include activities that they were already doing. One of the response options for this question from the Taking Party survey allowed respondents to indicate that they intended to engage with (or were already engaging with) a 'Games related cultural event or activity (e.g. Cultural Olympiad, London 2012 Festival)'.

⁷⁷ N.B. Sample sizes for Northern Ireland, the North East and Wales are small in the State of the Nation survey, and should be treated with caution.

Figure 3.10: Public intent to engage, and actual engagement with Cultural Olympiad, % by region

Source: Nielsen/LOCOG State of the Nation (all people 16+), September 2012; DCMS, Taking Part (October 2011-September 2012)*

*Combined data for State of the Nation (UK) and Taking Part (England) denoted in blue.

The data from these sources is summarised in Figure 3.10. From the responses to the State of the Nation survey, attendance at the Cultural Olympiad (3.5 per cent of the UK-wide sample) appears to have been similar to attendance at the London 2012 Festival (3.2 per cent). Engagement among Londoners appears to have been particularly strong, both for the Cultural Olympiad, in general, and the London 2012 Festival in particular (a trend which is reflected by both the State of the Nation and Taking Part surveys).

The considerable overall differences in volume between the Taking Part dataset and the State of the Nation survey may be partly accounted for by the difference in the question asked; in other words, that it is possible that more people *engaged* with the London 2012 Festival and Cultural Olympiad (State of the Nation) than specifically *intended* to (Taking Part). It seems likely that this would have been the result not so much of 'accidental' engagement with cultural activity, than instances where respondents did not necessarily make the connection between their cultural activity and the London 2012 Festival and Cultural Olympiad.⁷⁸ Both surveys may also be subject to a degree of methodological bias. The State of the Nation was a survey focussing on the Olympics

⁷⁸ 78% of respondents to the London 2012 Festival Audience Survey said that they knew the event they attended was part of the London 2012 Festival or/and Cultural Olympiad.

and Paralympics, and it is possible that this degree of focus may have prompted over-statement on the part of respondents. By comparison, Taking Part only included a few questions relating to the Olympics and Paralympics and may have been more subject to some sections of the population having a limited awareness of the Cultural Olympiad.

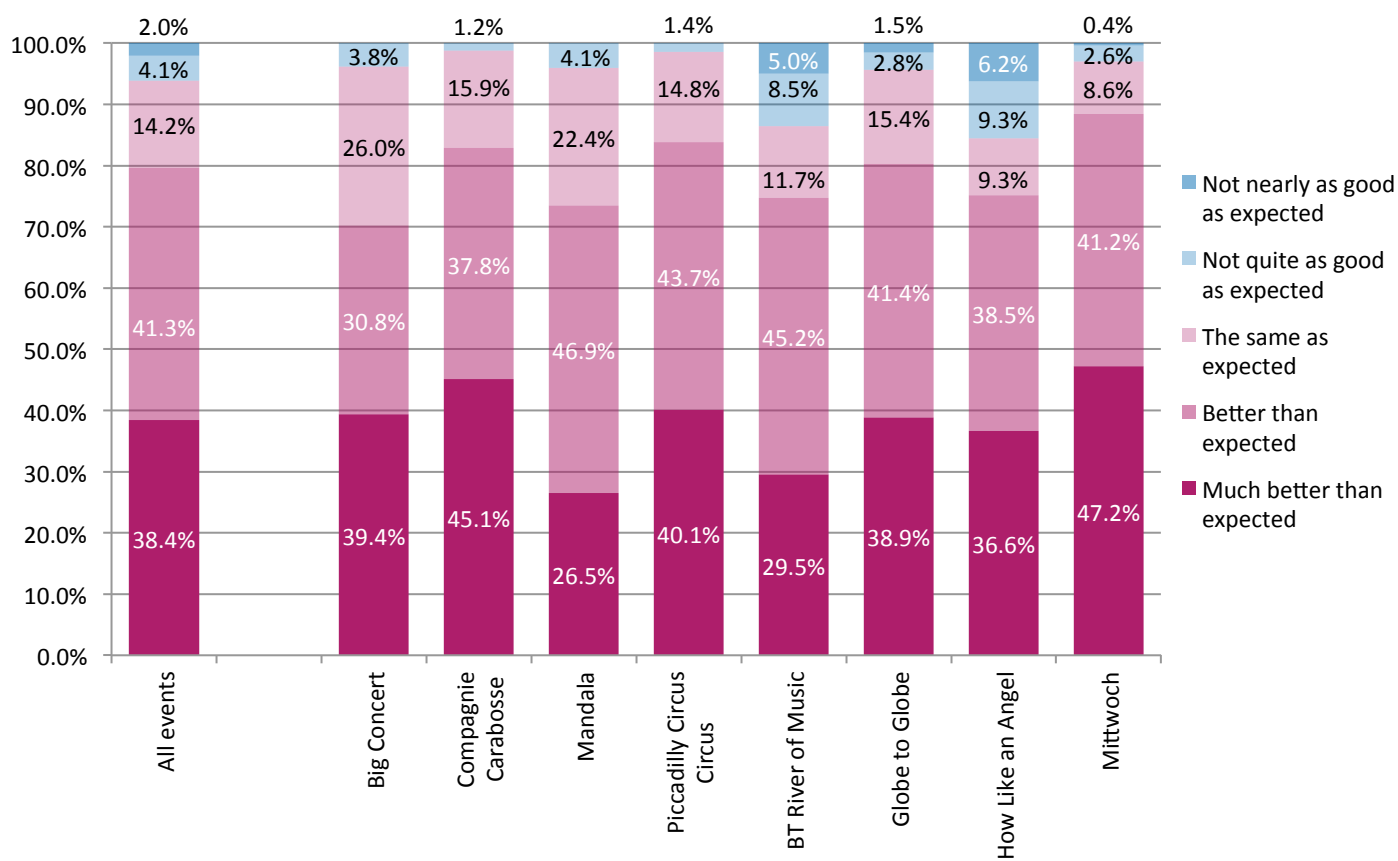
Finally, it is important to note that the Taking Part survey, in order to report meaningful figures, supplies data on the basis of a rolling year (whereas State of the Nation provided a snapshot of responses from September 2012). As such, Taking Part is not yet able to fully reflect any specific changes relating to the period of the London 2012 Festival or the Games.

3.6 Audience and participant experiences

This section looks at the responses of audiences to the activities they experienced and a range of data looking at the benefits that projects felt they achieved. It also considers the focus of a range of projects on engaging young and disabled people, and on promoting understanding of disability.

3.6.1 Audience responses

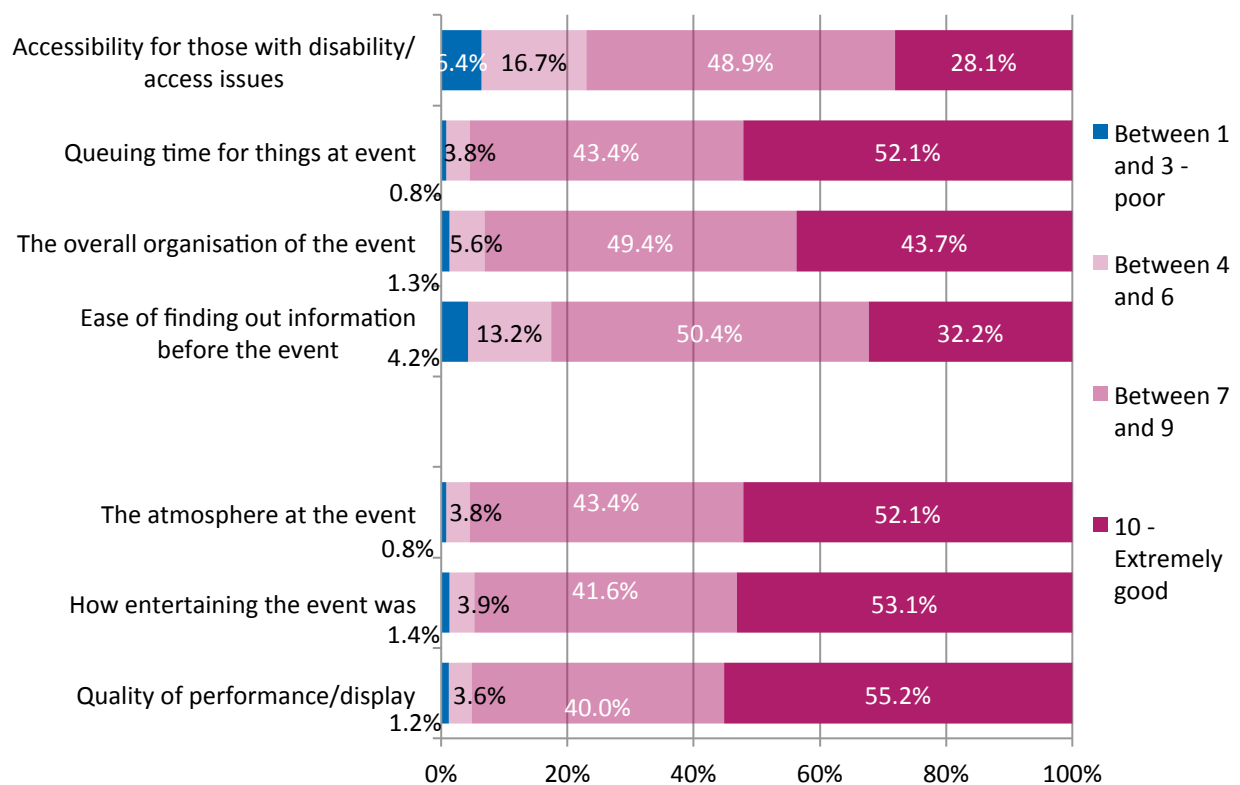
From the audience survey for the London 2012 Festival, there are some clear indications as to how audiences felt about the events they attended, how they rated those experiences and how they responded to different aspects of their experience. Respondents to the survey were asked, in the first instance, to indicate whether the event they attended had lived up to expectations. Across all of the events, 80 per cent of audiences felt that the event exceeded their expectations (as shown in Figure 3.11, below).

Figure 3.11: London 2012 Festival audience survey respondents, whether events live up to expectations

Source: London 2012 Festival audience survey, Nielsen (ICC Analysis)

Across all of the events, respondents were very positive about their experiences, with *Mittwoch aus Licht* and *Compagnie Carabosse* at Stonehenge proving particularly popular. When asked to rate the event they had attended out of 10, a total of 93 per cent of respondents rated their experience as seven or more, with 52 per cent of respondents rating their experience as 10. These positive results across all respondents and different events suggest that the majority of audiences not only enjoyed their experience, but felt that they had experienced something which was particularly good. They also provide evidence that there were events in the programme which could provide special experiences for very different types of audiences, including those with relatively high levels of regular cultural engagement, as well as those with lower levels. This finding is only reinforced by responses to a question asking audience members to rate the quality of the performance/display they had attended. 94 per cent of respondents across all events rated the quality of the performance as 'good' (as opposed to neutral or poor); and none of the events had fewer than 90 per cent of respondents selecting 'good'.

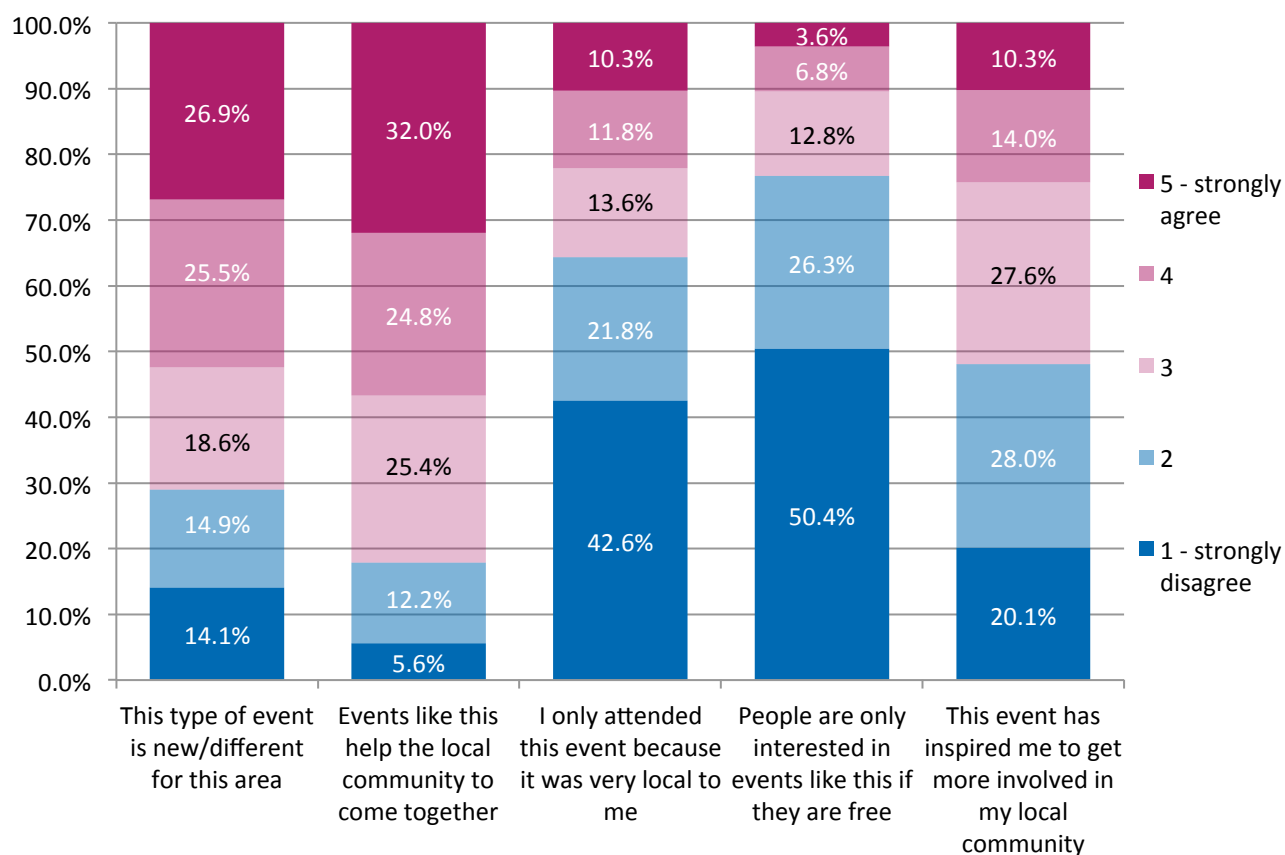
The audience survey also asked respondents to consider other elements of their experience, including the entertainment and the atmosphere, and a range of practical elements relating to access, organisation and information (the data relating to these questions are presented in Figure 3.12). Across all of the elements that the survey asked about, respondents rated the events they attended very highly; although it is worth noting the particularly strong support for the creative elements of the projects, in terms of ratings for quality, entertainment and atmosphere.

Figure 3.12: London 2012 Festival audience survey respondents' experience of events

Source: London 2012 Festival audience survey, Nielsen (ICC Analysis)

Elsewhere in the survey, respondents were asked to indicate the degree to which they agreed with a range of statements relating to the suggested benefits of, and drivers for, engagement in the events they had attended.

As shown in Figure 3.13, more than half of respondents agreed that the event they had attended was new or different for the area in which it took place. Across the different events, those attending the *Big Concert* and *Compagnie Carabosse* at Stonehenge were most likely to agree that those events were new or different; whereas those attending *Mandala*, *Globe to Globe* and *Mittwoch aus Licht* were most likely to disagree. Attendees at *Mandala* and the *Big Concert* were the most positive about the value of the events in bringing the local community together, as well as being more inspired to get involved in their local community.

Figure 3.13: London 2012 Festival audience survey respondents, benefits and drivers for engagement

Source: London 2012 Festival Audience Survey, Nielsen (ICC Analysis)

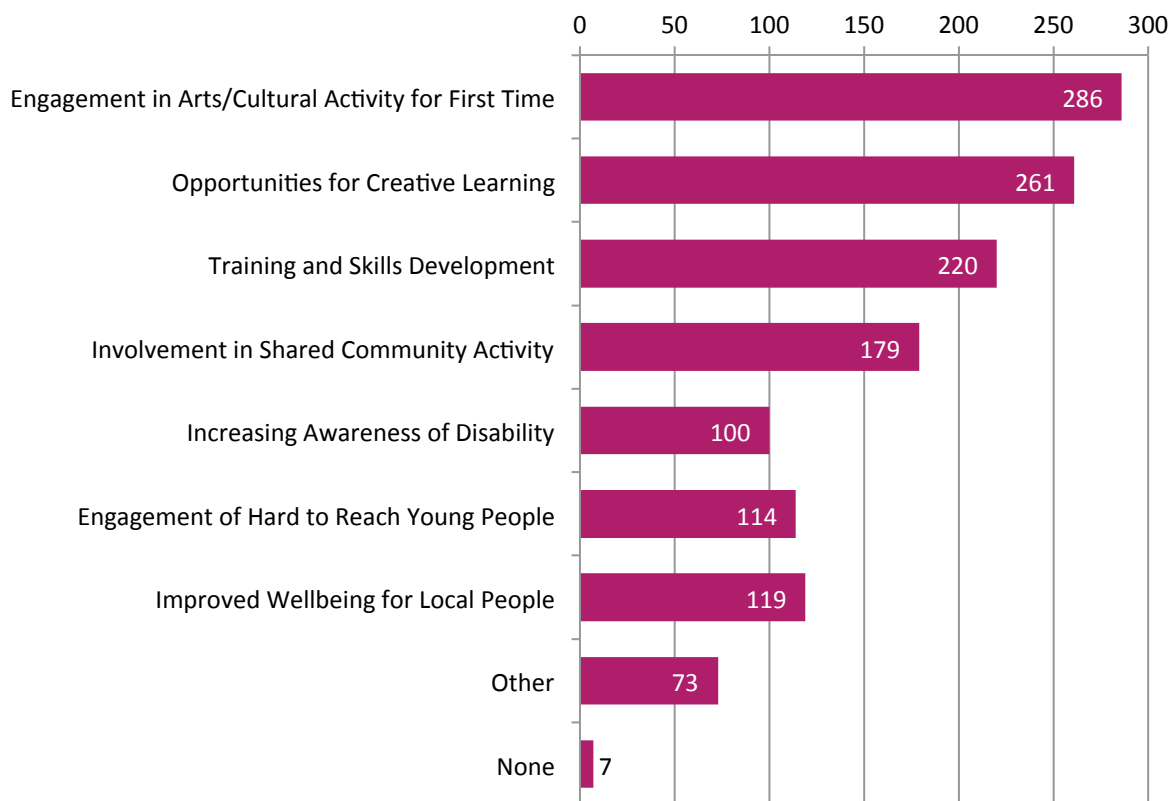
In response to the two statements about motivations to attend, audiences showed a propensity to engage in activity beyond their local areas, and in activity which involves a paid-for ticket or similar fee. Attendees to *Mandala* were most likely to suggest that the local nature of the event was important – reflecting the high proportion of local attendees which other data from the survey shows. Those attending *Globe to Globe* and *Mittwoch aus Licht* were the most likely to suggest that this was not important to them.

Finally, those attending *Mandala* were significantly more likely than others to agree that the free nature of the event was important (60 per cent); the next highest proportion of those to agree that this was important was 22 per cent amongst those attending the *Big Concert* and *BT River of Music*. Amongst those attending *Globe to Globe*, *How Like an Angel* and *Mittwoch aus Licht*, more than 80 per cent of respondents disagreed that the free nature of an event was important. It is worth noting that these three events were all paid ticketed events.

3.6.2 Delivery organisation/individual responses

Respondents to the Project Survey were asked to identify what they felt the particular benefits of their projects had been for those involved, against a range of categories. The chart below shows these responses; projects were encouraged to select all the categories which they felt applied to their activity and the experiences of those engaging with it.

Figure 3.14: Number of projects identifying different types of benefits for those engaging



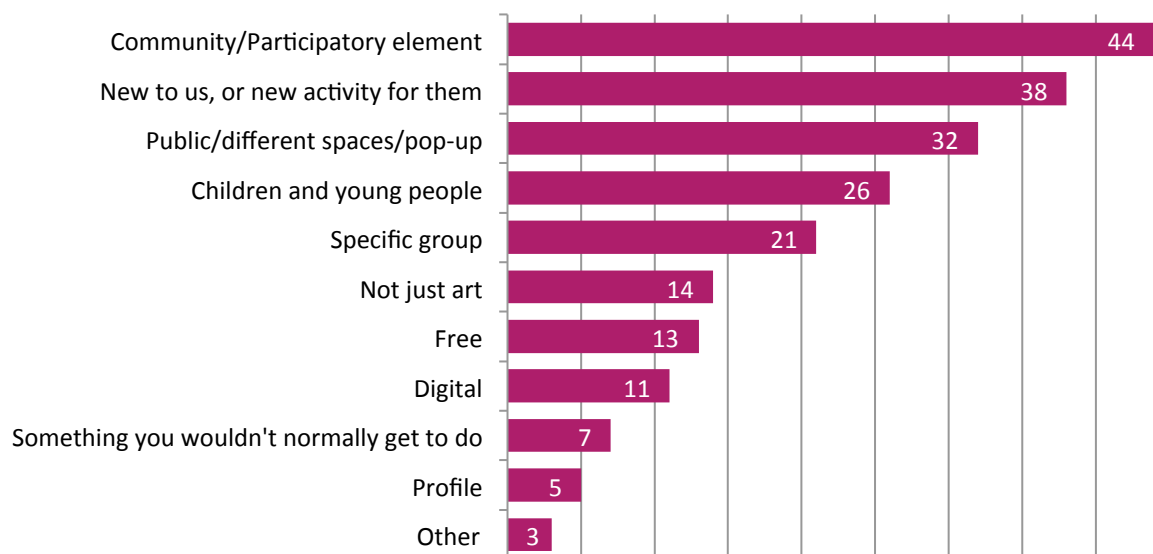
Source: ICC/DHA Project Survey (base 551 projects)⁷⁹

Engaging new audiences

Out of the 286 respondents who felt that their project had engaged people in arts and cultural activity for the first time, several also supplied text responses that explained the ways in which they had engaged with 'new' audiences and participants. These text responses have been analysed and coded into different groups, depending upon the approaches to engagement identified and the types of beneficiaries that were referred to in the context of 'new' audiences and participants and other kinds of engagement. Figure 3.15, below, indicates how many of those 286 projects mentioned these different approaches; in some cases projects might refer to one approach or group only, in other cases several techniques were used.

⁷⁹ Within the context of the Project Survey, it is not always possible to determine the overall sample for some individual questions. The base here is shown as 551, which reflects the number of projects who completed all or a significant proportion of the project survey. Only 399 projects supplied a positive answer (identifying at least one area of benefit) to this question. It is not possible to identify whether those projects who did not identify an area of benefit had failed to respond/acknowledge the question, or were indicating that the areas of benefit were not relevant to their activities. Hence, in discussing this data, information is presented in relation to the number, rather than the proportion of projects.

Figure 3.15: Projects engaging beneficiaries in arts cultural activity for the first time - types of beneficiaries and approaches to engagement



Source: ICC/DHA Project Survey

Those who identified a 'community/participatory' element mostly referred broadly to opportunities for local communities to get engaged, or to some specifically participatory element of their programme. Similarly, a focus on children and young people, especially through schools, was apparent in a number of projects. In some cases, the stress was particularly on the young person's *first* experience of a particular artistic or cultural activity.

Several respondents indicated that their audiences were specifically new to them: that they were first-time bookers or had responded through surveys and feedback to indicate that they hadn't visited a venue before. Others noted that the activity itself was specifically new for the group participating. Some approaches to engaging new audiences and participants included targeting specific groups – either geographically specific, or specific in other ways (including those with disabilities, and those from areas of high deprivation).

A number of delivery partners have already been able to analyse their audiences, and assess where they have engaged with people who are new to them. These include:

- 44 per cent of audiences at Royal Shakespeare Company Stratford-Upon-Avon performances in the *World Shakespeare Festival*
- 80 per cent of audiences at the Globe theatre for *Globe to Globe*
- 60 per cent of audiences at Dr Dee at the English National Opera
- 28 per cent of visitors to the Lucian Freud exhibition at the National Portrait Gallery
- 52 per cent of visitors to the David Hockney exhibition at the Royal Academy.⁸⁰

These are early indications of new audience relationships emerging from Cultural Olympiad and London 2012 Festival activities. Projects also used a variety of 'tactics' to engage different audiences and participants. Some specifically designed projects which were 'not just art', but included other 'hooks', from Doctor Who and sports activities to sailing and engineering. Putting activity on in different kinds of spaces, and particularly in public spaces, was popular, as was making activity free. Some projects specifically cited the use of digital platforms, either for sharing their

⁸⁰ Data supplied by LOCOG.

project or marketing it. A small number of projects particularly cited the value of other profile-raising activities, using local and national media and other routes in order to reach different groups.

The following section looks at those projects which identified a range of other benefits to audiences and participants. The data is taken predominantly from the Project Survey, and so offers only a very brief overview of activity in the Cultural Olympiad. Individual projects which concentrated on creative learning, training and skills development and other areas are not covered in any depth here. A range of evaluations of individual projects and programmes are already available, or will be available shortly, which properly reflect some of the work done in these areas.

Creative learning

A total of 261 respondents to the project survey identified 'creative learning' opportunities as one of the benefits of their project to those who engaged with it. Some of these projects focused on children and young people, others on more general groups of participants, or on learning experiences for audiences. For others, creative learning was about the individuals delivering the project improving their skills or learning new skills.

Across the London 2012 Festival and Cultural Olympiad, a range of projects also worked with new partners from the education sector. In total, 123 projects reported working with 1,190 new partners from the education sector as part of their contribution to the Cultural Olympiad. Several of these partners were schools and colleges, with projects that had a specific focus upon participation. However, in addition to these, there are projects that reported partnerships with job centres, Connexions centres, higher and further education colleges and apprenticeship schemes.

Training and skills development

220 projects across the Cultural Olympiad worked with participants to support training and skills development. Through the Project Survey, some projects reported working specifically with members of the public, whether as participants or volunteers, or through placements and internships. Other kinds of skills development included professionals from other sectors, such as teachers and those in local authorities. Interestingly, many projects cited the benefit of skills and training development for the delivering cultural organisation, and for the artists involved.

Shared community activity

Amongst the 179 projects in the project survey that indicated they had worked to ensure that their project supported individuals' involvement in a shared community activity, there was particular emphasis on developing projects which were truly inclusive, and the opportunity to build collective engagement through a focus on developing and sharing something positive. Several respondents stressed the importance of enabling participants and others to develop their own leadership and ownership of the work.

Awareness and understanding of disability

100 respondents to the project survey indicated that they had worked to increase awareness and/or understanding of disability. A significant proportion of these were projects which were part of the Unlimited programme. Approaches included reducing barriers for disabled audiences and participants (through making venues and activities more accessible) and organisational training. Several projects reported introducing audiences and participants to new experiences in terms of engaging with disabled people – "some participants have never knowingly met disabled people before" – whereas for others the focus was on the quality of the work: "[we created] work of such a

high standard [that] the general public did not see this work as marginalised and the discussion was about the work and not the disability.”

Some arts organisations were supported in increasing awareness and/or understanding of disability by working with other organisations who had a particular focus on, or experience with, disabilities. On the whole, there was an emphasis on the opportunities which had been used to change perceptions and experiences of disability and disabled people: “People's negative preconceptions about wheelchairs have been transformed in an incredibly powerful way by the project”.

Engaging with hard-to-reach young people

Amongst those 114 projects indicating that they specifically worked with hard-to-reach young people, many of the projects were very specific in their targeting of particular participant and audience groups and worked with partners, such as local schools, to ensure that the activity was appropriate for those groups. As with work which focused upon disability, there was an emphasis from some projects on the opportunities to change perceptions through this kind of engagement: “The greatest benefit was in treating hard-to-reach people in exactly the same way that everyone else was treated. All participants were equal...there were no differences”.

Improving well-being for local people

119 projects in the survey reported specifically working to improve wellbeing for local people. Many of these projects referred, in general terms, to the potential beneficial experiences of engaging in activity which is broadly creative and participatory. More targeted projects referred to a range of activities, including projects specifically focusing on health areas, and using techniques such as highlighting specific health issues and engagement through reminiscence. Other benefits identified by projects included raising awareness and understanding of LGBT and ethnic minority groups, appealing to older audiences, significant profile, and things which were culturally different or unusual.

3.7 Case studies

3.7.1 Children and young people

The Cultural Olympiad included a wide range of events and activities which specifically sought to engage with children and young people. There were projects designed specifically to work with young people as collaborators and co-producers; projects which included young people as participants, for example in workshop activities and learning programmes; and commissions and events which appealed to a wide audience, including children and young people. In the Project Survey, 193 projects said that they specifically targeted children and young people, and amongst these projects were some large-scale national projects such as: *StoryLab - Summer Reading Challenge*, which involved 890,120 young people in reading six books over the summer; *somewhereto_*, which matched 6,000 young people with spaces in which to organise and undertake their own activities with friends; and the *Tate Movie Project*, which involved 37,108 5-11 year-olds working with Tate, Aardman Animation and Fallon to create a BAFTA-winning animation film, *The Itch of the Golden Nit*. Other programmes focused on young people in a range of different ways.⁸¹ In the North East, for instance, the Legacy Trust UK-funded regional programme was strategically focused on young people, investing over £1 million in 15 projects with aims to bring about a shift in the relationship between young people and the region's cultural institutions.

⁸¹ Chapter 2 includes a more detailed discussion of the range of work that was aimed at children and young people in the Cultural Olympiad.

In order to explore some of the different ways in which projects engaged children and young people, a number of projects from across the Cultural Olympiad were selected as case studies to explore in further detail. These projects are not representative of the wide range of work undertaken with children and young people in this area, but do provide an insight into some of the approaches used and some potential learning for the future. The six case studies selected were:

- *Stories of the World*, a major national project involving over 60 museums, in which young people created their own exhibitions
- *Blaze*, a youth led creative programme based in Lancashire, which resulted in young people delivering their own two-day festival
- *Next Generation*, National Portrait Gallery's development project for young artists linked to the annual *BP Portrait Awards*
- *The Itch of the Golden Nit*, a partnership between Tate, BBC and Aardman Animation, in which children created their own feature film
- *Big Concert*, one of the opening events of the London 2012 Festival, which saw children from the Big Noise Orchestra in Raploch perform with Gustavo Dudamel and the Simon Bolivar Orchestra.

Whilst approaches to project delivery varied widely across the case study cohort, our research has identified some key ways of working which featured in a number of the projects.

Key ways of working

Creativity and showcases

All of the case study projects placed a strong emphasis on children and young people developing their own high quality creative work and then sharing it with others, whether through live events and exhibitions or online. Interviewees highlighted as a significant feature the fact that children and young people were able to learn and develop their skills through contact with professional artists. Children and young people were able to make work to a very high standard, which was then showcased on high-profile platforms – something which would not have been possible without the impetus and funding provided by the Cultural Olympiad. For example, *Big Concert*, which launched the London 2012 Festival in Scotland, was televised live in Scotland and featured extensively in the broadcast and print media, particularly the BBC and the *Guardian*. *The Itch of the Golden Nit* achieved a comparable degree of publicity, with a cinematic release and Leicester Square premiere, as well as showings on CBBC.

Co-production

A key feature of many projects was the development of teams of young people who worked as co-producers or co-curators to create events and exhibitions. *Stories of the World* museums commonly took this approach, as did *Blaze*. This approach offered young people intensive opportunities to build skills in team-working, to understand how cultural organisations work, and to learn about the practicalities of project management. This way of working resulted in strong impacts for both the young people and the organisations. Young people became more confident, more independent and developed skills and knowledge. Organisations gained valuable insight into how to make their work more attractive to new audiences, were open to working in new ways, and in some cases have changed their policies and practices in response.

International projects

A number of projects developed international exchanges and other collaborations. The entire *Stories of the World* project was themed around objects from around the world in British museum collections, and thus most projects involved young people in research and learning about other cultures. For example, in Brighton Museum, a project looking at football culture worked with young

people in Brighton and Mali. The project also engaged young people from 'source communities', living in the UK but with personal connections to some of the objects under consideration.⁸² The children who took part in *Big Concert* worked closely with musicians from the Simon Bolivar Youth Orchestra of Venezuela, developing strong ties which may lead to further collaboration.

Two case studies explore the benefits of international residencies. Members of *Blaze's* festival production team volunteered at *Trastock*, a well established youth-led festival in Sweden, which helped them to think about the practicalities of running their own event. Young people from Luton travelled to Pakistan to learn more about the culture of truck art.

Interviewees described these international contacts as having a profound impact on participating young people, some of whom had a very limited outlook and little previous experience of travel.

Digital technologies

The Itch of the Golden Nit project made extensive use of digital creative technology, and introduced children to a range of ways to draw online, and learn animation techniques through their workshop programme. They also created learning resources to support teachers to use digital creative software at school. Tate innovated in their development of an online forum for children, so that any child could take part in the project by joining in online and posting their pictures to the website. They offered moderated forums so that children could have online conversations with each other. However in other projects, staff reported that young people were ambivalent about the use of technology. Museum staff talked about their surprise that young curators were reluctant to use computer based interactives on gallery and were more interested in simpler, hands-on approaches to interpretation.

The research found that projects made varying use of digital technologies, as tools for project management, communication and marketing. Commonly, Facebook was used to communicate with project participants, while Twitter feeds were used to reach audiences and to create networks of stakeholders. Most projects established a webpage or stand alone website, but often they were not viewed or updated, and Facebook and Twitter enabled projects to become much more dynamic and responsive online. *Blaze* assembled a team of bloggers who created an online platform to share content on Facebook, Twitter and You Tube; livestream events; and train other young people in filming and blogging. For some organisations, this was the first time that they had created separate websites or twitter feeds for individual projects. There was a common trend towards using video clips online instead of text.

Interviewees highlighted that working with new technologies was a learning curve, and in longer term projects the pace of change meant that their use of technology was constantly evolving, for example in response to the increased affordability of smartphones.

Leadership development

Projects working with young people aged between 14 and 25 focused on developing young people as leaders, providing a structure for projects, and a programme of training and support, so that they could then take responsibility for shaping the direction of their project and making decisions.

- In Leeds Museum, young people were responsible for curating the venue's summer exhibition, which explored the origins of objects in the museum's collection and how they had reached Yorkshire. This involved them in considering a range of sensitive ethical issues. Similarly, the Geffrye Museum in London developed a youth panel which worked alongside curatorial and other staff to create an exhibition themed around objects found in the home and their

⁸² 'Source communities' are communities still living in the area/part of the group from which items in museum collections were sourced.

international connections. *Blaze* offered young people a range of ways to take responsibility in their projects, including shortlisting and interviewing freelance artists and the evaluation consultants.

- This had considerable benefits for young people, building their confidence, a wide range of practical skills, and a sense of achievement. Some contrasted the experience positively with the way they are taught at school or college. One practical outcome of this approach for the young people was that they could use their experience in applying for university or for jobs.
- For organisations, the experience of developing a youth-led approach differed widely depending on the existing culture. Some were starting from scratch, having done no previous youth work; others had done previous one-off projects but were using a very different model of participation. For many organisations, enabling genuinely youth-led approaches necessitated a change in management culture, and some projects offered more responsibility to young people than others. This practice has been embedded to varying degrees. The Geffrye Museum stands out as having been particularly successful, and is involving young consultants extensively in the development of a major Heritage Lottery Fund capital bid.

Hard-to-reach young people

The projects took a variety of approaches to defining and working with hard-to-reach young people. The *Stories of the World* programme aimed to work with hard-to-reach young people, with individual museums choosing how to define the group based on local circumstances. This was also the approach taken by Tate, which left individual partners to decide how best to target local activities.

Some organisations took the view that because young people were under-represented in their audience, all young people were by definition hard-to-reach. Others worked with partners who were able to link them with young people facing specific challenges; for example, Norwich Castle worked with looked-after children and young people on their *Stories of the World* project, and Brighton Museum developed a project with young people experiencing mental health problems.

Across all of the projects, there was a broad agreement that young people were developing content not just for other young people but for everyone. *Blaze Festival* reached a very broad family audience. Museum exhibitions delivered through *Stories of the World* also were designed to appeal to all visitors. At museums in particular, there was a view that it was not realistic to expect *Stories of the World* to make a significant shift in the makeup of the audience, especially where the museum charged entry. However, some interviewees felt that there had been an upturn in young people visiting the *Stories of the World* exhibitions, possibly because their friends had been involved or due to a word of mouth effect.

Case study conclusions

Interviewees reported that developing youth-led approaches was a very steep learning curve for all of their staff. All of these projects demonstrated an emphasis on co-production with children and young people. There were a number of key characteristics to these approaches:

- Projects were more impactful, and young people learnt more, where participants worked directly with curators, designers, marketing and communications and web teams, rather than predominantly through learning and participation teams.
- This approach demanded a significant cultural shift for some delivery organisations, which required buy-in at every level (including the senior management team) in order to work successfully.

- Freelance artists and creatives brought into projects also had to be comfortable with this approach.
- A number of organisations highlighted the importance of having the right staff to lead work with young people, and recommended involving participants in the selection process for staff.
- Several of the projects are involved in drawing up toolkits and reports as they feel they have examples of practice and evaluation findings which will be valuable to other organisations and practitioners.

Each of the case study organisations was actively planning for the continuation of their work with children and young people. Some had successfully identified funds going forward, such as National Portrait Gallery, while others were integrating young people into their core activity, for example London Transport Museum. *Blaze* intends to go through a transitional phase, supported by its current partners, with the longer term aim of creating an independent youth-led cultural organisation in Lancashire.

3.7.2 Skills development

The *Creative Jobs Programme*, which worked with unemployed young people, creating traineeships in cultural organisations across London, was selected as a case study to provide a more in-depth look at a project which focused on skills and employability in the cultural sector for young people.⁸³

This programme enabled 40 unemployed young people to undertake paid work within cultural organisations across central and East London, with the aim of diversifying the workforce within such organisations. The training posts were open to 18-24 year olds who had been on Jobseekers Allowance for at least thirteen weeks and were targeted at, but not restricted to, residents of the Olympic host boroughs.

The project was funded by LOCOG, LTUK, Arts Council England and BP, and managed by the Royal Opera House, who were able to draw on previous experience of leading a Future Jobs Fund training scheme for London-based arts organisations. All the jobs created were part-time (24 hours a week), six-month fixed-term contracts, paid at National Minimum Wage. The trainees spent time at their host organisation and then engaged in a range of other activities including masterclasses, access to a mentor from within the sector, working on a joint project with other trainees and completing a Gold or Silver Arts Award. Key outcomes from the project have been:

- Development of a cohort of young people who are engaged, enthused and job-ready, with much improved CVs and access to references from other professionals and organisations in the sector.
- A network of arts organisations with growing experience in training young people from diverse backgrounds, leading to improved practice in their own organisations and potential examples of best practice to be shared more widely across the sector.
- Effective partnership working and network emerging between large and small arts organisations in London, from which new collaborations may emerge.
- Improved communication and understanding between the organisations and those agencies whose role it is to help young people to move into work and training, with the potential again for further work in the future.

⁸³ A full case study of this project is available in Appendix 5.

- A strong exemplar of what the arts can do for unemployed young people, which could help arts organisations to advocate for their role in the youth unemployment agenda.
- The potential to broaden the programme out, and include a wide range of participating organisations from across the creative industries.
- Informing in the short-term the national roll-out of 6,500 apprenticeships and other training opportunities through Arts Council England's *Creative Employment Programme*.

3.7.3 Engaging disabled participants

Just as many projects sought to work with children and young people, a range of projects also specifically sought to engage with disabled audiences and participants. A case study from amongst these was selected, *Accentuate*, to enable a closer look at some of the work which was undertaken in this area.⁸⁴ Again, this case study is not representative of the range of projects who worked with disabled audiences and participants, but it is significant in its size and scale.⁸⁵

Accentuate was the South East region's Cultural Olympiad programme, running from 2009. The partners in the South East wanted to work on a unified theme, and chose to focus on disability, inspired by the local Stoke Mandeville Hospital, which has significance as the birthplace of the Paralympic movement. The vision for *Accentuate* was 'to create a cultural shift in the way society views disability'. In order to achieve this, the partnership which emerged across the region encompassed a wide range of organisations, across the arts, heritage, sport, tourism and education sectors.

Accentuate was hosted by Screen South, working with a range of partners to deliver 15 strategic projects, many of which involved a number of smaller projects, commissions and activities.⁸⁶ *Accentuate* used £1.9 million from Legacy Trust to lever £9.4 million in total funding over the course of the programme. Disabled representation in the management structure was important, with an advisory group working across the programme and representatives, supported by seed funding and some match funding, for individual projects advising on access and other issues.

Disabled people were extensively involved as participants in *Accentuate* projects. While many projects were open to disabled and non-disabled participants, the emphasis in each was on accessibility and promotion of opportunities for disabled people. Several of the projects were focused on young audiences, others were broader in their reach. The work ranged from arts and sport projects to the improvement of transport hubs and a number of strategic interventions to support disabled artists, and included unprecedented joint working in terms of a sustained, strategic cross-sector initiative focused on disability issues. The evaluation for the programme identified evidence of a shift in the culture of participating organisations, which are now more aware of disability issues and the steps they need to take to open up access to their offer. There was also some anecdotal evidence of a shift in the attitudes of some disabled people towards the Paralympics, as the programme sought to make links between arts and sport.

⁸⁴ A full case study of this project is available in Appendix 2.

⁸⁵ *Accentuate*, as noted, was one of a range of projects undertaking work specifically to engage disabled audiences and participants. *Unlimited*, which is discussed in more detail in Appendix 2 and Chapter 2, approached engaging with disability in a different way, by supporting professional artists who were disabled to develop and present new work.

⁸⁶ *Accentuate* was evaluated in August 2012 by Janice Needham, and this case study draws extensively on her research findings.

Accentuate is continuing to operate as an incubator of accessible programmes. Having tested a range of approaches to the inclusion of disabled people within mainstream arts, sport, heritage and learning provision across the South East, *Accentuate* is in the process of identifying its most successful projects, and those most likely to be able to secure the necessary funding and support to go forward in some form.

3.8 Audiences and participants: current and future engagement

One of the most significant potential areas of legacy for the Cultural Olympiad and London 2012 Festival is the possibility that activities might draw in new audiences and participants, and help to build longer-term engagement in the future. There are a number of different elements which might indicate whether this has taken place:

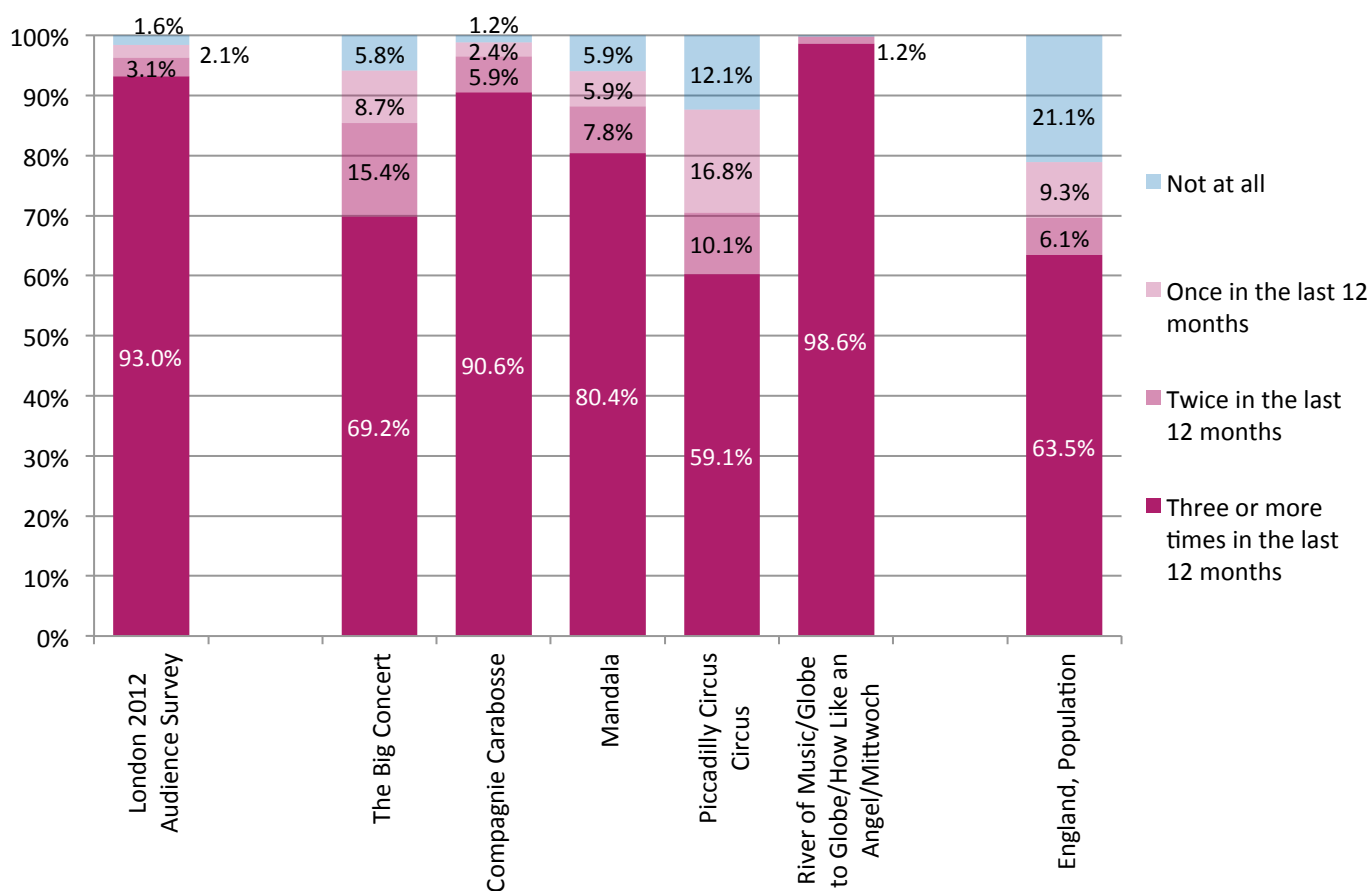
- Understanding whether audiences and participants are ‘new to culture’, or infrequent in their engagement
- Recognising where venues and organisations have brought in audiences and participants whom they have not reached before, and built relationships which are new to them
- Looking at indications of future motivation to engage.

3.8.1 Current interest and engagement

London 2012 Festival audiences who were interviewed at eight different events were asked a range of questions about their existing engagement in culture. When asked to indicate what their level of interest in both culture and sport were, 84 per cent of respondents indicated that they were ‘very’ interested in culture, rising to 99 per cent when including those who said they were ‘quite’ interested in culture. Just over half of respondents said that they were quite or very interested in sport. Those attending *Mittwoch aus Licht* were the most likely to say they were very interested in culture; whereas those attending the *Big Concert* were least likely to say that they were very interested.

A third of respondents reported that they had watched or participated in ‘any type’ of cultural activities such as theatre, cinema, music and going to exhibitions (e.g. art, sculpture, dance, etc.) at least once a week in the previous 12 months. A further 44 per cent of respondents indicated that they had done so at least once a month. One in five respondents were less frequent in their engagement in cultural activities, watching or participating in cultural activities between two and four times a year. Figure 3.16 compares the cultural engagement of London 2012 Festival audiences with that of the English population, using data from the Taking Part survey.

Figure 3.16: London 2012 Festival audience survey respondents' cultural engagement, comparison with engagement by English population



Source: London 2012 Festival audience survey, Nielsen and DCMS, *Taking Part* (Oct 2011 – Sep 2012)

It is not normally the case that arts audiences are strictly representative of the population and it is worth noting that the available audience data does not, for example, reflect engagement in other kinds of activity such as participatory projects.

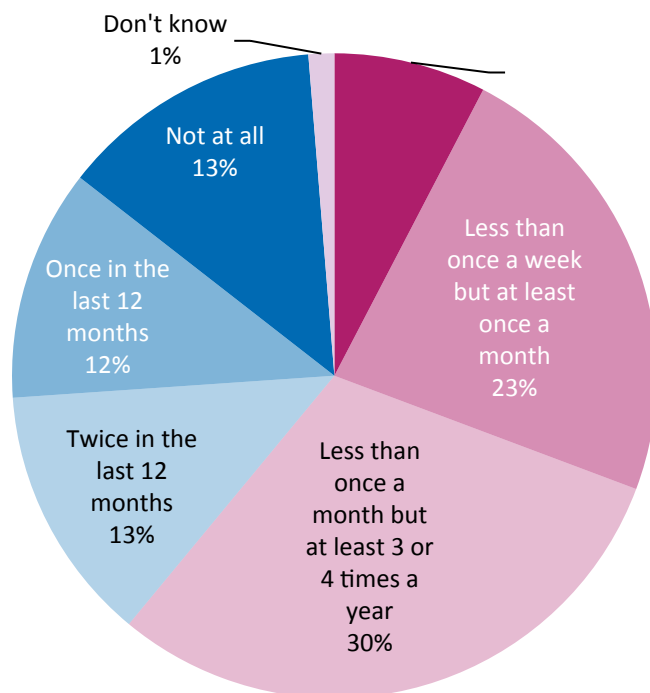
As might be expected, different kinds of activities drew different kinds of audiences, in terms of their 'usual' engagement with culture. Both *Piccadilly Circus Circus* (a pop-up event in a public space) and *The Big Concert* (a performance celebrating a long-term participatory project in Scotland) drew audiences who engaged only occasionally or not at all in the cultural activities referred to in the survey question. By way of comparison, *Mittwoch aus Licht* (the performance of an opera by the composer Stockhausen), *BT River of Music*, *How Like an Angel* and *Globe to Globe* drew significant audiences who were regular participants or attendees at cultural activity.⁸⁷ Almost half of all respondents who attended *Mittwoch aus Licht* said that they engaged with arts activity at least once a week.

⁸⁷ It is important to note that the two sets of options offered to face to face and online respondents appear to have been slightly different; online respondents either did not select or were not given the option to indicate that they had participated or attended 'once in the last 12 months'. In addition, some of the sample sizes for individual events are relatively small, and so detailed comparison is not always meaningful.

As already noted, 1.6% of respondents in the Taking Part survey for the year to date (September 2012) said that they intended or were taking part in a Games related cultural event or activity (e.g. Cultural Olympiad, London 2012 Festival). Amongst this group, those engaging with arts activity three or more times in the previous 12 months were more likely than other groups to have engaged or intended to engage with the Cultural Olympiad. It is, though, worth noting that 0.4% of those who had not attended or participated in activity in the last 12 months did indicate that they planned to engage with the Cultural Olympiad.⁸⁸ Again, this is evidence of the way in which the Cultural Olympiad appears to have attracted different kinds of audiences, including those who are regularly engaged in arts and cultural activity and those who are not.

Respondents to the audience survey were also asked to indicate whether and when they had attended a similar event previously. In response, 90 per cent of those surveyed said that they had attended a similar event at some point previously. Those attending *Mittwoch aus Licht* and *How Like an Angel* were most likely to say that they had attended a similar event before. By contrast, more than a third of respondents who attended the *Big Concert* said that they had never attended a similar event previously, as did 27 per cent of attendees at *Compagnie Carabosse*. Audience members were also asked to indicate how often they had attended an event before of the type they were attending in the Festival. The results for this question show that 31 per cent of respondents had attended a similar event at least once a month, and that a further 30 per cent had attended a similar event at least three or four times in the previous year.

Figure 3.17: London 2012 Festival audience survey respondents, frequency of attendance at events of the same type



Source: London 2012 Festival audience survey, Nielsen

By way of comparison, 13 per cent of respondents indicated that they had not attended a similar event in the last year. In addition, almost 10 per cent of respondents indicated that they had never been to an event of a similar type to the one which they were attending. Frequency of attendance at a similar type of event also supports what the survey already indicates about different audiences

⁸⁸ This is a small percentage, and should be treated carefully.

for different events. 43 per cent of audiences for both *Globe to Globe* and *Mittwoch aus Licht* said that they attend a similar type of event more than once a month. In comparison, 44 per cent of *Big Concert* attendees said that they had not attended an event of a similar kind at all in the previous 12 months.

Again, what is demonstrated throughout this data are the differences between audiences for different types of events. The audience survey, as already noted, is not representative of the breadth and balance of activity across the Cultural Olympiad. However, what is clear from the responses of those surveyed is that different kinds of programming successfully engaged with different kinds of audiences – including both the culturally-experienced, regular and travelling audiences (as evident with an event like *Mittwoch aus Licht*), and the less frequent or experienced attendees at events, who were able to find new experiences on their doorsteps with activities like *The Big Concert* and *Mandala*.

3.8.2 Future engagement

A range of data sources give an indication of the ways in which positive experiences of specific activities and the overall impact of London hosting the Games may motivate people to engage more in cultural activity in the future.

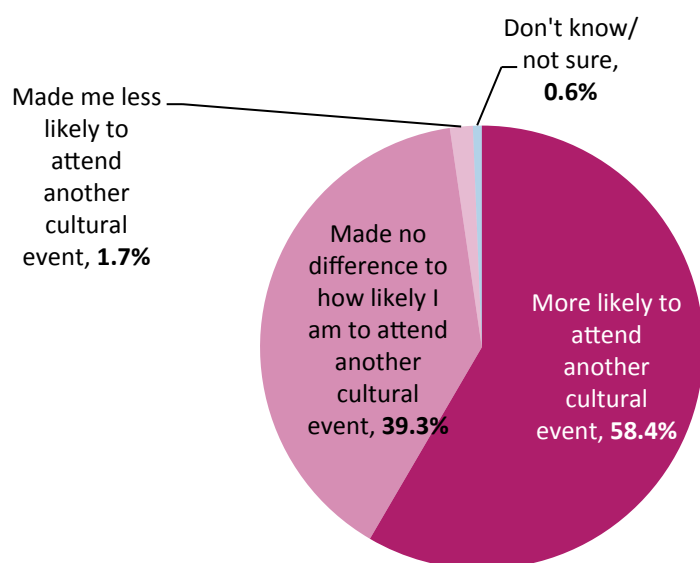
Responses to attending Cultural Olympiad and London Festival 2012 activity

This section will look first specifically at the relationship between attending Cultural Olympiad or London 2012 Festival activity and the likelihood of engagement in similar activity in the future. In the State of the Nation survey, 79 per cent of those who had attended London 2012 Festival activities indicated that they would like to attend more cultural events like the London 2012 Festival in the future.⁸⁹ Respondents to the London 2012 Festival audience survey were also asked whether they were likely to attend a similar type of event again. In response to this question, 85 per cent of respondents said that they were ‘very likely’ to attend a similar type of event, and a further 14 per cent said that they would be ‘fairly likely’ to do so. In addition, 89 per cent of respondents said that they were ‘very likely’ to attend *any* type of cultural event in the future, with 11 per cent indicating that they were ‘fairly likely’ to do so.

These results therefore indicate a likely propensity for audiences to engage again, both in similar activity and in other kinds of cultural activity; but they do not illustrate a causal link between engaging in the Cultural Olympiad and London 2012 Festival and being motivated to engage more or differently in the future.

In the London 2012 Festival audience survey, 58 per cent of respondents stated that their attendance at the event had made them more likely to attend another cultural event; although almost two in five respondents suggested that it would not make a difference to the likelihood of them attending future cultural events. Only a small proportion of respondents (2 per cent) suggested that it would make them less likely to attend another cultural event (see Figure 3.18, below). Respondents were also asked specifically whether the event they had attended had inspired them to go to similar events in the future. Across all events, the majority of respondents responded positively to this question.

⁸⁹ Source: Nielsen/LOCOG State of the Nation Survey, All People 16+, September 2012. Note: this result is based on a small sample (49).

Figure 3.18: London 2012 Festival audiences, motivation to attend another cultural event

Source: London 2012 Festival Audience Survey, Nielsen

Over a third of those surveyed as part of the London 2012 Festival audience survey (38 per cent) felt that the UK hosting the London 2012 Olympic and Paralympic Games had motivated them to do more cultural activities. A similar (though not identical) question was also posed in the Taking Part survey, which asked respondents whether the UK hosting the 2012 Olympics and Paralympics has motivated them to do more cultural activities, more sport or recreational physical activity, and more voluntary work. The most recent results (October 2011–September 2012) show that 5.2 per cent of those who participate in arts and cultural activities felt motivated to do more cultural activities.⁹⁰

The Taking Part data also supplies some useful indications of key demographic groups who have been motivated by the Games:

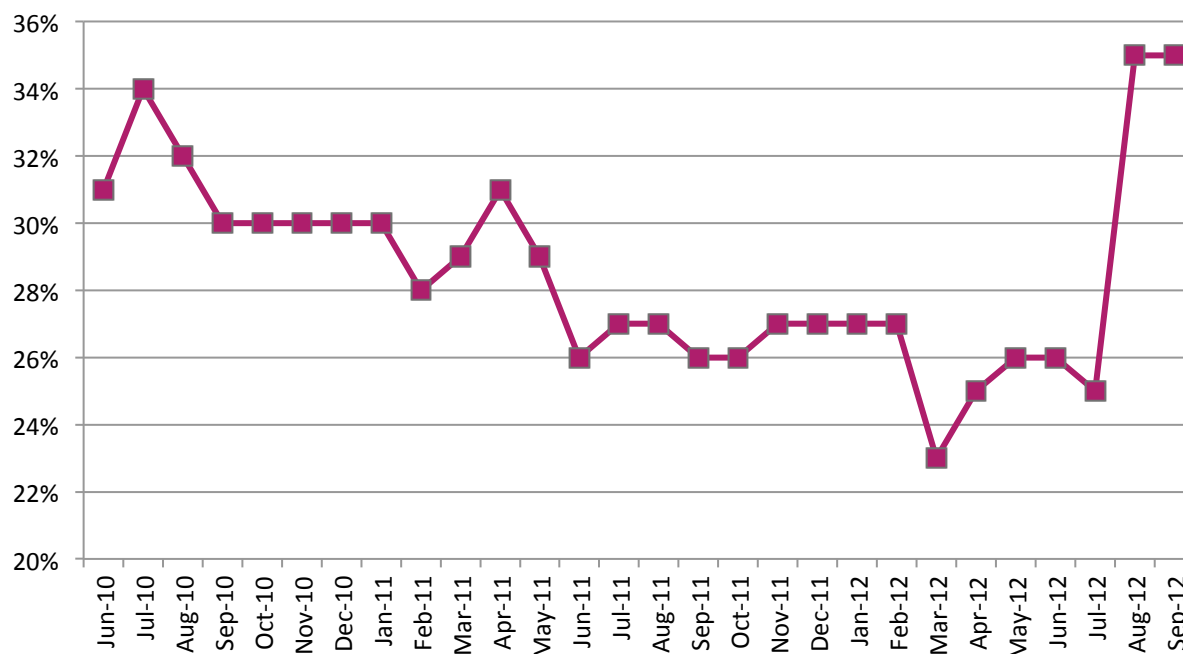
- In the period October 2011 to September 2012 survey, **gender** was not a significant factor in motivating respondents to engage in more cultural activities. Broadly speaking, those aged under 44 and, in particular, young people (aged 16 to 24) were more likely to be motivated to take part more in cultural activities. Young people were also more likely to be motivated by the Games to take part more in sporting or volunteering activities.
- There was a significant difference between responses from **white and black or ethnic minority** respondents in the sample, with those from black or minority ethnic groups being significantly more likely to be motivated to engage more in activities in all three areas.
- Those who did not have a long-standing **illness, disability or infirmity** were slightly more likely to indicate motivation to undertake more cultural activities, more sport or recreational physical activity and more voluntary work.

⁹⁰ It is worth noting that this figure is a percentage of all those who have already indicated that they engage in some way in cultural activity, rather than the total population. When this result was calculated, more than 90% of the population had indicated some engagement, and where therefore asked to respond to the question about being motivated by the Olympics to do more cultural activities.

- Regarding geographical variations, respondents from London and the West Midlands were slightly more likely to indicate motivation to attend more cultural activities.
- Amongst different Acorn Groups, those who were in the group 'Urban Prosperity' showed a slightly higher motivation to engage more than some other groups. Interestingly, the highest proportion of those motivated came from the group 'Moderate Means' (7.1 per cent of the sample), which may suggest an opportunity for future audience development in this area.^{91 92}
- Perceptions of the local community/local area, collected within the **six London 2012 host Boroughs** prior to the Games, were positive about the likely impact of London 2012. Of those already participating in cultural activities, 11 per cent were motivated by 2012 to engage more in cultural activities.⁹³

There is also data which offers an indication of the more general relationship between the Games and motivation to engage in cultural activity in the future. For example, Figure 3.19 shows positive responses to the following statement from the State of the Nation survey: 'more people will/have take(n) part in arts, culture and entertainment as a result of the London 2012 Olympic and Paralympic Games'.⁹⁴

Figure 3.19: Public views on other people's motivation to take part in culture, due to the Games



Source: Nielsen/LOCOG State of the Nation, all people 16+, July 2010 – September 2012

Responses to this question could be viewed either as an indicator of perceived activity during the Games period (and of perceived engagement specifically with Games-related cultural activity), or as

⁹¹ All data in this section from Taking Part, DCMS, October 2011 – September 2012.

⁹² Acorn ('A Classification Of Residential Neighbourhoods') Groups are segmentation of the population by geographical and demographic characteristics, providing 5 categories, 17 groups within these categories and 56 types, and is produced by CACI, using data from the Census and ongoing research by CACI on consumer lifestyles.

⁹³ DCMS (2012a) Olympic and Paralympic Host Borough Survey Summary Report. DCMS, June available at: www.culture.gov.uk/publications/9127.aspx (retrieved 17th September 2012).

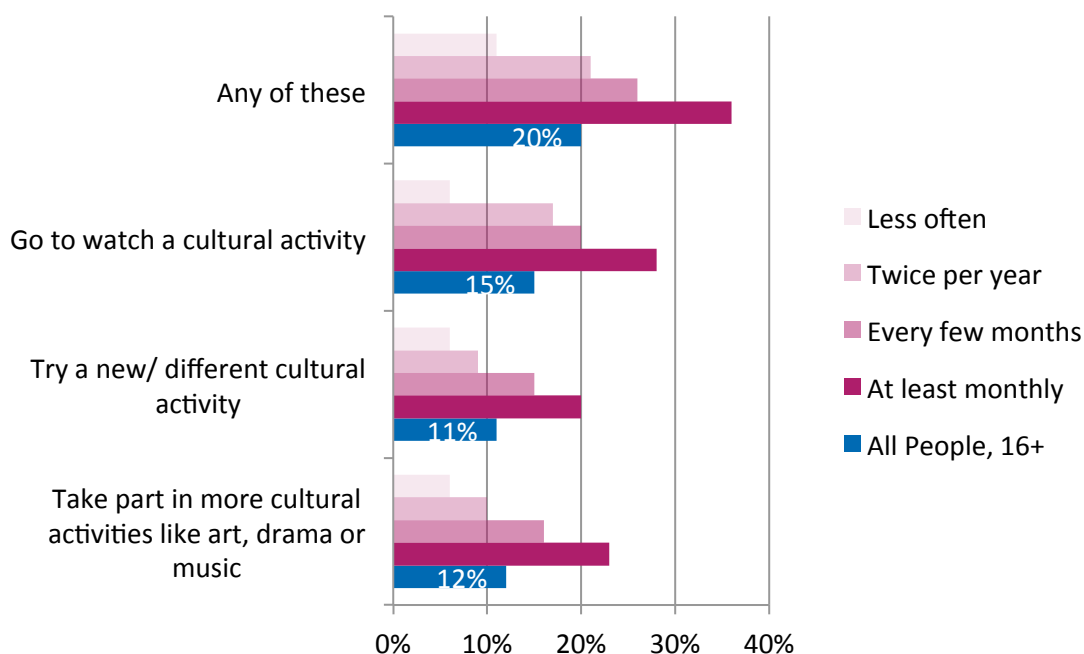
⁹⁴ The question appears to have changed from a question about the future ('will take part') to a question about the past ('have taken part').

an indicator of perceived potential activity after the Games. It is important to note that this question does not ask about individual motivation and intention, but about the perceived effect upon the population in general. As such, it is a useful indicator of whether the Games are viewed as an inspirational event and as an experience which is expected to change future patterns of cultural engagement.

Over the period surveyed in Figure 3.19, the percentage of UK adults believing that more people will take part in arts, culture and entertainment as a result of the Games has fluctuated. It peaked in July 2010 at 34 per cent, fell to just below 25 per cent in March 2012, and returned to the peak of 35 per cent in September 2012. This suggests that the actual experience and awareness of Cultural Olympiad and London 2012 Festival activities has finally met original expectations and overcome any lack of understanding or potential loss in confidence during the interim period. In September 2012, responses to this question were most positive amongst those who were more regular attenders of cultural events, though 27 per cent of those attending events less often than twice a year agreed that more people have taken part due to the Games. Amongst those who were aware of the London 2012 Festival, positive responses to the statement put by the survey were at their highest in September 2012, at 54 per cent.⁹⁵

The State of the Nation survey also asked people if they were inspired to do different things as a result of the UK hosting the Games. Figure 3.20 below shows positive responses to these questions, including results broken down by the level of attendance at cultural events reported by respondents. Perhaps the most significant indicator of potential future increases in engagement with arts and culture that can be discerned from the data is the positive 12 per cent of all respondents who stated that they would take part in *more* cultural activities.

Figure 3.20: Public personal motivation to engage in cultural activity as a result of the Games, by attendance at cultural events



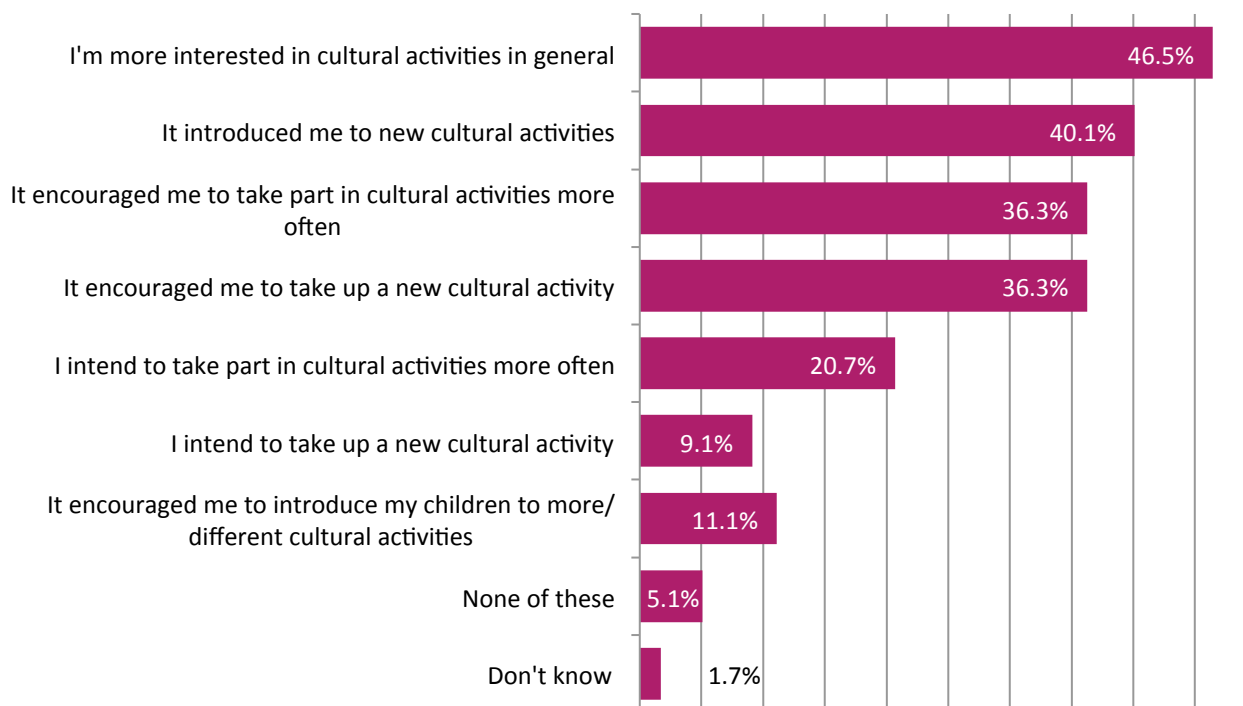
Source: Nielsen/LOCOG State of the Nation, all people 16+, September 2012

Another useful source of data is the London 2012 Festival audience survey, which asked

⁹⁵ This number is based on a small sample.

respondents to indicate the ways in which the Games had motivated them to take part in more cultural activities.⁹⁶ Figure 3.21 presents the responses to this question, for which respondents were permitted to select more than one option.

Figure 3.21: London 2012 Festival audience survey respondents, motivation by the Games to do more cultural activities by type of activity



Source: London 2012 Festival audience survey, Nielsen

As shown by the graph, respondents to the survey were able to indicate the benefits of engaging with the event they attended by signalling whether the Games had introduced them to new cultural activities (it seems reasonable to assume here that this would have been answered specifically in relation to the event they had attended). 40 per cent of respondents who indicated that they were motivated by the Games to take part in more cultural activities suggested that they had been introduced to new cultural activities; this equates to just over 15 per cent of all audience survey respondents. As already discussed in this chapter, 10 per cent of respondents indicated that they had not attended a similar event previously. It seems possible that some respondents were responding to their wider experience of the Cultural Olympiad when they indicated that they had been introduced to new cultural activities, rather than to the specific event at which they were surveyed.⁹⁷

The two statements which are probably the most significant indicator of future propensity to engage are those specifically relating to future intentions. 21 per cent of those audiences indicating that they were motivated by the Games to do more cultural activities suggest that they will take

⁹⁶ This question was only asked of the 38 per cent of respondents who indicated that they were motivated by the Games.

⁹⁷ Engagement with new activity, as with other audience characteristics and responses, will be different for different kinds of events. For example, the London 2012 Outdoor Arts programme delivered by GLA was able to report that 48% of audiences for *Showtime* had not attended an event like that before, and 46% of audiences for *Secrets* said the same. Source: Tom Fleming Creative Consultancy (2013), *London 2012 Outdoor Arts: Showtime and Secrets Evaluation Report*.

part more often, and 9 per cent stated that they intend to 'take up a new cultural activity'. Across this data, the State of the Nation survey and Taking Part findings, there are positive indications of willingness across the population to engage more in cultural activity. This suggests a potential opportunity for future strategic programming across the cultural sector. It will be important to consider the first tranche of longitudinal data from the Taking Part survey when it is available, to understand in greater depth the motivations for and barriers to engagement, and the possible policy and programming responses which can build upon what the Cultural Olympiad has achieved.⁹⁸

⁹⁸ The first data from the longitudinal sample in Taking Part is likely to be available in August 2013.

4 Tourism development

4.1 Summary headlines

Across the Cultural Olympiad, programming and partnership approaches encouraged engagement with domestic and international tourists. Wider tourism impacts were also achieved through the raised profile given to the UK cultural sector and the new opportunities to showcase activities, venues and places to both international visitors and the people of the UK.

- An estimated 126,000 overseas visitors engaged with the London 2012 Festival between July – September 2012, and for some visitors motivated to come to the UK primarily because of the Games, this was the only direct engagement which they had with Olympic or Paralympic related activity. International tourists engaging with the Games, including those engaging with the Cultural Olympiad, had a significantly higher spend per visit than the average overseas visitor.
- Evidence of domestic tourism relating to activity in the Cultural Olympiad is strong, and some activities were particularly able to drive new domestic tourism, encouraging visitors to travel to engage with new locations, venues and organisations. A total of 1.6 million domestic visits (day and overnight) are estimated to have involved engagement with the Cultural Olympiad during the period July – September 2012. This accounts for approximately 13 per cent of all domestic visits that involved participation in the Olympic or Paralympic Games during this period. As with international tourism, domestic visits associated with Olympic/Paralympic activity showed a significantly higher spend per visit than those for average day and overnight domestic tourists.
- Domestic tourism during the Cultural Olympiad took place against a context of increased tourism in the period July – September 2012, compared to the same period in the previous year. 8 per cent of British people attended a ticketed event during the Olympics and 3 per cent a free event.⁹⁹ A total of 11.4 million day visits and 1.1 million domestic overnight visits in the period July – September 2012 included attending some type of activity in the Olympic or Paralympic Games.
- There is evidence of both sustained tourism development from multi-year activity, with festivals and venues establishing profile over time, as well as significant one-off activities which encouraged different types of visitors, or new perspectives on existing tourism attractions.
- In terms of direct engagement with tourists during 2012, the year has been viewed first and foremost as a 'domestic visitor success'. In addition, it has been an unprecedented opportunity to showcase Britain's cultural assets (in terms of scale and breadth), with significant domestic and international marketing campaigns in 2011 and 2012 building awareness amongst potential tourists in the future, and working towards a government target to secure 4.6 million additional visits to Britain over four years from 2011.
- The UK's overall rating in the Nations Brand Index went up one place in Autumn 2012, and reflects significant increases in the rating of the UK's sporting excellence, natural beauty and hospitality to visitors. The opportunity to build upon this positive profile and engagement of domestic and international tourists in the Cultural Olympiad was significant, particularly in the context of VisitBritain's work to raise the profile of culture more generally, through the GREAT campaign, and the new partnership between Arts Council England and VisitEngland.

⁹⁹ VisitEngland (2012), *Domestic Trip Tracker August 2012*

This chapter looks at:

- The context for international and domestic tourism, and particularly the effects of the Games on tourism in 2012.
- International and domestic tourism relating to the Cultural Olympiad.
- A small selection of case studies of tourism development within the Cultural Olympiad.
- A consideration of the possible effects upon tourism in the longer term, looking at indicators which are currently available.

4.2 Tourism

4.2.1 Context

An overall growth target of 4.6 million additional visitors to Britain, spending an additional £2.27bn, was set by the government for the four-year period from 2011. This ambition has been based on a range of planned interventions, including significant and sustained marketing campaigns (under the banner of 'GREAT'), with an emphasis on building on major events (such as the royal wedding, the diamond jubilee and the Games). A significant tactical campaign of £100m of public and private sector funding has been put in place by VisitBritain and is expected to generate the majority of these individual visits (4 million). An image campaign with significant international reach (also part of the 'GREAT' campaign) is expected to help support the drawing in of the remaining 0.6 million visitors.

Overall anticipated tourism to the UK for 2012 was forecast at 30.7 million overseas visitors (later revised to 30.8 million) in 2012, a similar level to 2011. Visitors were forecast to spend £17.6bn, later revised up to £18.5bn, showing a growth of 3 per cent on 2011.¹⁰⁰ In relation to culture, VisitBritain estimates that inbound visitors spend £4.5bn annually on culture and heritage in general.¹⁰¹

The *Government Tourism Policy* (DCMS, 2011) did not set specific targets for VisitBritain and other tourism agencies for 2012 as a single year, or for tourism increases as a result of the Games exclusively, and recognised possible displacement issues resulting in potential visitors deferring visits or making alternative arrangements in the Games year. The importance of tourism over a longer period to the overall economic value of the Games was reinforced by the 2006 consultation that the Department for Culture, Media and Sport (DCMS) undertook on the tourism strategy for London 2012, which stated that 'an estimated 50-75 per cent of the net benefit of staging the Games is likely to accrue to tourism over a 7-10-year period'¹⁰² and referred to the need to plan for a 'post-2012 "Games dividend" of at least a 1.5-2 per cent increase in visitor numbers and revenues for 2012-16'. VisitBritain's forecast estimated that 67 per cent of additional inbound tourism revenue due to the Games would fall in the period 2013-17.¹⁰³ In addition, the DCMS consultation placed value on using the Games to increase domestic tourism.

The stakeholder interviews undertaken as part of this study have confirmed this policy, and suggested:

¹⁰⁰ VisitBritain (n.d.) *The Tourism Forecast 2012* available at: www.tourism2012games.org/tourism-forecast.aspx (retrieved 17th September 2012); and VisitBritain (n.d.) *The Tourism Forecast 2013* available at: http://www.visitbritain.org/Images/VisitBritain%202013%20Forecast%20Report_tcm29-35759.pdf (retrieved 23rd January 2013).

¹⁰¹ VisitBritain (2010) *Overseas Visitors to Britain. Understanding Trends, Attitudes and Characteristics*.

¹⁰² DCMS (2006). *Welcome Legacy. Tourism Strategy for the 2012 Games – A Consultation*.

¹⁰³ VisitBritain (2007) *Foresight Issue 41 March 2007*

- Significant emphasis on medium to long-term benefits, through profiling the UK rather than drawing visitors in during the period of, say, the London 2012 Festival itself.
- The lead-in time for the London 2012 Festival itself posed something of a practical challenge in terms of raising profile with external markets during 2012, and so a significant focus on domestic markets has been the area of opportunity in terms of tourism development.
- The international tourism marketing campaigns have focused on building tourism for the years subsequent to 2012, and the London 2012 Festival and Cultural Olympiad are providing significant collateral – particularly images – which will be used in the campaign in 2013 and after.
- The cultural offer of the UK already consists of festivals, events and venues which are demonstrably world-class. What the London 2012 Festival has particularly been able to add to this is the focus of a particular period of time, and the concentration of many significant commissions and events in this period.

Thus, in understanding the choices made in programming for tourism as part of the Cultural Olympiad and the possible impact of these choices, it is important to recognise that success factors for the Games themselves suggest a longer-term return than simply within the year itself, as a result of the improved image and tangible ‘showcasing’ of the UK and London.

4.2.2 Tourism and the Cultural Olympiad programme

A range of activities in the Cultural Olympiad and London 2012 Festival programme might be expected to show evidence of domestic tourism, and potentially of international tourism. Some activities have been developed and sustained over time, like the *Lakes Alive* festival in Cumbria which first ran in 2009, and subsequently takes place annually. Others, like the *Happy Days Enniskillen International Beckett Festival*, were new for 2012. *Happy Days* focused primarily on establishing a festival with a very specific programming niche (works by the playwright Samuel Beckett), and a location which had both a unique selling point – as an island town – and the challenge of engaging the media and others in a destination which was not Dublin or Belfast.¹⁰⁴ Some venues and spaces like Ironbridge Gorge, a World Heritage Site in Shropshire, have worked over different elements of their Cultural Olympiad programme in order to build tourism over time.

A series of commissions specifically sought to use ‘iconic places’ - locations and venues which already have a significant domestic and international visitor draw, but involving unusual programming. Examples of this kind of activity in iconic venues/spaces included *Compagnie Carabosse at Stonehenge* presenting *FireGarden*, in which fire sculptures illuminated Stonehenge. Programming of this type took place around the country, including at Hadrian’s Wall, the Giant’s Causeway, Arthur’s Seat in Edinburgh, in key London spaces including venues along the Thames and Piccadilly Circus, on Weymouth Beach and at Belfast Zoo.

Programming in major institutions and venues which draw significant domestic and international tourists was also important. Involvement from the Tate included the launch of the first installation created specifically for The Tanks at Tate Modern, the world’s first museum galleries permanently dedicated to exhibiting live art, performance, installation and film works, and a Tate Modern Turbine Hall commission of Tino Sehgal. The *World Shakespeare Festival* included major performance series in both the Globe theatre and in the Royal Shakespeare Company’s (RSC) venues in Stratford-upon-Avon. The British Museum’s involvement included hosting exhibitions of *The London 2012 Olympic and Paralympic Games Medals* and, in collaboration with the RSC as part

¹⁰⁴ Happy Days Enniskillen, 2012: *NI/RoI PR/Marketing Programme: Happy Days 2012. Executive Summary*.

of the World Shakespeare Festival, an exhibition using Shakespeare as a route to exploring London. The National Portrait Gallery hosted a major exhibition of 130 of Lucian Freud's portraits in the period leading up to the London 2012 Festival.¹⁰⁵

In understanding the relationship between tourism, both domestic and international, it is worth considering the different possible ways in which the Cultural Olympiad might have engaged with tourists:

- Motivating tourists to make a special trip specifically to engage with an event or activity that was part of the Cultural Olympiad or London 2012 Festival.
- Through a trip which involved engagement with an event or activity that was part of the Cultural Olympiad or London 2012 Festival, but which also had other motivations.
- Through showcasing to visitors whose primary motivation was to visit a particular location or venue. This might have included, for example, pop-up events.

Engagement with tourists who were not primarily motivated by the Cultural Olympiad – through showcasing or pop-up events – may be valuable in developing tourism potential in the longer-term. The Cultural Olympiad, particularly for visitors who came to London and elsewhere for the Games, provided an enhanced offering, connecting cultural activity in major venues and events to the Games.

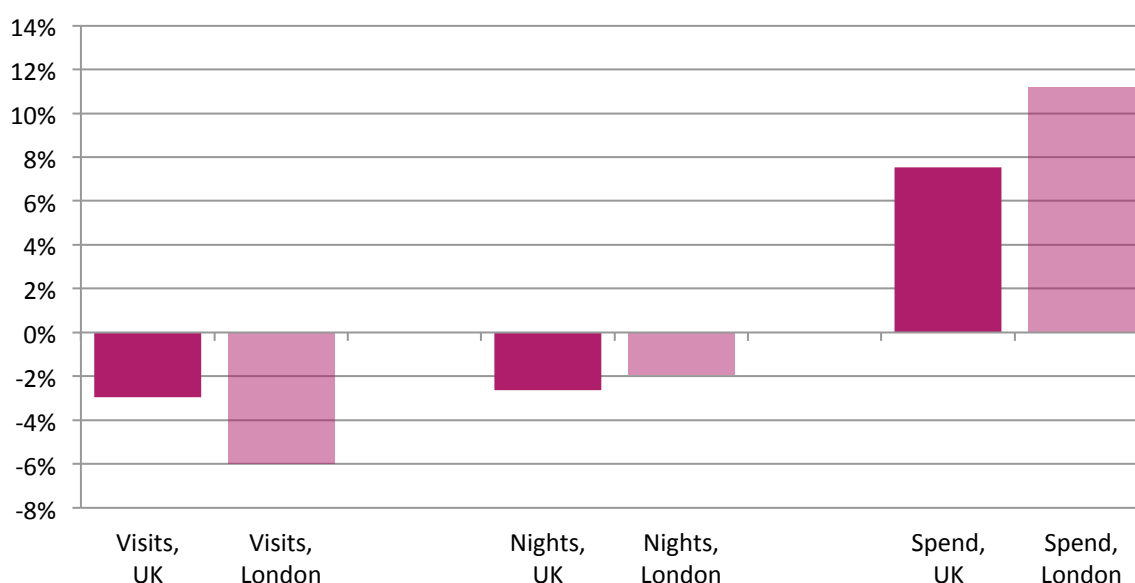
4.3 International Tourism

4.3.1 International Tourism in 2012

The International Passenger Survey (IPS) estimates that a total of 685,000 overseas visitors made visits which either had a primary purpose relating to the Olympics or Paralympics (to watch, work or participate), or who attended a ticketed Olympic or Paralympic event despite the main purpose for their visit not being related to the Olympics (IPS, 2013). The total number of visits for the period July – September 2012 was 3 per cent lower than for the same period in the previous year. Visitors who were motivated to visit by the Games spent double the average visitor spend, contributing to an overall spend in the July – September 2012 period which was 8 per cent higher than the corresponding period in the previous year. This would have included any tickets for events and activities bought in advance of, or during the visit.

510,000 of the estimated 685,000 visits associated with the Games were made specifically to London. Overall, London also saw a drop in visits and in visitor nights in the period July – September 2012, in comparison with the previous year. As with the UK, however, there was an increase in the overall spend of 11 per cent. The key changes, comparing the period July-September in 2011 with 2012, are summarised in Figure 4.1, below:

¹⁰⁵ Data about visitor numbers by month to national museums and galleries is available through the DCMS website, at <https://www.gov.uk/government/statistical-data-sets/museums-and-galleries-monthly-visits>

Figure 4.1: Percentage change between Q3 2011 and 2012: visits, nights and spend, UK and London**July-September, % change 2011 to 2012**

Source: *International Passenger Survey (Q3 2011 and 2012)*

The reductions in both the number of visits and the number of overnight stays are clear, as is the increase in spend. Table 4.1 places into context the activities of visitors whose main purpose was related to the Olympic/Paralympic Games and visitors whose main purpose was not related, but who attended a ticketed event as part of the Olympic/Paralympic Games.

Table 4.1: Comparison of all visits with those motivated by the Games and those attending ticketed events

	Visits (‘000s)	Spending (£m)	Nights (‘000s)	Average spend (£)	Average length of stay (nights)
All visits	8,902	6,414	84,390	720	9
Main purpose Games-related	470	709	3,861	1,510	8
Attended ticketed event	215	216	3,694	1,009	17

Source: *International Passenger Survey (Q3 2012)*

As shown by the table, those visitors whose main purpose was Games-related spent, on average, more than twice the average spend for all visitors; whilst those who attended ticketed events (though the main purpose of their visit was not Games-related) spent about 40 per cent more than the average spend for all visitors. The latter group also stayed significantly longer in the UK, on average.

On the whole, a higher proportion of visitors in groups who were motivated by the Games or attended a ticketed event came from North America than was the case with all visits to the UK in

the same period. Amongst those who attended a ticketed event, a higher proportion came from 'Other Countries' (i.e. not Europe or North America) than was the case with all visits to the UK, and with visits motivated by the Games. Within the combined 685,000 visits associated with the Games, the countries from which most visits came include the USA (102,000), France (70,000), Germany (64,000), Netherlands (54,000) and Australia (32,000).¹⁰⁶

Amongst all international visitors for whom the main purpose of the visit was Olympics/Paralympics based (470,000), there were 40,000 visitors who did not attend any activities as part of the Games. Almost half (19,000) of these people said that the purpose of their visit was 'Olympics/Paralympics – to work'; 9,000 were participating (they may have taken part in a ticketed event, but did not attend with a spectator ticket); and 13,000 visited primarily to watch the Games, but did not attend any activity.

In terms of the UK, and particularly London, benefiting from international tourism during the Games period, tourists responded positively to the UK's non-Games offer, rating heritage sites, the people, museums, London's atmosphere and parks as enjoyed attractions.¹⁰⁷

4.3.2 International Tourism and the Cultural Olympiad

30 per cent of projects responding to the Project Survey indicated that they intended their project to reach audiences from outside the UK. In order to understand what the effects of this intention were, we can consider data from the International Passenger Survey (IPS), which included some specific questions relating to the Olympic and Paralympic Games. These questions cover areas such as motivation (what the main purpose of the respondent's visit was); engagement in London 2012 activities (including both sports events and cultural activities related to the London 2012 Festival); and the degree to which the Games influenced the respondent's decision to visit the UK.¹⁰⁸

Data is currently available for the period July – September 2012, which covers the majority of the London 2012 Festival, as well as the Games period.¹⁰⁹ The IPS provides an estimate of 126,000 inbound overseas visitors who attended a London 2012 Festival show or exhibition, out of a total of 8.9 million visits made to the UK. The estimate of 126,000 is based on a small sample, and so significant confidence intervals apply (+/- 25 per cent).¹¹⁰ As such, the following comparisons of this base with other groups of visitors should be treated with caution.

The motivation of visitors who engaged with the London 2012 Festival

Questions from the IPS which ask visitors about the main purpose for their visit, and about the degree of influence which the Games has had on their visit, can help in understanding the different ways in which the Games, and within this the Cultural Olympiad and London 2012 Festival, motivated visitors to come to the UK between July and September 2012. It also helps in giving a sense of visitors who engaged with the London 2012 Festival, but whose primary purpose or influence was not connected to the Festival or Cultural Olympiad.

¹⁰⁶ VisitBritain (2013), *Inbound Tourism Trends Quarterly: Issue 5*

¹⁰⁷ Pricewaterhouse Coopers Survey, reported in VisitEngland (2012b) Latest Travel News Stories – August 2012.

¹⁰⁸ Questions of motivation and influence were asked throughout 2012. Questions relating to engagement in London 2012 activities were asked between July and December 2012.

¹⁰⁹ Data for October to December 2012 will be available in April 2013. Following this, a full year's data will be available, enabling us to understand the full period in which attendance at London 2012 Festival activity may be anticipated and understood (June – September 2012).

¹¹⁰ For any sub-groups of 10,000 and under the confidence interval is +/- 50%.

In the first instance, it is useful to look at all those international visits which included any direct engagement with the Games (regardless of motivation for the visit), and the way in which that engagement breaks down between attending an official ticketed sports event, attending a free-to-view sports event, and attending a London 2012 Festival event. The numbers of visits which included direct engagement with the Games is shown in Table 4.2, below:

Table 4.2: Visits and spend including attendance at the Games

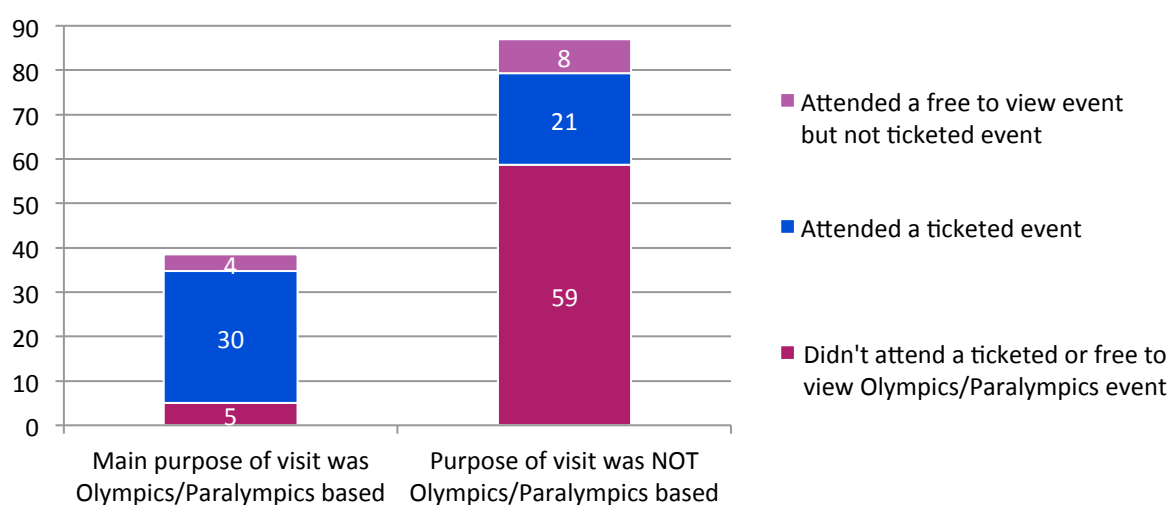
	Visits ('000s)	Spending (£m)
Visited an official ticketed event	604	845
Visited a free to view event	260	269
Visited a London 2012 Festival Event	126	170

Source: International Passenger Survey

Clearly, some visitors will have attended activities in more than one of these categories. For example, 51,000 visits included attendance at both an official ticketed sports event and attendance at a London 2012 Festival event. 161,000 attended a free-to-view sports event and did not attend a ticketed sports event; whilst 12,000 attended a free-to-view sports event and a London 2012 Festival event.

Looking specifically at those visitors who attended activities as part of the London 2012 Festival, it is possible to understand a bit more about both the main motivation for visits, and the other kinds of Games-related activities which different visitors engaged in. Figure 4.2, below, shows those visitors who engaged with the London 2012 Festival (126,000 visits) by the main purpose of their visit. It then breaks each group down according to the other Games-related activities in their visit.

Figure 3.2: Visitors who attended London 2012 Festival show by engagement with other activity, and by main purpose of visit (000s)¹¹¹



Source: International Passenger Survey (Q3 2012,)

¹¹¹ The estimated total number of international visitors who attending the London 2012 Festival in quarter 3 of 2012 is 126,000; due to rounding between different sub-groups, the total of the groups shown in this figure is 127,000.

It is also worth noting the significant number of visitors engaging with the London 2012 Festival who did not otherwise engage with the Games, and whose visit was not primarily motivated by the Games, suggesting that the Cultural Olympiad reached beyond visits associated with the Olympics/Paralympics.

The calculation used by the Office for National Statistics (ONS) and VisitBritain for overall visits associated with the Games brings together those visits made primarily because of the Olympics/Paralympics (470,000), and those visits with a different purpose but with attendance at a ticketed sport event (215,000). As a proportion of these visits, engagement in the London 2012 Festival is shown in Table 4.3.

Table 4.3: Proportion of visits associated with the Games which included attendance at a London 2012 Festival show or exhibition

	Main purpose of visit was Olympics/ Paralympics based	Purpose of visit was NOT Olympics/ Paralympics based	Total
All Visits	470,000	215,000	685,000
<i>Attendance at a London 2012 Festival show or exhibition</i>	<i>38,000</i>	<i>21,000</i>	<i>59,000</i>
% of all visits including London 2012 Festival engagement	8.1%	9.6%	8.6%

Source: International Passenger Survey (Q3 2012)

This analysis presented in Table 4.3 shows that a significant proportion of visits associated with the Games also included attendance at a London 2012 Festival show or exhibition, suggesting that the argument for the Cultural Olympiad ‘enhancing’ the Games experience for international volunteers can be supported.

Table 4.4 looks at all international visits which involved engagement with the London 2012 Festival, and shows the different groups and their spend by main purpose of visit, and by engagement in Games activity.

Table 4.4a: International visitors who attended London 2012 Festival show by engagement with other activity, by main purpose of visit and by Games influence (000s)

Purpose and profile of visit			
		Visits (000s)	Spending (£ms)
	Total visits	126	170
	Main purpose of visit was Olympics/Paralympics based	38	70
	Attended a ticketed event	30	58
	Attended a free to view event but not ticketed event	4	3
	Didn't attend a ticketed or free to view Olympics/Paralympics event	5	9

Source: International Passenger Survey (Q3 2012)

Table 4.4b: International visitors who attended London 2012 Festival show by engagement with other activity, by main purpose of visit and by Games influence (000s) (Continued)

Purpose and profile of visit			
		Visits (000s)	Spending (£ms)
	Total visits	126	170
	Purpose of visit was NOT Olympics/Paralympics based	87	99
	Attended a ticketed event	21	34
	Attended a free to view event but not ticketed event	8	6
	Didn't attend a ticketed or free to view Olympics/Paralympics event	59	60
	<i>Amongst which, Was visit influenced by Olympics/Paralympics?</i>		
	- Yes, definitely	8	11
	- Yes, probably	12	10
	- No, probably not	9	6
	- No, definitely not	30	33

Source: International Passenger Survey (Q3 2012)

There are a number of key elements to the analysis presented in Table 4.4, above. For example, of the 126,000 international visits by those who engaged with the London 2012 Festival, just under a third had the Games as the main purpose of their visit (38,000 visits). £70m worth of spend is associated with these visits. In addition:

- Amongst the 38,000 visitors motivated by the Games, 77 per cent also attended an official ticketed event and 10 per cent a free-to-view sports event.
- 5,000 visits were made primarily because of the Games, but with the only engagement with Games activity being to attend the London 2012 Festival.¹¹² This data suggests that there is a possibility that a small number of international visits were specifically motivated by the Cultural Olympiad and the London 2012 Festival.¹¹³

Of the 126,000 visits by international tourists who engaged with the London 2012 Festival, more than two thirds indicated that the main purpose of their visit was not the Games (87,000 visits). Out of these 87,000, almost half were on holiday, and a third were visiting friends or family, whilst 16 per cent were on a business trip. £99million of spend is associated with all of these types of visits combined. Also worth noting is that:

- Amongst these 87,000 visitors for whom the Games was not the primary purpose in making a visit, 24 per cent also attended an official ticketed event and 9 per cent a free-to-view sports event.

¹¹² The sample sizes for numbers below 10,000 are extremely small, and so this data has a confidence interval of +/-50%.

¹¹³ This assessment uses a combination of two factors as a 'proxy' to assess the degree of motivation by the Cultural Olympiad and London 2012 Festival. Findings from the visitor survey for Liverpool's year as European Capital of Culture 2008 indicated that for visitors events could influence visits, even where visitors did not actually attend those events. In the case of the Games, 19,000 visitors indicated that the Games were the main purpose for their visit, but did not report attending any activities as part of the Games. Attendance at London 2012 Festival activity does not necessarily indicate direct motivation by the Cultural Olympiad and London 2012 Festival.

- Two thirds only attended London 2012 Festival activities, and did not attend either a ticketed or free sports events (59,000).
- Within this figure of 59,000, there are visitors who indicated that, although the Games was not the main purpose of their visit, they were still influenced by the Games in making their visit. 19,000 visits are estimated to have been made by those who were either probably or definitely influenced by the Games in making their visit.¹¹⁴

International visitors who said that their primary purpose for visiting was something other than the Games, but who also said that the Games had influenced their decision to visit were also asked what effect this influence had had. These responses are shown in Table 4.5, below.

Table 4.5: Visitors whose primary visit purpose was not the Games and who attended a London 2012 Festival show or exhibition, by effect of Games influence

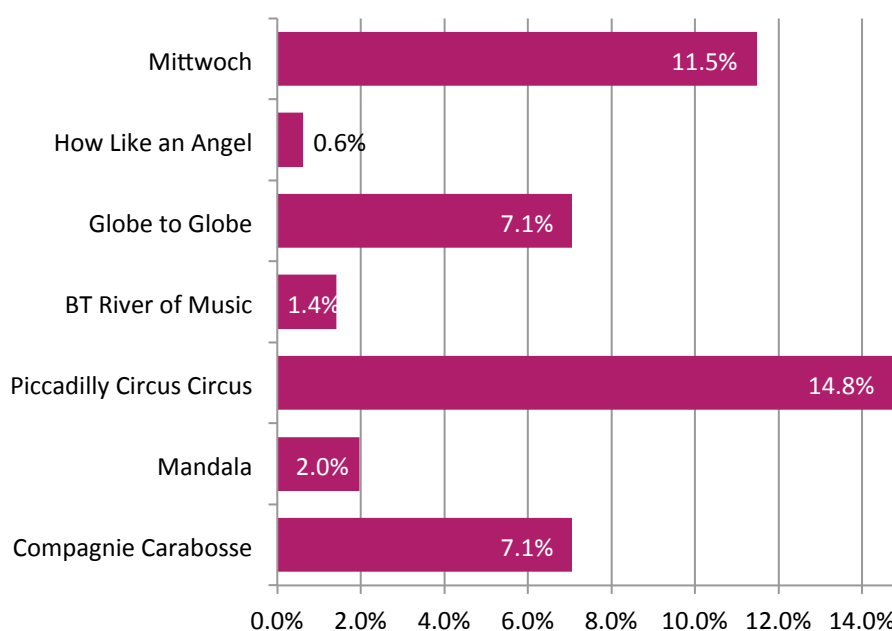
	Attended a London 2012 Festival show or exhibition	
	Visits	Spending (£)
I would not have visited otherwise [if the Games were not taking place]	3,000	1,000,000
I visited the UK earlier	9,000	16,000,000
I visited different parts of the UK	1,000	1,000,000
Influenced in another way	5,000	2,000,000
Total visits	19,000	21,000,000

Source: International Passenger Survey

Looking at the 19,000 visitors in this category whose only engagement with the Games was attending a London 2012 Festival show or exhibition, a small number of visitors (3,000) indicated that the Games had influenced them to the extent that they would not have made their visit to the UK otherwise. Whilst the Games was therefore not the primary *purpose* in making their visit, it was still a significant factor in motivating them. About half of visitors in this group of 19,000 indicated that they had made their visit earlier than they might otherwise have done. Other respondents indicated that the Games had influenced them in different ways; although the relatively small sample size means that it is not possible to explore, for example, what the specific effect of those who said that they ‘visited different parts of the UK’ was.

The survey undertaken by Nielsen for a small number of events taking place in the London 2012 Festival included some questions which allow us to understand a little about international visitors travelling to events. It is important to note that the eight different projects covered in the survey were quite different from each other and are a selection from a much larger programme, which itself was very diverse. Not all of these projects would have sought to target international tourists, and they are not representative of the entire London 2012 Festival programme, or the wider Cultural Olympiad. However, they can give us some useful indicators (presented in Figure 4.3, below) across some key activities.

¹¹⁴ This figure is made up of those who said ‘yes, probably’ or ‘yes, definitely’ to the question of whether their visit was influenced by the Games. In figure x these numbers appear as 8,000 for ‘yes, definitely’ and 12,000 for ‘yes, probably’; in total, this figure rounds to 19,000.

Figure 4.3: London 2012 Festival audience survey respondents from outside the UK, by event

Source: London 2012 Festival audience survey, Nielsen (ICC Analysis)

The results presented in Figure 4.3 show the diversity of engagement with overseas visitors by different events. The audience for *The Big Concert*, taking place in Stirling, came almost exclusively from Scotland and did not include any audiences from outside the UK. By comparison, four events show small but significant percentages of their audience coming from outside the UK. *Piccadilly Circus Circus* was a pop-up event, suggesting that it is perhaps the most obvious example of engagement with overseas visitors because of the location. This kind of programming – free, and in a prominent outdoor area of the capital – allowed the Cultural Olympiad to showcase cultural activity to overseas visitors who would not necessarily have made an active choice to purchase a ticket or visit a venue. *Compagnie Carabosse* at *Stonehenge* similarly may have shown the benefits of aligning such programming with an important tourism location.

The proportion of overseas visitors to *Globe to Globe* and *Mittwoch aus Licht* may suggest a potentially different kind of motivation. The Globe, like the RSC's base in Stratford-upon-Avon, is an important tourism venue in its own right. However, in addition to this, several *Globe to Globe* audience members took the opportunity to indicate that they had not associated the *Globe to Globe* programme, or the World Shakespeare Festival, with the Cultural Olympiad, but that they had made their visit because of the particularly unusual and ambitious programming of Shakespeare's works.¹¹⁵ As noted in Chapter 3, the Globe was able to report that 80 per cent of audiences for *Globe to Globe* were new to the venue.¹¹⁶ In the case of *Globe to Globe*, it is perhaps also worth noting the specifically international aspect of the programme, in which all of Shakespeare's plays were presented by companies from around the world. Companies performed in their own language, which may have been a particular draw for tourists from the same country.

Comments from the audience survey in relation to *Mittwoch aus Licht* also suggest that the programme itself was a very strong driver for audiences. The performance was a world premiere and the last opera from Stockhausen's cycle *Licht: die sieben Tage der Woche* to be staged; and

¹¹⁵ This applies across all audiences, rather than just those of international origin.

¹¹⁶ Source: LOCOG

indications from the audience survey are that the audience for it were frequent cultural consumers, so it seems reasonable to assume that the programme (over the venue or other factors) was the primary driver of visitors to the event.

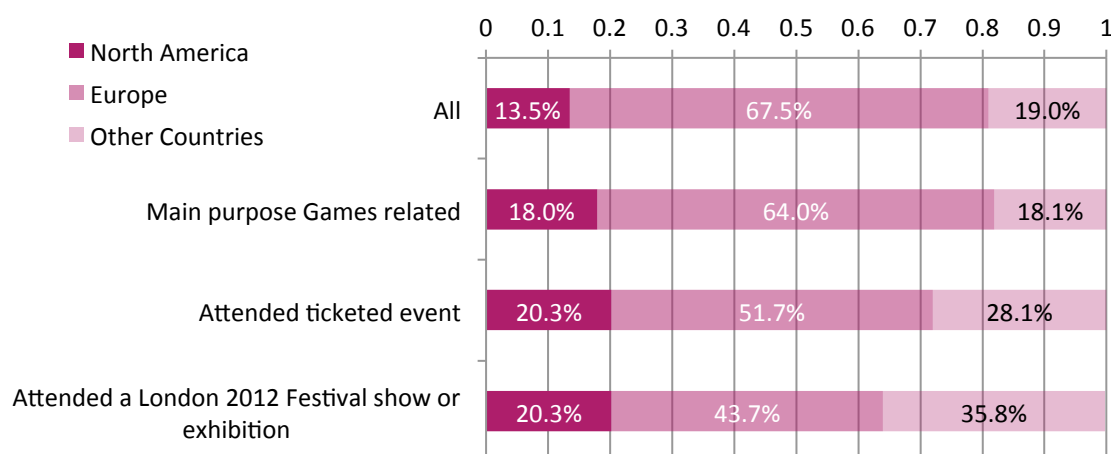
This data offers a brief view of the ways in which some specific projects interacted with visitors. What is not reflected here is the range of projects which took place in major tourism attractions, either in venues like national museums and galleries, or in other outdoor attractions (in addition to *Compagnie Carabosse at Stonehenge*).

The profile of visitors who engaged with the London 2012 Festival

The sample size from the IPS – on which the projected figure of 126,000 international visits that included attendance at the London 2012 Festival is based – is significant enough to enable comparison between the demographic characteristics of that group of 126,000 visits with the demographic characteristics of other groups of visitors. In this section some comparisons are offered between the group of 126,000 and the ‘average’ visitor (taken from the results for all visits in the period). However, it is important to remember that the sample size for the group of 126,000 is still small, and therefore subject to a significant confidence interval (+/- 25%). The following section also includes some consideration of the 38,000 visits which were primarily motivated by the Games, and which included engagement with the London 2012 Festival. This smaller group is based on a sample size of 53 respondents, and should therefore be treated with additional caution.¹¹⁷

The following chart (see Figure 4.4, below) compares the origin of visitors who were motivated by the Games or who were attending ticketed events, with those who specifically attended the London 2012 Festival.

Figure 4.4: Comparison of origin of proportion of all visitors, with those motivated by the Games, those attending ticketed events and those attending a London 2012 Festival show or exhibition



Source: International Passenger Survey (Q3 2012)

¹¹⁷ The base size for the following two groups was too small to allow for useful or robust analysis of demographics characteristics or visit behaviour:

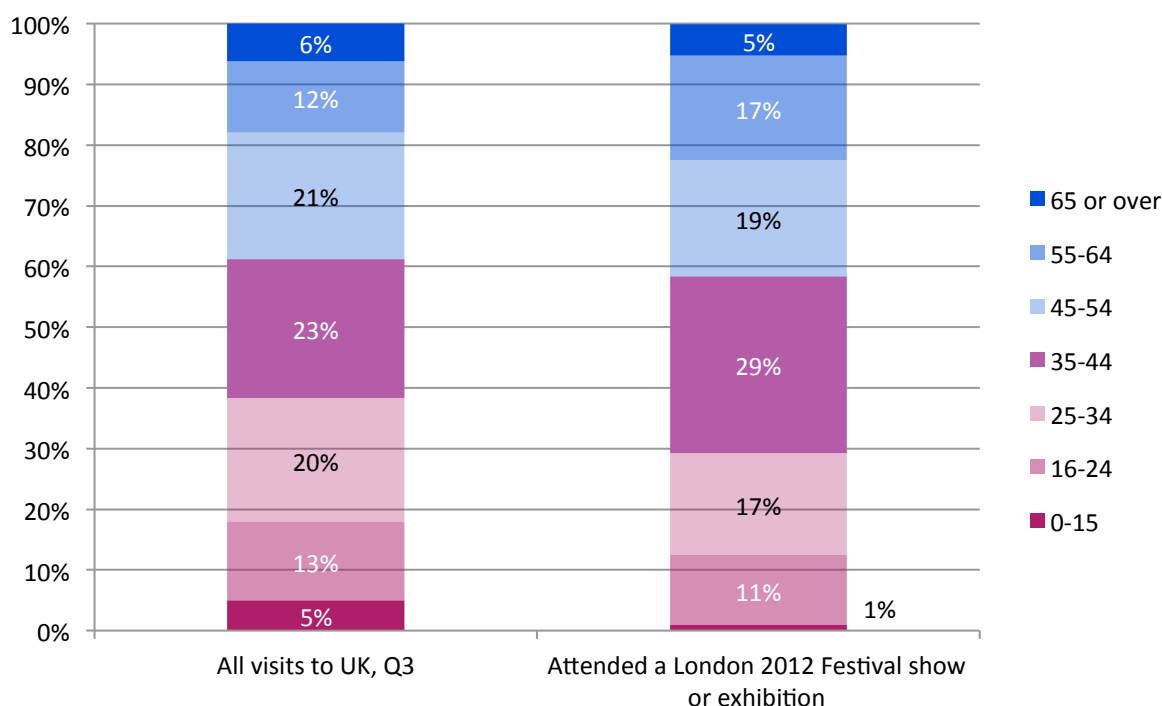
- 5,000 visits which were motivated by the Games, and for whom the only engagement with the Games was attending something as part of the London 2012 Festival.
- 19,000 visits which were not primarily motivated by the Games, for whom the only engagement with the Games was attending something as part of the London 2012 Festival, and who indicated that their visit was, in some way, influenced by the Olympic/Paralympic Games.

As with visitors whose main purpose was the Games or who attended any Games-related ticketed event, international visitors attending London 2012 Festival activity included a significant proportion from North America, and particularly the US, and from countries outside North America and Europe.

The gender split of overseas visitors attending a London 2012 Festival show or exhibition reveals a trend which is the reverse of the overall gender balance for Festival audiences (see London 2012 Festival Audience Survey, Nielsen): in total, 60 per cent of international visitors who attended activity during the Festival were male; whilst among the 38,000 visits primarily motivated by the Games and attending the Festival, this gender bias towards male visitors appears to be even more pronounced.

Figure 4.5, which looks at the ages of international visitors, demonstrates that just fewer than 30 per cent who attended a London 2012 Festival show or exhibition were under the age of 35 (this represents a similar proportion of the audience in the same age range reported by the London 2012 Festival audience survey). Those aged between 35 and 44 also make up almost 30 per cent of those international visitors associated with the Festival.

Figure 4.5: Comparison of ages of all visitors, with those attending a London 2012 Festival event

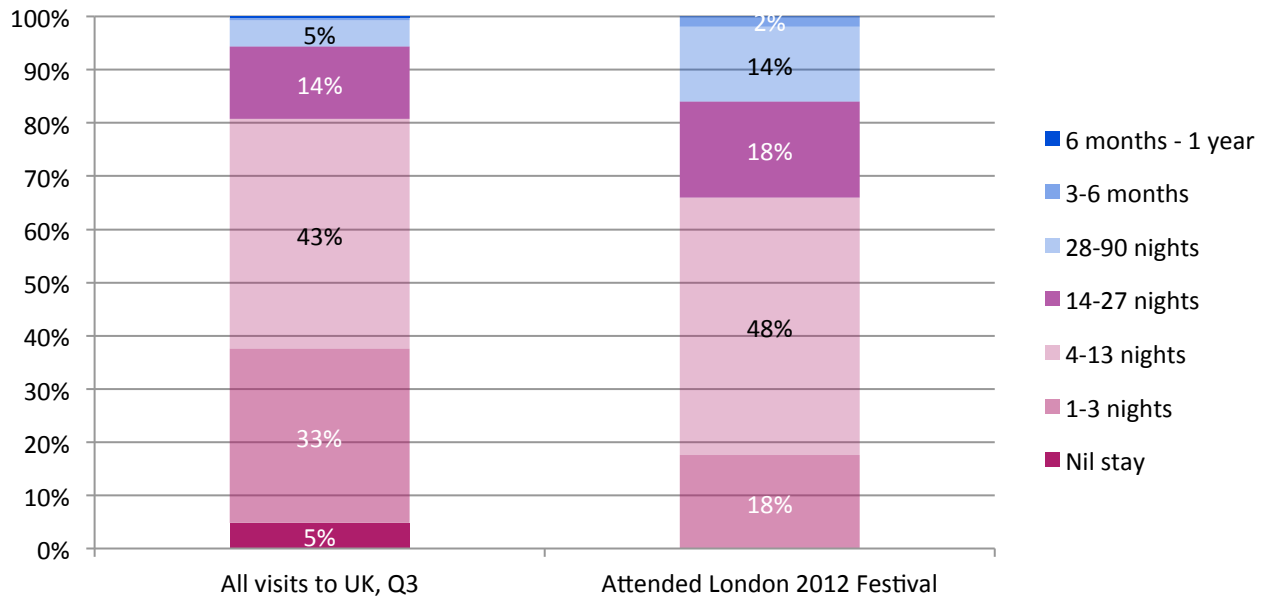


Source: *International Passenger Survey* (Q3 2012)

Among those visitors who were primarily motivated to visit because of the Games, and who attended the London 2012 Festival, there was a slightly more concentrated proportion of visitors aged between 25 and 54.

As with those visitors whose primary visit purpose was not the Games, but who also attended ticketed activities as part of the Games, the duration of visits for those who engaged with the London 2012 Festival was longer than for the average visitor (as Figure 4.6 shows).

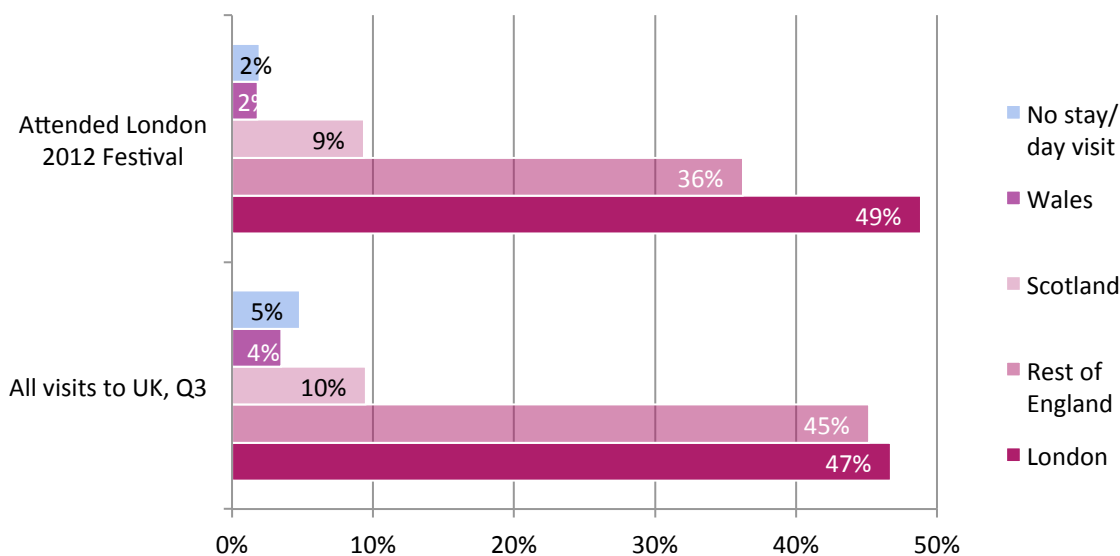
Figure 4.6: Comparison of duration of visit of all visitors, with those attending a London 2012 Festival show or exhibition



Source: International Passenger Survey (Q3 2012)

Figure 4.7, meanwhile, looks at where visitors stayed overnight in the UK. Some visits involved an overnight stay in more than one region. On average, a person who attended the London 2012 Festival stayed in 1.3 regions of the UK. On the whole, it appears that those visitors attending the London 2012 Festival were slightly less likely than the average overseas visitor to make a trip to regions in England outside London. It is worth bearing in mind here the potential confidence interval in relation to this subset (+/-25 per cent), due to the small sample size within the survey which is the basis for the estimate of 126,000 visits.

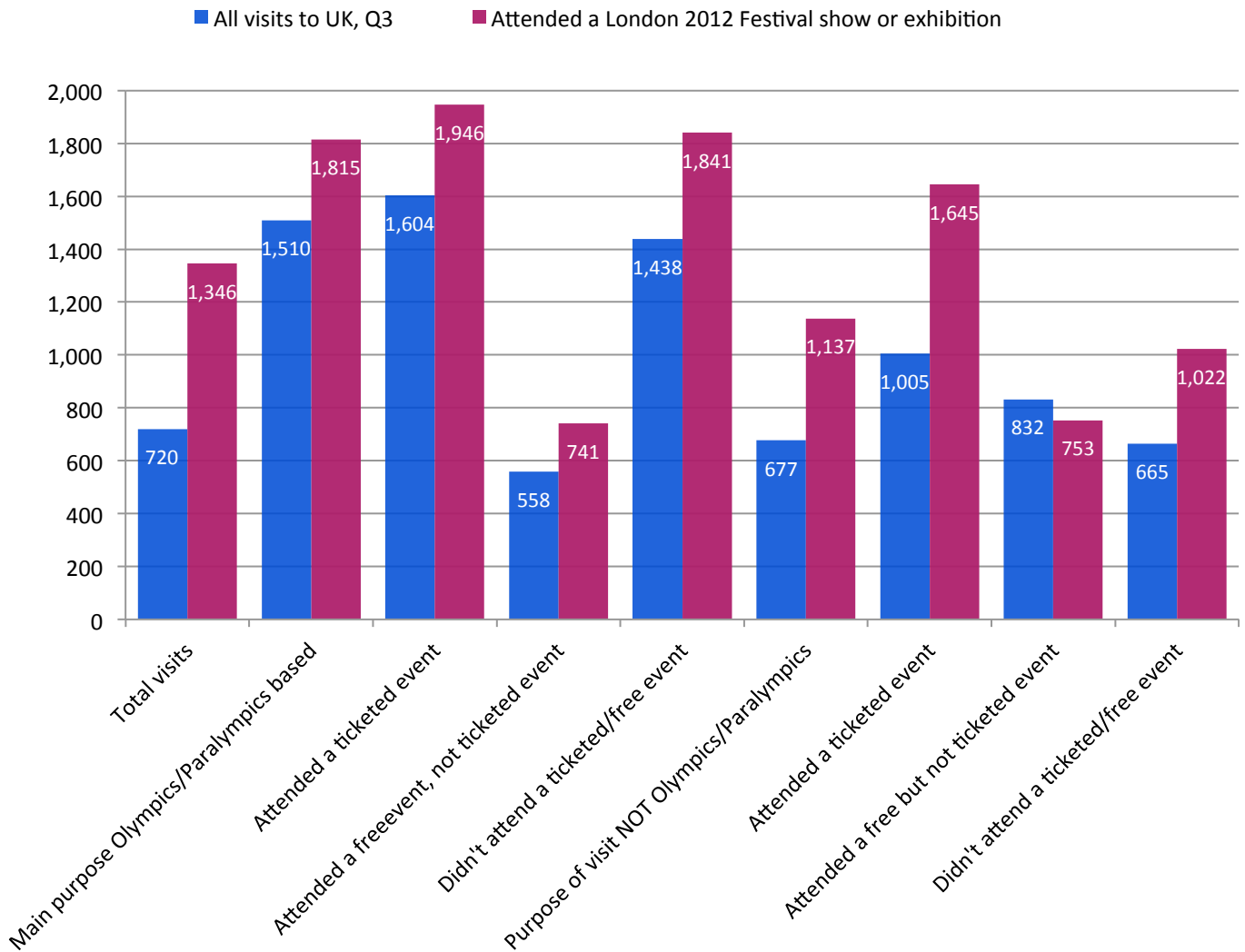
Figure 4.7: Comparison of regions in UK stayed in of all visitors, with those attending a London 2012 Festival show or exhibition



Source: International Passenger Survey (Q3 2012)

The following Figure (4.8) shows the comparison of spend per visit between those visitors attending a London 2012 Festival show or exhibition, and all visitors. Sub-groups are shown for the main purpose of the visit (Games or not Games-based) and within these two categories for engagement with other kinds of Games-related activity. Overall, visitors whose trip included attending a London 2012 Festival show or exhibition generated a higher spend per visit than that of the average visitor.

Figure 4.8: Q3 2012, comparison of £ spend per visit of all visitors with those attending a London 2012 Festival show or exhibition, by purpose of visit and engagement with the Games



Source: International Passenger Survey

4.4 Domestic Tourism

4.4.1 Domestic Tourism in 2012

Significant positive indications of domestic tourism include the 8 per cent of British people (15 per cent amongst those in Greater London) who attended a ticketed Olympic or Paralympic event, the 3 per cent who attended a free event (11 per cent amongst those in Greater London), and the 4 per cent who attended any other type of free Games-related event (rising to 12 per cent in Greater London). 81 per cent of British people strongly or slightly agreed that the events of 2012 (including the Olympics, torch relay, diamond jubilee) ‘made me feel proud of our country’.¹¹⁸ 43 per cent agreed that the events have ‘made me more interested in getting out and exploring the UK’. 39 per cent agreed they were more interested in taking a trip to London.¹¹⁹ The July Domestic Trip Tracker noted that participation in the Olympics was reported as higher among the younger age groups (16-34).¹²⁰ Building on the international marketing campaign by VisitBritain, other tourism agencies sought to boost the domestic market in 2012. VisitEngland ran a ‘Holidays at Home are GREAT’ campaign, the largest ever domestic tourist campaign.

Both the volume and value of day visits in Great Britain between July and September 2012 showed an increase on the same period in the previous year (with a 12 per cent increase in the volume, and a 7 per cent increase in the value). This contributed to an overall increase on the previous year for the period January – September 2012.¹²¹ England shows a similar pattern for both periods. There were also similar increases in day visits of three hours or more, and the value of those visits in comparison with the previous year.

4.4.2 Domestic Tourism and the Cultural Olympiad

Within those responding to the Project Survey, 68 per cent of projects said that their project was targeting audiences and visitors from outside the local area but within the local region, and just over half of projects indicated attempts to draw visitors from outside their region, but within the UK. As part of VisitEngland’s GB day visits survey, questions were asked in the July – September 2012 period about visitors’ engagement with Olympic and Paralympic activity, yielding some general estimates for this period of domestic day visits associated with different elements of that activity. In total, the survey provides an estimate of 11.4 million day visits associated with Olympic and Paralympic activity, and £1.016bn of spend.¹²²

However, it is important to note that the sample size for this data is small (103 respondents in total across the period and all Olympic and Paralympic-related categories of activity). Thus within this group, the sample sizes for individual areas of activity (including those categories which may relate to activity within the Cultural Olympiad) are extremely small and should be treated with caution.^{123 124}

¹¹⁸ VisitEngland (2012), *Domestic Trip Tracker August 2012*

¹¹⁹ VisitEngland (2012), *Domestic Trip Tracker August 2012*

¹²⁰ VisitEngland (2012), *Domestic Trip Tracker July 2012*

¹²¹ VisitEngland/TNS (2012), *GB Day Visits 2012, July – September and YTD 2012*

¹²² VisitEngland/TNS (2012), *GB Day Visits 2012, July – September*

¹²³ Respondents to the survey indicating that they had attended an Inspire mark event totalled 6; respondents indicating that they had attended an event in the fourth category totalled 14.

¹²⁴ The size of the sample particularly affects the robustness of the ‘average spend’ data. Data for the period July – August differs significantly for data for the whole sample (July – September). Those respondents who reported attending an Inspire mark activity between July and August showed an average spend of £41 per visit; whereas the complete sample suggests an average spend of £19 per visit.

Table 4.6 shows the estimates for visits including engagement with different kinds of Olympic and Paralympic activity, the overall figures for visits including any Olympics and Paralympics activity, and (for comparison) the figures for all day visits in Great Britain for the same period.

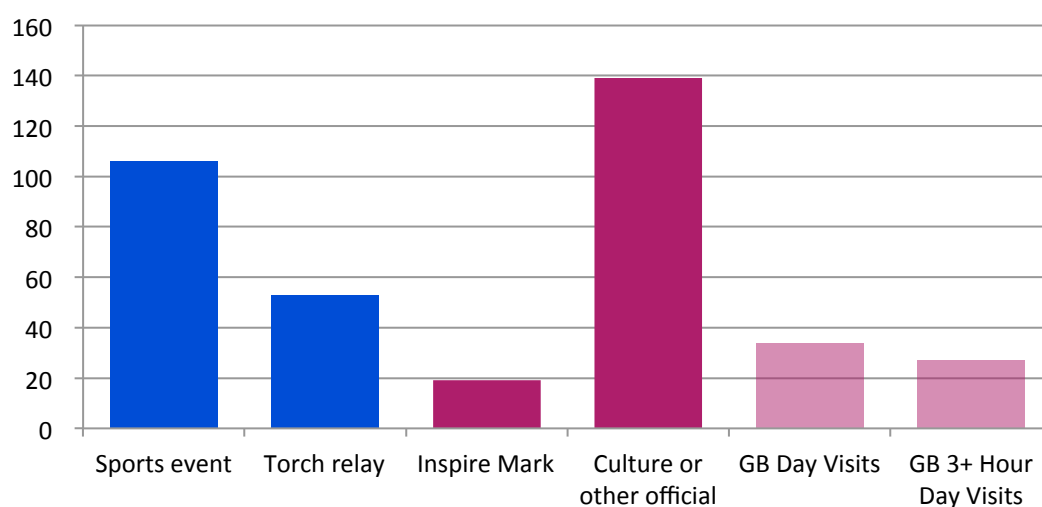
Table 4.6: Domestic Day Visits related to Olympics and Paralympics activities, Jul – Sep 2012

	Visits (m)	Spend per visit (£)	Total spend (£m)
Attended a 2012 Olympics/Paralympics sports event	7.7	106	821
Attended the 2012 Olympic Torch relay	1.5	53	78
Attended an Inspire Mark Olympic event	0.8	19	15
Attended a Cultural Olympiad event, the London 2012 Festival or another 'official' Olympic event	1.3	139	177
Visited the Olympic Park (without attending a ticketed sporting event)	1	60	58
All visits including Olympic and Paralympic activities	11.4	89	1,016
<i>All GB Day Visits</i>	<i>497</i>	<i>34</i>	<i>16,710</i>

Source: *Tourism Day Visits: GBDVS 2011-2012*

Looking at this data, what is particularly noteworthy is the significant difference in spend per visit for those attending either a sports event or a cultural or other 'official event', and the average spend for GB day visits. In addition, amongst the different kinds of Olympic and Paralympic-related activity, visitors engaging with the Cultural Olympiad appear to be the highest spenders, as illustrated by Figure 4.9.

Figure 4.9: £ Spend per visit, comparing attendance at Olympic-related activity with GB day visits and GB 3+ hour leisure day visits



Source: *Tourism Day Visits: GBDVS 2011-2012*

Overnight domestic tourism, like inbound tourism, showed a decrease in the year to date (September 2012) on the previous year in the volume of visits and bednights, but an increase in overall expenditure. The period July – September 2012, covering the Games, showed a decrease in the number of visits on the previous year across Great Britain, with the exception of London, which saw an increase of 11.27 per cent.¹²⁵ The survey for overnight tourism also included questions about the involvement of domestic overnight visitors with elements of the Games, providing estimates of a total of 1.1 million overnight visits which involved engaging with Olympic or Paralympic activity, and £331m of associated spend.

Figure 4.10 shows the estimates for domestic overnight visits including engagement with different kinds of Olympic and Paralympic activity, the overall figures for visits including any Olympic and Paralympic activity, and (for comparison) the figures for all day visits in Great Britain for the same period.

Table 4.7: Domestic overnight visits related to Olympic and Paralympic activities, Jul – Sep 2012

	Visits (m)	Spend per visit (£)	Total spend (£m)
Attended a 2012 Olympics/Paralympics sports event	0.6	309	185
Attended the 2012 Olympic Torch relay	0.1	366	34
Attended an Inspire Mark Olympic event	0.1	300	21
Attended a Cultural Olympiad event, the London 2012 Festival or another 'official' Olympic event	0.3	330	91
Visited the Olympic Park (without attending a ticketed sporting event)	0.2	427	93
All visits including Olympic and Paralympic activities	1.1	301	331
All GB Domestic Overnight Visits	38.851	210	8,160

Source: *Tourism Day Visits: GBTS 2011-2012*

As with the data from the day visits survey, the sample size for all visitors indicating engagement with Olympic and Paralympic activity is relatively small (107 people between July and September), and the sample for those attending a Cultural Olympiad, London 2012 Festival or other 'official' Olympic event is also small (32 people).

Spend was similarly high amongst overnight domestic visitors who engaged with the Olympics and Paralympics in some way, in comparison to the average spend for overnight visits.

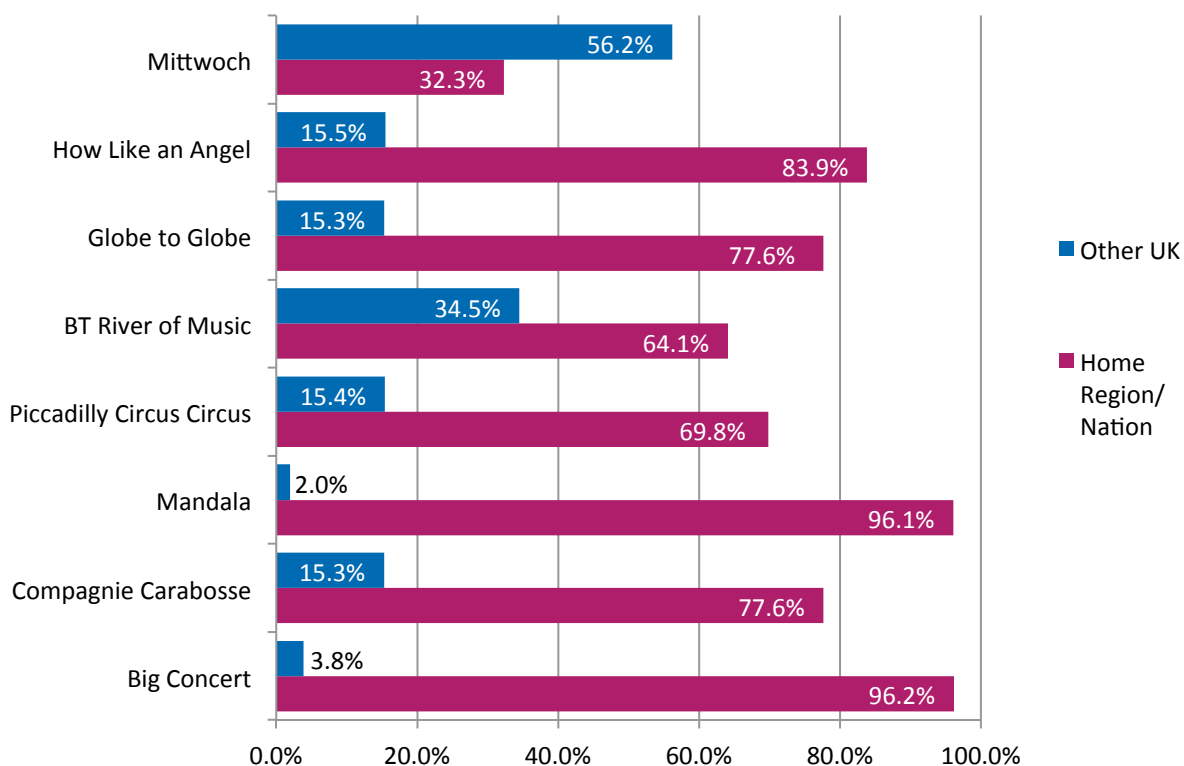
With the data from both the day visits and the overnight domestic visits survey relating to Olympic and Paralympic activity, it is important to note that the findings only identified visits which included Olympic and Paralympic activity. They did not ask about the motivation for making the visit, nor did they take into account other activities which might have been undertaken on those visits. Therefore, we can best understand these findings as giving us an idea

¹²⁵ Visit England/TNS (2013) *Great Britain Tourism Survey Quarterly Regional Summary Q3 2012*

of the volume of visits which involved some association with Olympic and Paralympic activity, but not necessarily as having been driven or motivated by that activity.

Looking at the audience survey for the London 2012 Festival, we can again see some key differences in the engagement with domestic tourism between different kinds of events (see Figure 4.10).

Figure 4.10: London 2012 Festival audience survey respondents from the UK by origin, compared by event



Source: London 2012 Festival audience survey, Nielsen (ICC Analysis)

It is important to remember that that this survey provided only an indication of different kinds of responses (by audiences) to different kinds of events, and is a small selection from a much wider programme, and therefore not representative of the wider Cultural Olympiad programme.

As noted previously, the audience for *The Big Concert*, taking place in Stirling, came almost exclusively from Scotland. This seems to reflect what might have been expected for an event which predominantly celebrated a participatory project located on an estate in Stirling. It seems appropriate to assume that many audience members belonged to the community within which the project was based.

By comparison, *Mittwoch aus Licht* showed a significant travelling audience from elsewhere in the UK. 23 per cent of respondents who attended *Mittwoch aus Licht* stated that they live in London. The event was a world premiere, a production commissioned specifically for the London 2012 Festival, and thus a significant draw for audiences already familiar with Stockhausen's work. *BT River of Music*, taking place in London, showed a strong draw across the neighbouring region of the South East (excluding London), with just over a fifth of audience members coming from that area.

The London 2012 Festival audience survey also asked respondents to indicate their spend in two key areas:

- Travel to event, accommodation (if applicable) and tickets (if applicable)
- Spending once in the local area (excluding travel, accommodation and tickets)

The average spend reported per respondent is as shown in Table 4.8 below:

Table 4.8: London 2012 Festival audience survey respondents, average spend per audience member

	Spend reported per respondent	
Travel to event, accommodation (if applicable) and tickets (if applicable)	£	66.00
Spending once in the local area (excluding travel, accommodation and tickets)	£	39.28
Total	£	105.28

Source: London 2012 Festival audience survey, Nielsen (ICC Analysis)

The figure reported in Table 4.8 is within range of that calculated through the small sample identified as domestic day visits that included engagement with a Cultural Olympiad event, London 2012 Festival event or other 'official' Olympic event (not including sports events, torch relay or Inspire Mark activities). The figure also seems to be consistent with the type of spend associated with visits made to attend cultural activity. Table 4.9 below compares a range of spend-per-visit examples, including those from the Manchester International Festival (MIF) as a comparator.

Table 4.9: London 2012 Festival Audience average spend, with a range of comparators

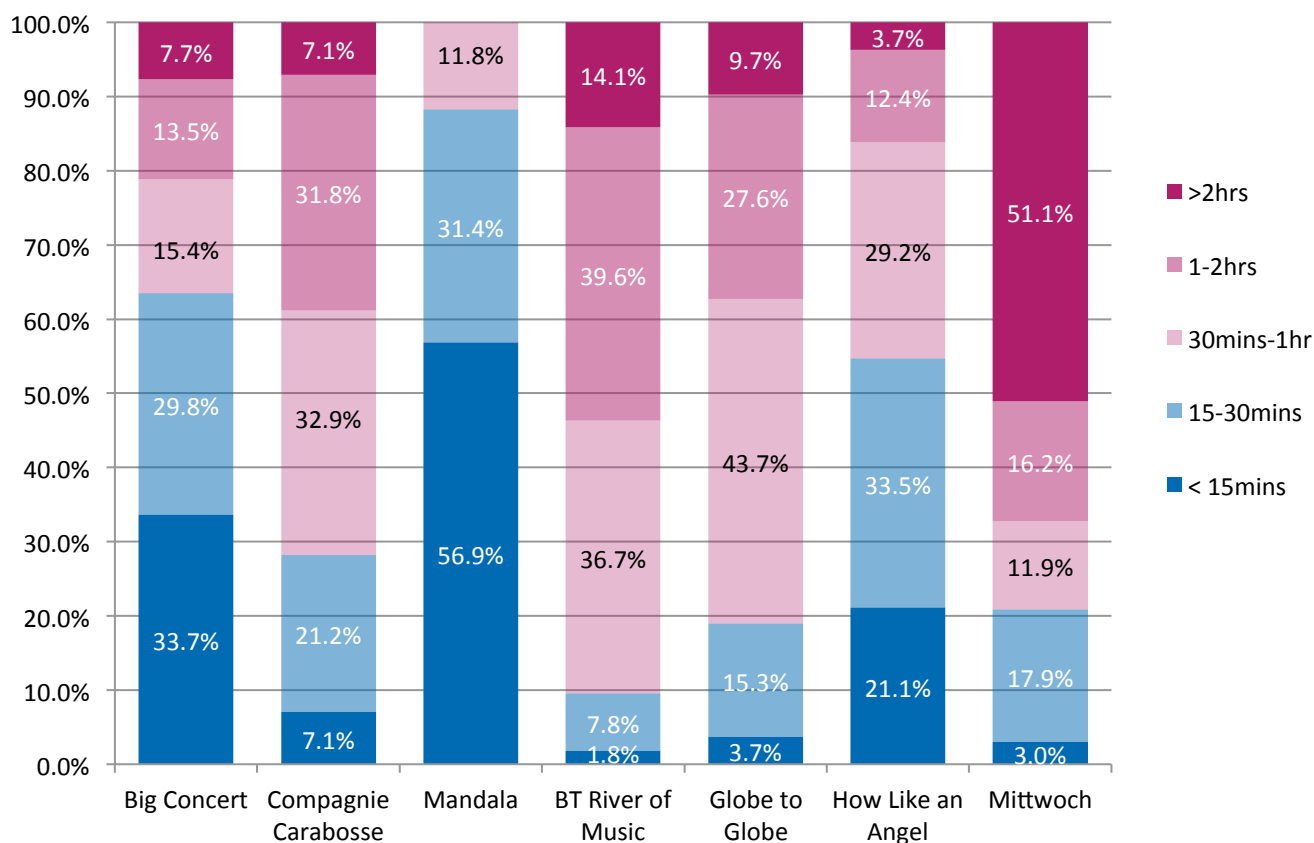
	Spend per visit
GB Day visits	£34.00
London 2012 Festival audience	£105.25
Domestic day visits including attendance at Cultural Olympiad, London 2012 Festival or other 'official' event	£139.00
MIF – visitors from North West region, not Manchester	£79.50
MIF – visitors from elsewhere in the UK	£155.25

Source: Tourism Day Visits: GBDVS 2011-2012; Morris Hargreaves McIntyre London 2012 Festival Audience Survey, Nielsen (ICC Analysis)

As already noted, spend per London 2012 Festival visit was – as Table 4.9 shows – significantly higher than the average day visit spend. However, it was comparable with the average spend at the Manchester International Festival, and appears to share a relationship with that festival wherein visitors from outside the host region spend more, on average, than those located closer to the event.

There are other ways of exploring the potential value and patterns of domestic tourism. The London 2012 Festival audience survey, for example, asked respondents to indicate how long they had travelled to attend their event (see Figure 4.11).

Figure 4.11: London 2012 Festival audience survey respondents, time travelled to event, by event¹²⁶



Source: London 2012 Festival Audience Survey, Nielsen (ICC Analysis)

Although this data is not, of course, representative of the wider Cultural Olympiad programme, it does reveal some intriguing trends. Mandala is striking in this analysis for the high proportion of visitors travelling from within a 15 minute travel time of the event; just under 90 per cent of its audience came from within a 30 minute travel time, strongly suggesting not just a regional, but an immediately local audience. By comparison, *Mittwoch aus Licht*, reflecting other data we have already seen, was attended by a majority of audience members travelling over 2 hours. Across the Cultural Olympiad, different kinds of activities were programmed to engage different kinds of audiences, and this range of projects exemplifies some of the effects of this.

Verbatim responses to the audience survey are particularly interesting in respect of *Mittwoch aus Licht*'s value in bringing new visitors to Birmingham, and in perhaps changing the perceptions of some of those new visitors:

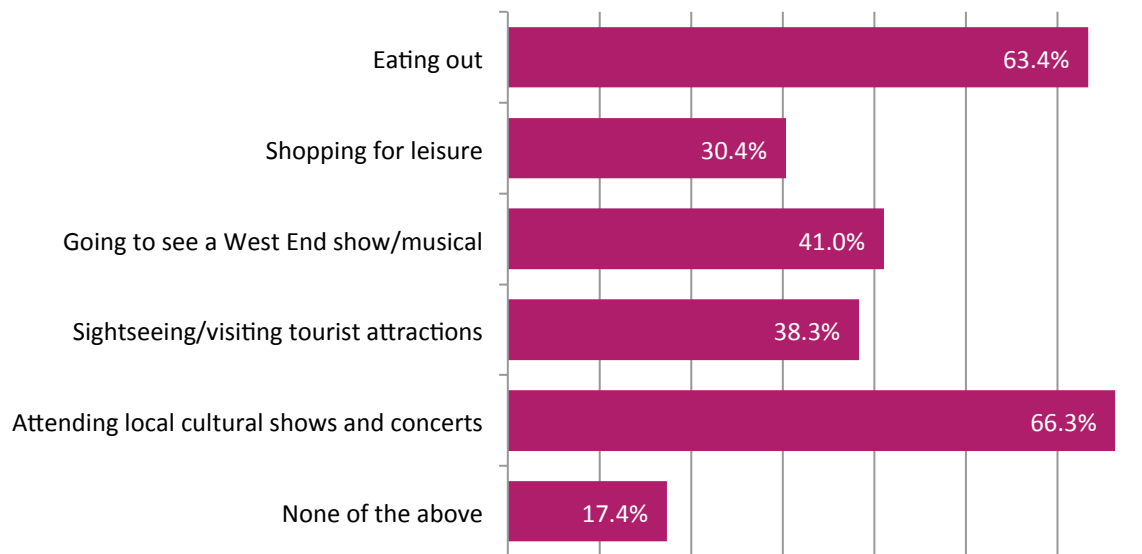
¹²⁶ Audiences at *Piccadilly Circus Circus* were not asked this question, and so responses for that event do not appear in this graph. *Piccadilly Circus Circus* was a pop-up event, and thus audiences would not have travelled specifically to view it.

'It has made me more likely to look out for other events by the Birmingham Opera Company, their dedication and hard work, and the quality of the performance was absolutely outstanding. Absolutely on a par with the very best I have ever seen by a London based company (such as the ENO).

'Visiting Birmingham for the first time was a real eye-opener. Apart from the Cultural Olympic event attended, visited many museums and art galleries.'

Those responding to the audience survey were also asked what other non-Olympic related things they might be interested in doing before or during the Olympic Games (see Figure 4.12, below).

Figure 4.12: London 2012 Festival audience survey respondents, interest in non-Olympic activities before or during the Games period



Source: London 2012 Festival audience survey, Nielsen (ICC Analysis)

This question does not specifically relate to the visit which the respondent undertook to attend the event in the London 2012 Festival, and therefore is only a general indication of the kinds of leisure activities – and perhaps tourism activities – which might be of interest to this group of people. Not surprisingly, attending cultural activities is particularly popular amongst this group, supporting data from elsewhere in this survey that indicates a significant proportion of the audience for these events were regular cultural consumers.

4.5 Attractions and Hotels

Hotel occupancy rates for England in the Games period were slightly lower than during a similar period in the previous year; room occupancy rates for London for August 2012 were the same as those for August 2011.¹²⁷ The Tourism Business Monitor notes that accommodation businesses and visitor attractions overall thought that the Olympics had had a slightly negative impact on business in the short term, but that the Olympics could have a positive impact in the longer

¹²⁷ STR Global/Visit England (2012) *Monthly Occupancy Rates*

term.¹²⁸ Reflecting on summer 2012, including the period of the Olympics, 53 per cent of accommodation businesses and 51 per cent of visitor attractions reported that visitor numbers were down on the same period in the previous year. Overall, visit numbers were down 6 per cent and 2 per cent for accommodation and attractions, respectively. Respondents indicated a range of experiences of the Olympics, with some directly benefiting and others feeling that their business was directly affected negatively by the Olympics. On the whole, accommodation businesses and visitor attractions were positive about the future possible effects of the Olympics.

4.6 Tourism Case Studies

In order to understand the approach that different projects took to attract tourists, case studies were undertaken exploring three different examples of events which prioritised tourism attraction as a key objective. As already noted in the chapter, tourists engaged with the Cultural Olympiad through a number of potential routes, including through major visitor attractions and destinations. A significant number of evaluations and other assessments are available, some of which provide good, detailed pictures of tourism in relation to individual projects and programmes.

For example, the West Midlands Cultural Olympiad evaluation estimated that 603,900 visits were motivated by events and activities over the four-year programme, 165,000 of which came from outside the region. An estimated additional, attributable £13.3m of spend came from those visits made because of the Cultural Olympiad to the West Midlands.¹²⁹ The Greater London Authority's (GLA) London 2012 Outdoor Arts programme was able to capitalise on tourists in the city, with 5 per cent of audiences from overseas.¹³⁰ Through the Project Survey, the Tate Modern estimated that 44 per cent of visitors for *The Tanks* came from outside the local area. The National Portrait Gallery, for its exhibition of *Lucian Freud Portraits*, estimated that 64 per cent of its audience came from outside the local area.

The projects case studied here include examples of projects that sought to increase or build new tourism specifically in relation to arts and cultural activities. Additional detail on these cases is provided in Appendix 6.

4.6.1 CORE, Ironbridge Gorge

Ironbridge Gorge is a World Heritage Site in Shropshire which celebrates and protects an area of Shropshire vital to the industrial revolution. It is also three miles from Much Wenlock, with its close affinity to the Olympic Games. Ironbridge Gorge's management team took a strategic decision in 2008 that they would theme and timetable much of their exhibition and public programming around the Games, especially in 2011 and 2012. They exploited opportunities to host high profile events at Ironbridge Gorge, and drew down funding for a range of activities positioned within the Cultural Olympiad, the highest profile of which was *CORE*, a digital installation by the US-based artist Kurt Hentschläger. As a result, Ironbridge Gorge Museums Trust have become more open to innovation in their programming, and better linked to their local communities. The programming proved popular with visitors, attracting new audiences to the site. Furthermore, there is confidence that the unprecedented level of international

¹²⁸ Visit England/bdrc continental (2012) *Tourism Business Monitor. Wave 4 – Post school summer holidays*

¹²⁹ West Midlands Cultural Observatory/Arts Council England, 2012. *Cultural Olympiad in the West Midlands: An evaluation of the impact of the programme (2008-2012)*.

¹³⁰ Tom Fleming Creative Consultancy (2013), *London 2012 Outdoor Arts: Showtime and Secrets. Evaluation Report*.

marketing and communications activity that came from participation in the Cultural Olympiad will have a long term positive impact on the area and future potential tourism.

Three particular activities were positive in building visitor numbers. *CORE*, in 2012, used interlinked projections to create a series of 'virtual aquariums', in which dynamic bodies in motion interacted to create moving patterns reminiscent of the instinctive movement of shoals of fish, or the choreographed movement of ballet dancers. Two major exhibitions were staged: *Our Sporting Life: Sporting Heroes* and *Our Sporting Life: Science of Sport* (both within the national *Stories of the World* programme) in 2011 and 2012. 24,000 people visited the *CORE* installation and around 54,000 visited the two exhibitions. *CORE*, as a result of its positioning and high profile within the London 2012 Festival, attracted a new audience of contemporary art lovers to experience the Ironbridge World Heritage Site for the first time.

Participation in the London 2012 Festival positioned Ironbridge Gorge within the Cultural Olympiad's international marketing and communications strategy, raising awareness of the site amongst potential overseas visitors. Proximity to Much Wenlock also attracted international journalists to visit Ironbridge Gorge, given the area's association with the modern Olympic Games.¹³¹ There is confidence that the decision to focus on linking to the Games and the Cultural Olympiad across the whole site and the whole visitor programme will have a long term positive impact on visitor figures.

4.6.2 Connecting Light, Hadrian Wall

Hadrian's Wall is a UNESCO World Heritage Site, and forms part of Frontiers of the Roman Empire, the first transnational World Heritage Site. The wall spans 84 miles and is a hugely significant archaeological site. There are nine museums on or near the wall which hold archaeological finds from the area within their collections. As such, the care of the wall involves a complex web of stakeholders, including the Hadrian's Wall Trust which manages and promotes the site, local authorities, museum services and landowners.

Hadrian's Wall, along with other iconic British sites including Stonehenge, Giant's Causeway and the Forth Bridge, hosted a major commission as part of the London 2012 Festival. This approach contributed to positioning the London 2012 Festival as a truly national culmination to the Cultural Olympiad, the importance of these sites demanding an artistic response which was visually spectacular and yet sensitive to their heritage. LOCOG developed a shortlist of international artists and invited proposals, from which Hadrian's Wall Trust chose Brooklyn based YesYesNo, a digital arts collective working with lead artist Zachary Lieberman. Technically and artistically, the project was a first. No other open-air heritage site in the UK had done anything like this before, and all of the technology was created bespoke for the commission.

The Trust estimates that around 30,000 visitors saw the work during the two night installation, and online visits to the Hadrian's Wall website shot up over the summer, with a 470 per cent increase during the period of the installation. 2,000 digital messages were sent to the site over two days. Fourteen artists were involved in the delivery of the workshops, which reached 600 local people, many of whom were engaging for the first time in participatory arts, demonstrating the value of using innovative interpretation approaches to create interest in the Wall. The project has enhanced the rebranding and repositioning of the site as a place where there are activities and things to do, as well as being a destination for walkers.

¹³¹ Much Wenlock held the first Wenlock Olympic Games in 1850, which are considered the forerunner of the modern Olympic Games.

While it is too early to assess the legacy of Connecting Light, Hadrian's Wall Trust are hopeful that over the longer term, having put the site under a global spotlight, the project will boost their international visitor numbers. Press coverage of the event had an advertising equivalent value of around £1m, and the marketing campaign is estimated to have reached 4 million people.

4.6.3 Lakes Alive, Cumbria

Lakes Alive is an outdoor arts programme which ran for the first time in 2009 in locations across Cumbria, and was one of three Annual Legacy Programmes commissioned by the Legacy Trust UK for WE PLAY, the Northwest's cultural legacy programme for the London 2012 Olympic and Paralympic Games. Lakes Alive has brought world-class artists to perform at free, accessible and family friendly outdoor events and festivals across Cumbria, both in towns and villages and in spectacular rural locations. The programme was aimed at refreshing the tourist offer for Cumbria, establishing it as a destination for arts and culture. Equally, the programme was concerned with reaching a local audience and encouraging them to participate in the arts. Lakes Alive is now an established programme in the Cumbrian calendar, supported by a growing loyal audience. There is clear evidence that the programme has had a positive economic impact on the area, attracting new visitors and media attention.

50,000 people attended a range of events as part of Lakes Alive in 2012.¹³² This was a decrease on numbers in 2011, which saw a total audience of 57,000 participate in Lakes Alive events. As with other large scale outdoor events, poor weather was a significant issue in 2012, and it is likely that the 2011 audience number would have been exceeded in 2012 had one major event not been cancelled due to extreme weather conditions. Audience research carried out by Lakes Alive found that the 2012 programme had been successful in reaching a mix of loyal and new audiences. An estimated 17,000 people attended their first Lakes Alive event in 2012.

The research also suggests that the Lakes Alive team were very successful in reaching both local audiences and new visitors to the region. There was a roughly 50:50 split between those who lived within 10 miles of the event and those who lived further away. A third of the audience lived outside Cumbria, with around 11 per cent visiting from outside the North West¹³³. Most significantly, around three-quarters of audiences from outside the North West, and two thirds of international visitors, were in Cumbria specifically because of Lakes Alive. This suggests that the programme met its aims, and has been successful in attracting new visitors to the region.

Lakes Alive events were free to enter, but estimates suggest that the audience contributed £2.45m in 2012 to the local economy via related spending on refreshments, accommodation and other shopping. In addition, value was created for the local economy through organisational expenditure with local firms, performer and volunteer expenditure and in-kind support. In 2012, therefore, the total net economic impact of Lakes Alive was just over £3.01m. Equivalent advertising value of Lakes Alive's media coverage was £200,000. The longer term impact of the Cultural Olympiad on the tourism sector in Cumbria is likely to be felt in increased media interest, resulting from the county's growing reputation for staging contemporary events, and a change in the look and feel of Cumbria Tourism's marketing material, thanks to the creation of a new archive of beautiful and striking images from Cultural Olympiad-related events.

¹³² A further 20,000 people saw *On the Night Shift*, produced by Lakes Alive for the WE PLAY Expo in Preston in September 2012.

¹³³ Figures are taken from the Lakes Alive 2012 evaluation report by Helen Corkery.

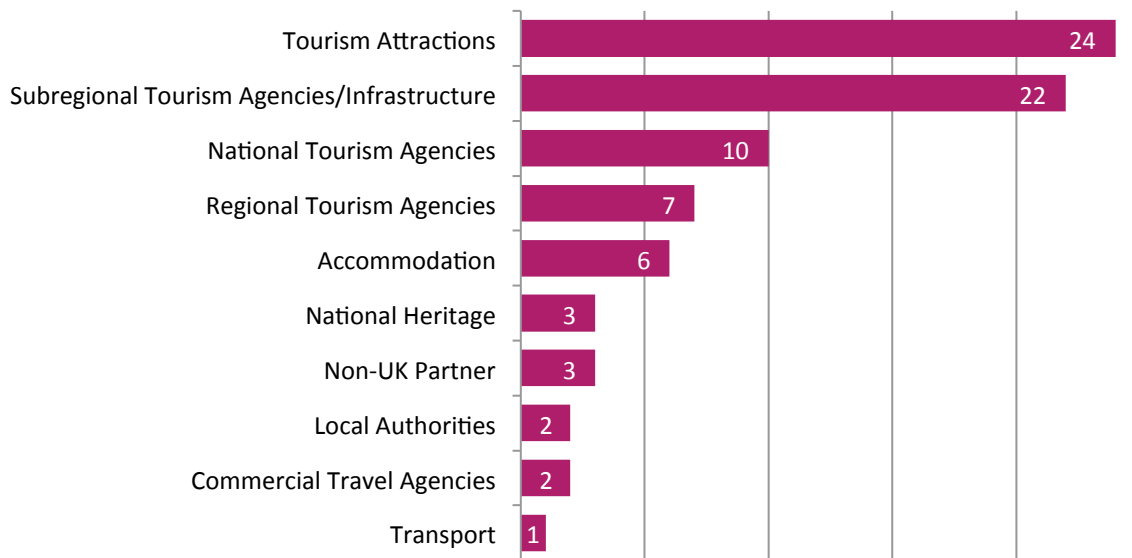
Richard Greenwood, Head of Policy and Research at Cumbria Tourism, described the overall impact as ‘impressive’. *Lakes Alive* has been ‘a major impetus’ towards the repositioning of Cumbria as a cultural destination, ‘putting it back on the map in a contemporary way’. Cumbria Tourism and Cumbria County Council defined the legacy of the Cultural Olympiad on the sub-region in a similar way: it had changed external perceptions of Cumbria; and it was leading to a change in the strategic approach to regional development because there was a growing understanding of the value of the arts.

4.7 Tourism in the longer term

4.7.1 Building Partnerships

Through the Project Survey, several projects (53 from of a base of 551) reported working with new partners, which included tourism organisations. 36 projects worked with one new tourism partner, whilst others worked with multiple new partners. New partnerships appeared across a range of categories, including commercial partners from transport, accommodation and the travel industry, a range of tourism attractions and tourism and destination marketing agencies at sub-regional, regional and national levels (for further details, see Figure 4.13, below).

Figure 4: New Partnerships with Tourism organisations/businesses



Source: ICC/DHA Project Survey

Many of those organisations that developed new partnerships with tourism organisations indicated that they would like to work together again in the future. Some plans were very specific for future activity, such as NVA’s *Speed of Light*, which has already gone out to Japan as part of *Smart Illumination Yokohama*, and which is being explored for other possible UK and world locations. Others noted already being in discussions about opportunities, such as possible touring of the production which was part of the Cultural Olympiad, or more broadly-defined future programming and tourism opportunities.

In the context of these partnerships, it is worth noting the new partnership agreement between Arts Council England and VisitEngland, and the potentially significant opportunities for building upon a range of positive project and visitor experiences across the Cultural Olympiad and London 2012 Festival. The partnership agreement has five priorities:

- Build partnerships and collaborate at the national and local level
- Alignment of funding streams for increased impact
- Develop skills and leadership in the sectors
- Deliver a thriving and sustainable quality offer
- Maximise the legacy of 2012.

As part of this partnership, the Arts Council has announced a £3m fund which destinations can bid for from July 2013, to support propositions to grow tourism economies through arts and culture.

4.7.2 Image of the UK as a tourism destination

The forecast for overseas visitors in 2013 reflects the possibility of a post-Games increase, suggesting a 3 per cent growth in the number of visits and a 2.5 per cent growth in the value of visits. The forecast says:

‘...in setting the context for 2013 it is worth recognising that Britain has been in the global spotlight throughout 2012 and the overwhelming mood music surrounding the image of Britain has been positive.’ (The Tourism Forecast 2013, VisitBritain)

Making the most of profile gained during 2012 – whether through international visitors or through the international media and marketing campaigns – will be key to any long-term impacts on culture-related tourism. In September 2011, VisitBritain launched a campaign entitled ‘GREAT’, to encourage both international and domestic tourism within the Games period and in the longer term over the period 2011-2015. The campaign has seven ‘pillars’, and includes culture, heritage and music. To understand the impact of this campaign in the immediate term, VisitBritain commissioned an additional wave of research in October/November 2012 within the Nation Brand Index online survey, following the standard NBI 2012 wave in July 2012. Between the two surveys, Britain’s overall ranking in the Nation Brands Index went up one place, leaving the country fourth (with only the USA, Germany and France higher in the index).

Table 4.10: Britain's rankings pre and post Games (out of 50 destinations)

Measure	Pre Games (July 2012)	Post Games (Oct/Nov 2012)	Change in rank
Overall National Brand*	5	4	+1
Tourism (overall)	4	4	
<i>Would like to visit if money was no option</i>	7	7	
<i>Is rich in natural beauty</i>	19	18	+1
<i>Is rich in historic building and monuments</i>	5	5	
<i>Has a vibrant city life and urban attractions</i>	4	4	
Culture (overall)	5	4	+1
<i>Excels at sport</i>	7	5	+2
<i>Has a rich cultural heritage</i>	7	7	
<i>Is an interesting and exciting place for contemporary culture</i>	4	4	
People (overall)	5	5	
<i>If I visited, the people would make me feel welcome</i>	12	9	+3

*Also includes Governance, Immigration-Investment and Exports.

Source: VisitBritain/Anholt-GfK Roper Nation Brands Index

Within Britain's overall ranking, a significant change in Britain's ranking for culture helped to push the overall ranking up by one. It is worth noting that Britain's ranking for contemporary culture is already very high, as is its tourism ranking for a vibrant city life. In the post-Games wave, those who had visited Britain before were more likely to be favourable about both of these attributes, as were those respondents who had seen Britain hosting the Games (i.e. viewed Games coverage). Amongst different markets, Russia is most positive about Britain's culture, and particularly the cultural heritage; Australia ranks Britain's historic building and monuments particularly highly; and China strongly rates the vibrant city life and urban attractions.¹³⁴

The cultural 'product' with which Britain is most associated is museums. Music, films and sport are also highly recognised. All of these elements of the cultural offer were more likely to be associated with Britain by those who had viewed coverage of the Games. Before the Games c. 20 per cent of respondents did not associate Britain with any cultural products; after the Games this fell to 14 per cent.¹³⁵

Perceptions of Britain's tourism offer has been improved by coverage of the Games, with 74 per cent of respondents agreeing that the coverage has 'made me think Great Britain has diverse cultural experiences and events'. VisitBritain suggests that there is the possibility that this indicates respondents picking up on elements of the Cultural Olympiad.¹³⁶ Another data source, a

¹³⁴ Source: VisitBritain (2013) *Foresight Issue 111 January 2013*

¹³⁵ Ibid.

¹³⁶ Ibid.

British Council-commissioned poll undertaken in November 2012, shows a similarly positive view of the effect of the Games on perceptions of the UK. 45 per cent of British respondents and 54 per cent of international respondents said that the Games had had a positive effect on their views of the arts scene in the UK.

Coverage of tourism in relation to the Cultural Olympiad in regional media changed significantly over time. In the period leading up to 2012, 60 per cent of this coverage was positive; whereas in 2012, 100 per cent of the regional coverage relating to tourism was positive. Nationally, tourism stories were divided between positive, negative and mixed coverage; although in 2012, there was a slight growth in negative coverage amongst the national media.

The Cultural Olympiad programme was the subject of 39 pieces of international print content, with an estimated reach of 5.4 million readers, and accounting for 1 per cent of all significant coverage.¹³⁷ Looking at coverage which includes online content, there were 364 items of international media coverage, with the largest quantity of coverage from a single country coming from the USA.¹³⁸

These early indications suggest that there are opportunities for the Cultural Olympiad and post-Olympiad activity to continue to contribute to this process of raising the image of the UK's cultural offer, and build culture-related tourism. The opportunity to build upon the positive profile gained throughout 2012 and upon the engagement of domestic and international tourists during the year is significant. That strategic planning is already in place, including the new partnership between Arts Council England and VisitEngland, is a positive step towards achieving long-term increases in tourism, and in contributing to the wider targets and objectives set by government and Britain's tourism agencies.

¹³⁷ Precise (2012), *London 2012 Media Analysis Cultural Olympiad November 2011 – September 2012*

¹³⁸ Source: LOCOG, Final Media Report.

5 Governance and partnership approach

5.1 Summary headlines

The governance for the Cultural Olympiad relied on a complex partnership model, involving the most sophisticated nationwide funding and partnership development of any Games, as well as distinct leadership from a dedicated Board, with support from core Games stakeholders.

- **Model:** The governance model evolved from 2008 onwards. Initially, the London Organising Committee for the Games (LOCOG) serviced an advisory committee chaired by Jude Kelly, Artistic Director of the South Bank Centre. In 2010, LOCOG, the Department for Culture, Media and Sport (DCMS) and the Mayor of London's office created a new Cultural Olympiad Board, chaired by Tony Hall (then Chief Executive of the Royal Opera House) with membership from leaders of major cultural institutions including the BBC and the major funders of the Cultural Olympiad. Tony Hall represented culture on the main LOCOG Board and the Cultural Olympiad Board became a formal committee of LOCOG in 2011, thus embedding culture into the governance structure of the Games.
- **Dedicated team and UK-wide networks:** LOCOG also appointed a small culture team, and DCMS, Arts Council England, Creative Scotland, Arts Council Northern Ireland, Arts Council Wales and LOCOG funded 13 creative programmers located in each region and nation. This network was valued for its distinct contribution to building up local relationships as well as some inter-regional collaborations. The arts councils, British Council and other funders also created small teams to work on the Cultural Olympiad, as did the BBC.
- **Management: from open source to curation:** In the early stages of the Cultural Olympiad, diverse teams created diverse opportunities for cultural and community organisations, though arguably the lack of a single management structure impeded the development and delivery of a single vision. Whilst this could be considered a strength for the grass roots and community-led programmes of the Cultural Olympiad, it impaired the ability of the public to understand the role of the Cultural Olympiad. This led to the creation of the curated London 2012 Festival, which promised a single vision and clear identity.

The funding base for the Cultural Olympiad was also both broad and complex, relying on a wide range of sources and evolving over time. The final mix of funding reflects strong relationships with public sector funders and demonstrates that these were deployed in order to maximise further co-funding from other public and private sector sources.

- The total budget across the four-year Cultural Olympiad was **£126.6m**. It came from a diverse range of sources and was mainly distributed by LOCOG, Arts Council England and Legacy Trust UK, with a smaller proportion delivered via the Greater London Authority. National Lottery and public funding was made available to Cultural Olympiad projects through Arts Council England, Legacy Trust UK, the Olympic Lottery Distributor and DCMS.
- **Co-funders:** In addition, a large number of organisations were involved as co-funders and provided funds directly to projects. Olympic sponsors BT and BP became Premier Partners of the Cultural Olympiad, and Panasonic, Samsung, Freshfields, BMW and Eurostar became Olympic Sponsor supporters, alongside other public sector partners such as the British Council, arts councils in Scotland, Wales, Northern Ireland, and bodies promoting tourism. Funders supported projects directly in some instances, rather than routing funding via LOCOG; and the cultural partners were in many cases able to secure funding from non-

Olympic sponsors as well as local government, public funding bodies, charitable foundations and individual donors.

- **Challenges:** The diversity of funding sources is generally considered a strength for the development of a cultural programme. However, the lack of a dedicated central budget meant that funder conditions were not always aligned with the Cultural Olympiad core vision and that, in many instances, each new idea required dedicated fundraising and funding applications. A significant ring-fenced budget delivered through LOCOG would have allowed the director to plan and commission work more swiftly and confidently.

The Cultural Olympiad governance and funding base created a wealth of opportunity for partnerships within the cultural sector and across sectors, within respective regions and nations as well as UK-wide and with international partners.

- 62 per cent of projects indicated that they secured new partners, amounting to 10,940 new partnerships being formed.
- 29 per cent of projects involved new partners from different artforms and across other sectors, notably, education, creative industries and local authorities. Further, 50 per cent of projects indicated that a key benefit of being part of the Cultural Olympiad was the opportunity to work with partners they would not normally work with.
- Business organisations accounted for the majority of new partners (31 per cent), followed by arts organisations (26 per cent) and educational organisations (11 per cent).
- 61 per cent of delivery partners indicated that these partnerships will continue beyond 2012.
- There was an explicit emphasis on ‘handover’ activity, resulting in significant partnerships with the hosts of future one-off UK events (Derry-Londonderry 2013, Glasgow 2014), as well as future Games hosts (in particular, Rio 2016).

Due to limitations in the resources and time available, this chapter offers a selective reflection on the Cultural Olympiad’s approach to partnership and its governance model. It builds on a small selection of stakeholder interviews conducted in 2011 and 2012, budgetary data and analysis by LOCOG and ACE, and the ICC/DHA Project Survey which provides a sense of the scale and diversity (both geographically and sectorally) of new partnerships formed, as well as an indication of what is likely to continue in the future.

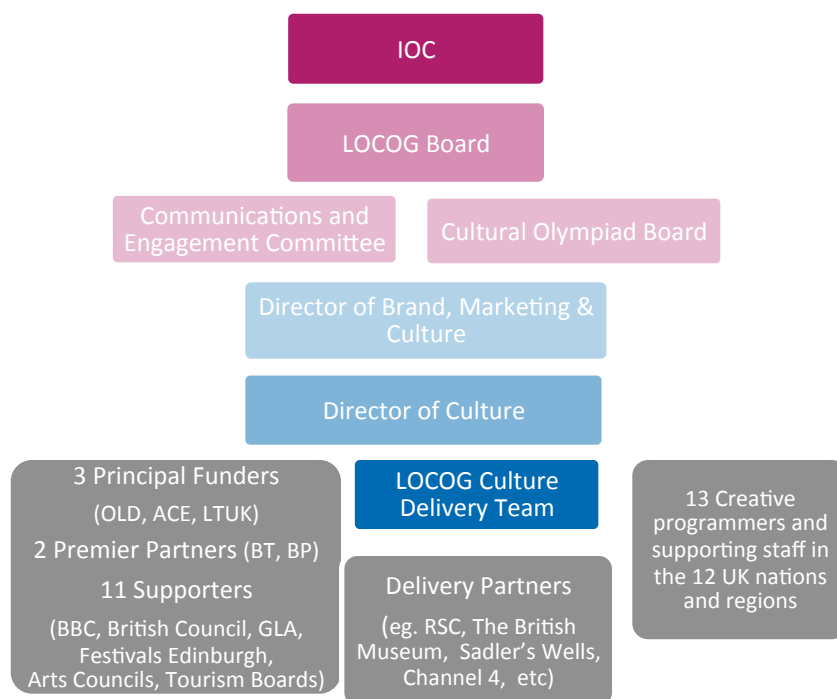
The chapter provides an overview and assessment of the following areas:

- The governance context and key milestones in partnership development
- Aspects of the governance model – within LOCOG and across the UK
- The relevance of securing corporate partnerships
- The funding model
- The range of sector partnerships being encouraged, including handover activity

5.2 Context and development timeline

This report shows the scale and diversity of activity and approaches to programming within the Cultural Olympiad, as well as the variations in how the programme and core parts or strands were defined. The Cultural Olympiad required a sophisticated governance model in order to react to challenges to secure funding and clarity on its position within broader Games operations, from the time of the original bid onwards. In the absence of a protected and dedicated budget, or clear delivery framework guidelines from the International Olympic Committee (IOC) or the International Paralympic Committee (IPC), the Cultural Olympiad has traditionally been seen as one of the least structured Games programmes. Previous Games hosts have explored widely diverse governance models, from the creation of separate companies operating outside of the Organising Committee for the Olympic Games (OCOG), which tend to result in ambitious programmes, but are poorly associated with the actual Games hosting process,¹³⁹ to fully integrated culture teams within the OCOG operating under very small budgets and little room for manoeuvre. In London 2012, the decision was taken to establish a Culture Team within LOCOG¹⁴⁰ but to support it with a broader Cultural Olympiad delivery structure to maximise match funding and staff secondment opportunities. Figure 5.1, below, provides a summary indication of the Cultural Olympiad governance model.

Figure 5.1: Cultural Olympiad governance model



Source: Adapted from *London 2012 Debrief Presentation* (Rio, November 2012).

¹³⁹ The Hellenic Culture Organization SA for Athens 2004, Cultural Olympiad SA in Barcelona 1992

¹⁴⁰ Given the lack of a single committed budget, the culture team relied mainly on secondment arrangements for the first few years.

Key partnership achievements and challenges highlighted by interviewees were:

- The approach to partnership evolved considerably from the bid stage. The lack of a single dedicated budget and fixed staffing structure prevented a linear progression and often forced a reactive rather than proactive approach to governance, but this was compensated by a genuine commitment to collaborate across sectors and geographical location.
- The original Cultural Olympiad vision emerged out of widespread consultation; but this led to a concern over focus. As one interviewee put it, “how to remain inclusive but focused at the same time?” (stakeholder interview).
- Early Cultural Olympiad stakeholders felt there was not enough trust and complained of “political interference”, which prevented the realisation of some of the most ambitious proposals inherited from the bid stage, such as the establishment of an Olympic Institute dedicated to medical and social science research within the Olympic Park.
- Opportunities for inclusion and UK-wide spread of activity were secured from the start through the development of a Creative Programmers network and a funding framework – led by Arts Council England and LTUK, with subsequent contributions by the Olympic Lottery Distributor – committed to UK-wide programming.
- National stakeholders (in government, the cultural sector and the media) felt there was a lack of focus and struggled to understand the story behind the Cultural Olympiad.
- The creation of a Cultural Olympiad Board by LOCOG with support from DCMS and the London Mayor’s Office, and the appointment of a Cultural Olympiad Director, were seen by stakeholders as essential steps forward to regain focus, sector confidence and achieve the right balance between an inclusive/participative approach and a curated approach with a focus on excellence.
- The establishment of the Cultural Olympiad Board, the closer involvement of DCMS and the Mayor’s Office, and the establishment of dedicated Stakeholder and Legacy Steering groups strengthened the relationship between the principal funding partners and speeded up decision-making.

5.2.1 Partnership milestones

This section provides a summary of key governance and partnership milestones, as articulated by selected interviewees. It includes some direct quotations, which are anonymised to protect interviewee confidentiality. All phrases in quotes are literal expressions used by interviewees.

2004-2005: Bidding process, involving broad sector consultation and a dedicated Culture and Education Advisory Commission, led by Jude Kelly.

- The bid vision focused on inclusion, using an approach described by two stakeholders as a “let 1000 flowers bloom” approach; and on reflecting Olympic and Paralympic values, defined at the time as a “Cultural Olympiad DNA unique to the Games”.

2006-2008: LOCOG is formed and the appointed Culture, Ceremonies and Education team is one of the first to be fully operational. The team, led by a Head of Culture, is committed to encouraging an “open source” approach so that communities can contribute their own ideas. However, the message about what the Cultural Olympiad entails is difficult to communicate

- The Vision is considered too complex; “not enough for a sell”. For some, the Cultural Olympiad seems to be mainly “about public sector partnership targets” which is not appealing to the press or the professional cultural sector.
- The mechanism for the broad sector to get involved is the *Inspire* programme, coordinated throughout England by eight creative programmers. This “fills in a key gap from a grassroots point of view”, but “this [approach] is not clear or dear to critics” as it did not include high profile acts or a coherent and focused narrative.
- Funding partnerships were originally led by ACE and LTUK. There was a detailed negotiation between LTUK and LOCOG regarding the use of the Cultural Olympiad branding. As a result, a final agreement meant that programmes and projects representing 82 per cent of LTUK funds were recognised as official Cultural Olympiad activity.
- The LOCOG culture team was restructured and lost its original Head of Culture position; there was a perception amongst some sector peers that there was a “vacuum in creative leadership”.
- Pressure mounted as cultural sector peers remained ambivalent towards the Cultural Olympiad: the national media offered very limited coverage, as they “miss excellence and big stories” in the programme announced so far; while leading artists “show little interest in the Cultural Olympiad” (early stakeholder interviews).

2009: The Cultural Olympiad Board is formed and the LOCOG culture team made significant progress to advance stakeholder relationships.

- Stakeholders felt that there was a “need for an artistic vision that is respected”; this was addressed with the appointment of a Cultural Olympiad Board bringing in cultural leaders appointed in a personal capacity (see full composition in Appendix 1).
- Additional partners were secured as Principal Funders (OLD) or Premier Partners (two corporate sponsors).
- The Culture Team developed its relationship with additional partners as key Supporters, including Festivals Edinburgh, all national Arts Councils, and the British Council. The latter made a distinct contribution towards advancing the internationalism agenda by extending the funding of a selection of Major Projects.

2010-2011: The appointment of a new Director and the creation of a separate London 2012 Festival with its own distinct graphic mark (see Chapter 6) reinforced peer support and commitment.

- The Cultural Olympiad Board appointed a Director and announced the London 2012 Festival as the culmination of the Cultural Olympiad. Media and sector interest grew exponentially.
- Complex branding and credit negotiation was required as concern grew amongst delivery partners and funders about the perceived value of previous non-Festival activity; a newly

created Stakeholder Group (see next section) played an important role managing this transition.

- The Culture team moved into LOCOG's Brand and Marketing Division; this move was seen positively by partners, particularly corporate sponsors.
- The creation of new posts and recruitment of senior team members and producers accelerated the development of the final London 2012 Festival programme.
- Funding and programming partnerships: there was a growth in additional funding and programming partnerships across the UK. Of particular significance were formal agreements with the Mayor of London / GLA team, which resulted in the co-production of London's 2012 summer programme and significant city branding (Look and Feel) coordination for the Games period across all city boroughs. This programme secures particularly high visibility for visitors during Games time, as it is distributed across Official Games information booths.

2012: The London 2012 Festival is delivered with strong support from a consolidated, UK-wide and multi-sector partnership model, which stakeholders are keen to sustain beyond the Games year.

- Partners and leading sector peers agreed that the Cultural Olympiad and its culmination in 2012 with a series of Countdown events and the twelve-week London 2012 Festival was successfully delivered across London and the rest of the UK.
- Stakeholders referred to the need to find a joint motivation to sustain relationships. In the aftermath of the Games, a proposal for a new London Festival or Biennial attempted to gather momentum but was divisive: it was favoured by London partners, but raised concern in the regions. By the end of the year, the proposal was discontinued.

5.3 Governance and delivery model

Despite the enormous range of activity being presented through the Cultural Olympiad, the day-to-day management and coordination of projects was in the hands of a small team of people, which relied on temporary secondments to start with and changed considerably in number from the beginning of the Olympiad to its end. By the end of 2012, dedicated positions were created not just in LOCOG but across two other major funding distributors and commissioners (ACE and LTUK) as well as other partners, such as the Mayor's Office, the BBC, the British Council and ACE equivalents in Scotland and Wales. These posts were put in place to handle the dissemination of funds where relevant, raise investment for the Cultural Olympiad and engage with respective funders, as well as supporting organisations delivering the programme. On top of individual or part-time appointments within a broad range of partners, 75 dedicated posts were in place across three main bodies: Arts Council England, LTUK and LOCOG. Arts Council England created 36 posts equating to 29.8 FTE roles, including the Creative Programmers and LTUK programme teams; Legacy Trust UK created 4 posts plus one intern; and LOCOG created 35 posts at the peak of Festival delivery. The LOCOG team was supported by an extensive set of internal governance structures within LOCOG, including the Communications and Engagement Committee (CeCom), which was in charge of approving all direct programme investments over £200,000, and the Deal Approval Group, which approved expenditure above £250,000 spent with commercial suppliers. The chapter is not, however, dedicated to analysing LOCOG's internal operations. Instead, the focus is on the most outward facing structures, oriented towards partnership facilitation.

From the point of view of building confidence across major funder partnerships, the creation of the Cultural Olympiad Board and, to a lesser extent, the existence of a Stakeholder Group, were critical to supporting the above-mentioned posts – in particular, the LOCOG-based team.¹⁴¹ In terms of making UK-wide programming possible, this was largely facilitated by the establishment of a Creative Programmers network, a first in an Olympic or Paralympic Games context. This section provides a summary of the key points highlighted by stakeholders as significant partnership enablers in the context of the Board, Stakeholder Group and Creative Programmers Network. Brief mention is also made of the defining role played by the Principal Funders, Presenting Partners and Supporters as leading partners for the Cultural Olympiad.

5.3.1 Role of the Cultural Olympiad Board

The Cultural Olympiad Board was created in 2009 and provided much-needed **focus and direction** to the Cultural Olympiad. Key achievements highlighted by stakeholders were that it brought a “unifying theme” and formalised the idea of a “collective” with a joint vision. This was considered essential for the media to “get the story” and for the sector to regain confidence in the Cultural Olympiad after a period of growing disengagement.

The Board was made a formal committee of the LOCOG Board at the end of 2010, which, according to interviewed stakeholders, increased its credibility internally (within LOCOG) as well as externally. This move made the Board accountable for its role in the Games rather than operating as an advisory Board. The Board Chairman played a critical role as **champion, mediator and leader** in the field thanks to being a well-known and credible figure in the sector. Having a credible champion was highlighted by most as the key to ensuring sector confidence.

Although members were appointed in a personal capacity, the **diversity of sectors they represented** was deemed critical. Many highlight as a distinct achievement the combination of leading art organisations, funders and broadcasters around the same table. These stakeholders brought much needed “insight and brokering capabilities to make ‘once-in-a-lifetime’ events possible”. Two of the Board stakeholders that were most consistently referred to were the BBC and GLA. For the first, interviewees noted how “having a broadcaster in our board gives the creative sector a bigger voice”. The BBC Board representative played a critical role in setting the Cultural Olympiad partnership programme. Regarding the GLA, a common line was that “GLA involvement sets a new precedent for city-OCOG collaboration”. In both cases, however, the added-value provided by these stakeholders was achieved beyond the remit of the Board and in the context of their role as Supporters. These additional roles are briefly examined in the next section.

A range of stakeholders have noted that the Board provided the **model needed for the cultural sector to go forward** and that, before disbanding, it should provide some leadership to sustain the breadth of relationships formed in the context of London 2012. Remarks include the claim that “there is no fully credible cultural and creative industries champion for the UK at the moment”, justified on the grounds that existing institutions alone cannot do the job as they do not have a UK-wide remit and/ or require a “different approach to leadership”.

¹⁴¹ See Appendix B.2 for a final list of Cultural Olympiad Board and Stakeholder Group members.

5.3.2 Leading partner categories: Principal Funders, Presenting Partners and Supporters

The scope of this evaluation does not allow for a detailed assessment of the role played by each leading partner of the Cultural Olympiad. However, it is worth noting the value of creating a distinct set of partner categories and supporting infrastructure to enhance the dialogue and relationship amongst key partners. As discussed in more detail within the section on funding, the Cultural Olympiad relied on three main partners as Principal Funders: Arts Council England and the LTUK, which were involved since its inception in 2008, and the Olympic Lottery Distributor, which joined in 2009. The next most influential partner category was that of Presenting Partner, allocated to the two main corporate sponsors, whose distinct contribution and relevance is discussed in the next section. The next level was that of Supporter, and this group included a varied range of partners, from the Mayor of London's Office, to the other three national Arts Councils, the British Council, national tourist authorities, including VisitBritain, Festivals Edinburgh and the official Olympic broadcaster, the BBC. The final grouping was that of Delivery Partners, whose main responsibility was to produce and present their respective events. This evaluation engaged the views and experiences of this group via the Project Survey, as discussed throughout the report. Their specific views on the Cultural Olympiad partnership experience are presented in the final Section of this chapter. Three partners played a pivotal role, as funders of activity across the Cultural Olympiad and champions of the programme at large. These partners, as well as the two domestic sponsors, have been the stakeholders most frequently mentioned by interviewees within this Evaluation exercise, although this does not indicate that other partners had a lesser role.

- **Arts Council England's** commitment was significant, particularly as its involvement dates back to the bid stage, including staff secondments and support towards shaping the original Cultural Olympiad programming priorities. Arts Council England saw the Cultural Olympiad as an opportunity to showcase the arts in England – raising the profile of artists and strengthening the wider arts and culture sector. Particular successes included the growth of ambitious outdoor art, change in perceptions of work by disabled artists and the establishment of new partnerships. Bringing the Creative Programmers into Arts Council offices, as discussed in the next section, allowed them to broker partnerships and support applicants for funding of Cultural Olympiad activity across their region.
- **The importance of LTUK's** role was highlighted by Creative programmers in particular. The Trust was considered a 'big investor' in the regions, which enabled significant growth in the ambition and diversity of their cultural programming. Emphasis was placed on the key principle behind the LTUK funding model, with one interviewee representing ACE at the early stages of the Cultural Olympiad noting that securing "£40m ring-fenced, [and] not connected to government ... was an incredibly important thing to do", as it brought a degree of freedom and flexibility not achievable via other existing funding frameworks. Delivery partners also highlighted the added-value of LTUK's flexible approach to funding. One project noted that a key benefit of working with the LTUK was:

"...being given the flexibility to do [the project] in the first place – it wasn't part of the original plan signed off by LTUK. Because of their openness, we were able to adjust our funding to accommodate new ideas and opportunities." (Apprentice Producers)

- The added-value brought by the **British Council** was noted in connection with the Cultural Olympiad's international aspirations. British Council representatives stressed that being part of the Olympiad encouraged them to explore new ways of working and in so doing, enabled them to strengthen their relationship with a range of other partners, including ACE, with

whom they had not worked as closely before. A reason why they felt they could work differently was that the Games and sport in general “provide[d] a safe environment to deal with issues that would have been hard to touch on otherwise” (British Council interview). British Council staff felt they could be “more proactive” than had been the case before their involvement in the programme, and that they could work with partners to take concepts from the ground up. The British Council has played a defining role in the negotiation of options to export some of the most iconic Cultural Olympiad and London 2012 Festival Commissions abroad, for instance, the commissions they supported within the *Unlimited* programme, some of which are being discussed for continuation or replication in the lead up to the Rio 2016 Games.

- Finally, the relationship with **GLA / Mayor of London’s Office** was highlighted by a number of stakeholders as crucial in maximising the visibility of the London 2012 Festival in the host city during the Olympic Games and its synergy with GLA-led activities. This involved the establishment of a joint Executive Committee, including the Cultural Olympiad Director and GLA Head of Culture as co-curators of a dedicated city summer programme that was also part of the London 2012 Festival (*A Summer Like no Other*), the close working of officials across both institutions sharing views and resources towards a joint marketing and communication strategy, and the co-location of team members within GLA and LOCOG respectively to produce specific events. This relationship played a “key role to unblock requirements for full usage of the city in the Games context” which was essential to the success of special events such as Elizabeth Streb’s *One Extraordinary Day* or *Piccadilly Circus Circus*, and set a precedent so that it becomes “more likely [that similar events] can happen again.” (Stakeholder interview) Additional discussion on the value of this relationship is provided in Chapter 6.

As already mentioned, to facilitate dialogue between the main partners, LOCOG set up a **Cultural Olympiad Stakeholder group** involving representatives from five leading partners¹⁴². This was a valuable Cultural Olympiad operational innovation for those directly involved. One remarked that it provided a critical turning point in LOCOG operations “from a focus on rules, to a focus on negotiation” (stakeholder interview). A key benefit for members was the opportunity to strengthen their relationships. One of the stakeholders remarked how their organisation had a relationship with most of the other stakeholders present, but that this group provided a “new platform to go beyond a bi-lateral approach”, that the style of working created opportunities for a deeper relationship, leading to better acknowledgement of the depth of knowledge within their team and the range of contributions they could make, beyond being a funder of activity.

Some of the ongoing governance challenges highlighted by stakeholders were the lack of a fixed budget to start with, which made it difficult to plan ahead and “secure goodwill” as a point of departure; and the degree of governmental scrutiny the programme was subject to, which was perceived to be stronger than with other existing festivals or events due to the high profile of the Games. Stakeholders noted how, in order to address such scrutiny, it is “essential to understand how government works” and make governing bodies and political representatives “feel comfortable” by speaking a language and promoting aspects of the programme that they can understand and appreciate the value of. As such, an important role for the main Cultural Olympiad champions (the Board and the Director in particular) was to get the vision and narrative right, for instance, by placing a clearer emphasis on spectacular outdoor activity and attracting cultural tourism, which had been pointed at in the original 2008 proposal but was not supported by sufficiently strong directives and programming choices until the launch of the London 2012

¹⁴² These were: the two domestic sponsors, BP and BT; LTUK, ACE, the Olympic Lottery Distributor and the British Council.

Festival, as discussed in Chapter 2. In this context, forming a very strong and trusting relationship with DCMS as a key stakeholder, on top of the invaluable role by Arts Council England and the wide range of funders and supporters across the UK, was deemed essential and is also considered a success of the Cultural Olympiad approach to partnership. Beyond DCMS, other important governmental relationships were formed with the assemblies in Wales, Scotland and Northern Ireland, with ministers in several European countries, and, importantly from a Games knowledge-transfer point of view, with political leaders in past and upcoming Games hosts, notably in Brazil, but also in China and Russia.

5.3.3 UK-wide delivery infrastructure: Creative programmers network

As discussed throughout this evaluation report, the London 2012 cultural programme provided the most extensive geographical outreach of any Olympic and Paralympic Games. Previous Games were committed to nationwide delivery (notably Sydney 2000 and Vancouver 2010). However, they did not appoint dedicated regional ‘Creative Programmers’ and did not benefit from new purpose-specific nationwide funding trusts such as the Legacy Trust UK.¹⁴³

The Creative Programmers network deserves special attention as a distinct partnership model and an unprecedented opportunity for a Games cultural programme to reach out fully and connect with every corner of the host nation. This is the first time that a Cultural Olympiad has been supported by a network of full time positions based within every host nation and region. The network was originally set up in 2007 with eight posts for England alone, with funding from a consortium of partners and funders drawn together by LOCOG and DCMS and hosted by the then called Regional Cultural Consortia. Northern Ireland, Scotland and Wales joined in subsequently, with three additional programmers hosted by respective national Arts Councils. Changes in government priorities and policies led to Arts Council England stepping in from 2009 as the main host for the English Creative Programmers as well.

The majority of Creative Programmers produced individual reports on their experience and some of them are available in the public domain. The reflections below are an indication of perceived achievements and challenges, as reported via stakeholder interviews:

- **Establishing cross-regional relationships:** Creative Programmers acknowledged the significance of having a dedicated network across the UK from the early stages of the Cultural Olympiad and largely involving the same people until the end of the programme in 2012. However, they felt that there had been a missed opportunity to establish an effective “UK-wide model for collaboration”. Many agreed that they have had opportunities to develop strong links with other regions but, without a clear framework, this has not been consistent and has instead relied on individual initiative. Despite the challenges, those who formed relationships with other Programmers believed that their willingness to collaborate would survive beyond 2012, even if their posts did not. Creative Programmers valued having a space to interact with their counterparts beyond their reporting responsibilities towards LOCOG (e.g. by hosting parallel meetings). An important point in common for all,¹⁴⁴ which strengthened their sense of being a network, was that they all had “a similar understanding

¹⁴³ The funding and support provided by the four UK Arts Councils and ACE in particular, which contributed to the LTUK budget in the first place, was pivotal for the Cultural Olympiad. However, this is in not uncommon practice in other Games editions. For instance, Athens in 2004, secured a budget of 143m Euro (equivalent to £143m in 2012), largely via the Hellenic Ministry of Culture.

¹⁴⁴ This point applies to the 11 non-London based CPs, which have been the most dedicated to developing inter-regional relationships

of what it is not to be in London.” Programmers also remarked on the importance of UK geography to enable their work as a national network: this is a compact country, where it is easy to travel. This is not easily transferable to other Games hosts if they take place within large geographical spaces (e.g. Brazil; and previous experience from Australia, China, Canada). Important “enablers” for some CPs to make the most of regional links as well as connect with other Games programmes were the establishment of formal relationships with their regional London 2012 Nations and Regions representative, and support from the LTUK and ACE. Other CPs, however, were not able to make the most of these relationships and felt more isolated.

- **Local relationships:** this was the most important aspect for all Creative Programmers. They felt they were able to act as a “local/ trusted champion”, and that they were able to broker on behalf of LOCOG, which resulted in **added capacity to establish new kinds of partnerships** and work on “transformative events and programmes”. This is supported by the Project Survey, as indicated in the previous section.
- **Relationship with LOCOG:** Creative Programmers in the regions indicated that this was not an easy relationship to start with, as it felt “unidirectional”, with LOCOG setting the agenda “rather than engaging with the vision and aspirations of each region”. However, the majority felt that there was a positive evolution: it started as an unidirectional conversation, but they gained LOCOG’s respect thanks to their local knowledge and this resulted in an appreciation that they can make a difference. Some regions (e.g. Scotland, Northern Ireland, with which CPs acknowledged that the Cultural Olympiad Director had worked very closely) felt they got what they needed out of the relationship with London and claim there is an obvious immediate legacy (e.g. towards the Glasgow 2014 Commonwealth Games, and the Derry~Londonderry 2013 UK Capital of Culture). For others, this is less clear.
- **The Creative Programmers in London:** Most of the points highlighted above apply to the 11 Programmers appointed outside of London. Within London, two Creative Programmers were appointed with two distinct remits: coordinating the six host boroughs, and coordinating the rest of London within the GLA office. Both Programmers highlighted that these roles brought many opportunities for new relationship-forming across the city. The London Programmers did not engage with UK-wide programmes in the same way as the other regions (e.g. the *Inspire* and *Open Weekend* programmes were not seen as significant). But the coordinating role brought by these dedicated posts resulted in “important additions to the London cultural calendar”, thanks to “new opportunities for joint thinking” (Creative Programmers interview). For instance, the impact on the host boroughs seems considerable, with 44 out of the 551 projects in the ICC Project Survey dedicated to these areas specifically. An emerging legacy of this experience has been the establishment of the first joint-borough cultural festival, *Create*, which progressed from a first ‘joint cultural strategy’ from five out of the six boroughs at the time of the Games bidding process in 2005, into a well-established festival that secured LTUK transition funding beyond 2012. The impact on London more broadly is extensively discussed within dedicated evaluations by the GLA.¹⁴⁵ At Games time, the most important achievement was the prominent role secured by the city’s main cultural programme, *A Summer like no Other*, which was promoted as part of the London 2012 Festival and secured maximum visibility via the distribution of print brochures within all official London 2012 information booths in central London. (For more details, see Chapter 6.

¹⁴⁵ The Greater London Authority has commissioned dedicated evaluations on the main programmes presented as part of the London 2012 Festival, from the overarching *Summer Like no Other* programme, to specific components such as *Showtime*, and London-based activities within UK-wide programmes such as *Big Dance* and *Bandstand Marathon*.

5.4 Advancing the case for corporate partnerships

One of the most enduring challenges for the Cultural Olympiad is the difficulty of securing direct support from the core Games stakeholders, particularly corporate sponsors. In the context of London 2012, this was a clear area of achievement and the strength of relationships formed is a reference point for future Games. From the moment the Cultural Olympiad Board was appointed in 2009, attracting corporate sponsor support and ensuring the development of a sophisticated Presenting Partner programme became a priority. BP and BT were confirmed as Presenting Partners later that year and joined in the Cultural Olympiad Stakeholder Group together with the three Principal Funders and the British Council. In 2010, they also became London 2012 Festival Presenting Partners. At a less influential level, global sponsors Panasonic and Samsung were made supporters and a wider range of Games corporate providers were also named Support Partners.

Corporate sponsors made a decisive contribution to the Cultural Olympiad, not just with their funding but also in their role ‘defining the programme’, as well as their role in shaping marketing and communications, and helping define the Premier Partner programme in itself, which the IOC views as a useful reference point and an advancement on previous Games experience.¹⁴⁶

The role of sponsors was remarked on by the media, with a significant proportion of coverage mentioning Cultural Olympiad stakeholders being about the corporate partners. While the BBC and ACE were the partners attracting most media attention, BP attracted four per cent of national and regional stakeholder coverage up to 2011 and five per cent of national coverage in 2012. BT did not receive significant mentions before 2012, but in the Olympic year it attracted over 10 per cent of stakeholder coverage, all of a positive nature (ICC Press Content Analysis).

Sponsors highlighted that their partnership with the Cultural Olympiad resulted in immediate positive impacts. According to BP representatives, “all we were set up to do was either met or exceeded”. This included getting consistent brand presence and recognition within Cultural Olympiad promotional materials across the regions, as well as being recognised for their role in Cultural Olympiad media coverage. In turn, this helped them enhance the profile and credibility of the cultural programmes they supported within their own organisations, to the point that the cultural sponsorship teams attracted “higher recognition” and may become more influential in their organisation’s overall marketing and sponsorship strategy (stakeholder interview).

Other partners highlighted that this experience made them want to make more out of potential corporate sponsor link opportunities in the future. They supported the view that this experience proved that “sponsors not just bring money but interesting ideas to the table” (stakeholder interview). Further, stakeholders emphasised the mutual learning opportunities between public funders and sponsors, with partners on each side feeling they gained a better understanding of how the other works and discovering aspects that could be transferable or worth exploring further to their mutual advantage.

¹⁴⁶ The involvement of Olympic sponsors as formal CO partners has been traditionally very limited. Sydney 2000 and Vancouver 2010 secured one main corporate partner each, but their involvement was not as determinant as in London’s case. IOC executives have seen the value provided by bringing in domestic sponsors as official CO presenters and have indicated that the next step forward for the CO to gain international prominence and attract greater media attention would be to bring in global (TOP) sponsors to play more significant roles than has been the case so far.

From the point of view of the Olympic and Paralympic Movement, a significant benefit of securing such a degree of sponsor involvement was the emphasis on an explicit Games connection for most activity initiated by the sponsors themselves. This was clearly the case for projects such as BP's *The Olympic Journey*, BT *Road to 2012*, and *Blue Crystal Ball: Samsung Olympic Games Media Art Collection*. Other sponsor contributions towards flagship projects, such as the BP funded *Open Weekend*, are discussed in more detail in Chapter 6. The pending account in this area is to ensure similar levels of engagement from global Olympic sponsors, the so-called TOP (The Olympic Partners), which hold rights across the world and can thus help ensure the Cultural Olympiad story is not just treated at a domestic level.¹⁴⁷ Although London involved two global sponsors (Samsung and Panasonic), their role within the Cultural Olympiad was considerably less significant than was the case for BP and BT. Domestic sponsors have also acknowledged that there is a need for greater corporate involvement across both the Olympic and Paralympic Games, which did not materialise in London. For instance, there was no *Olympic Journey* equivalent for the Paralympics, which effectively meant that the IPC did not enjoy the same opportunity to explore a platform for cultural representation and direct collaboration with the Cultural Olympiad. Interviewees recommended this as an area in need of further exploration for future hosts.

5.5 Funding Model

5.5.1 Core Income

This section looks at the funding mix supporting the Cultural Olympiad, and the different kinds of expenditure within the overall budget. The analysis which is presented here is based on the verifiable financial information which was supplied to or produced by three main sources: LOCOG, Arts Council England and Legacy Trust UK. Included here is a picture of funding for those projects receiving funds through LOCOG, and projects receiving funding directly from Arts Council England, LTUK and the Greater London Authority. In addition, projects being funded through LOCOG reported to LOCOG the full range of funding from other sources (described in the next section as 'co-funding'). These observations therefore include total funding for those projects funded through LOCOG. For projects not funded through LOCOG, no complete picture of co-funding¹⁴⁸ is available. The true financial scale of the programme is therefore larger than is reported here.

The total core income across the Cultural Olympiad (based upon the funding sources described above) was £126.6m. Table 5.1 shows funding across the Cultural Olympiad by the main distributor of that funding. In this context, co-funding is funding which went directly from one of many sources to the delivery partner.

¹⁴⁷ IOC TOP sponsors for London 2012, with global rights for Games association were: Visa, Coca-Cola, McDonalds, GE, Dow, Panasonic, Acer, Atos, Omega, P&G and Samsung. The two London 2012 Presenting Partners (BP and BT) and BMW as Supporter, were all defined as Official Partners and only had rights for association at a domestic (UK) level.

¹⁴⁸ In this report, co-funding is defined as funding from a range of sources, including delivery partners, local authorities, trusts and foundations, sponsorship and individual donations.

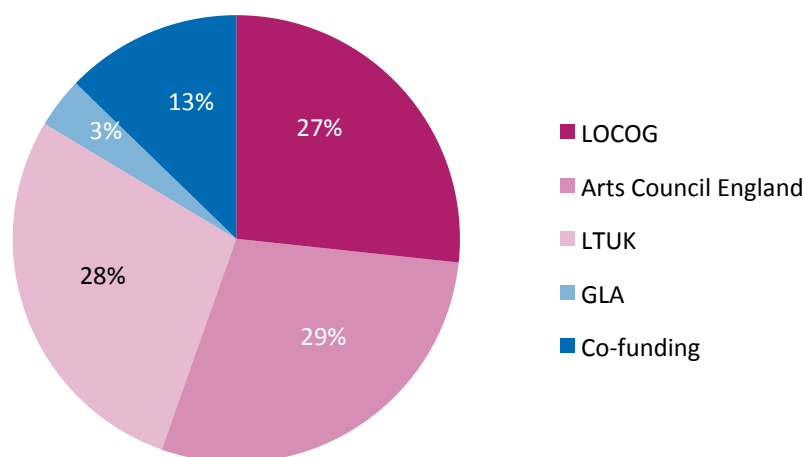
Table 5.1: Income to Cultural Olympiad by main distributor, 1

Income to Cultural Olympiad by distributor			
LOCOG	£	33,795,041	
Arts Council England	£	36,362,949	
LTUK	£	35,702,327	
GLA	£	4,618,000	
Co-funding	£	16,141,221	
	£	126,619,538	

Source: LOCOG, Arts Council England and LTUK

The three significant partners (in national terms) were LOCOG, Arts Council England and LTUK, and they worked with a range of delivery partners and across commissioned and open call funding to support the programme for the Cultural Olympiad. LOCOG had a significant role in distributing funding both from a core LOCOG budget, and from major grants made by the Olympic Lottery Distributor, the Department for Culture, Media and Sport, and GLA. GLA was also a significant distributor of funds and commissioner of work separately from their contribution through LOCOG, with a particular geographical focus on London.

Figure 5.2 shows the proportional input of all these key distributors:

Figure 5.2: Income to Cultural Olympiad by main distributor, 2

Source: LOCOG, Arts Council England and LTUK

Whilst a range of organisations were involved in distributing funding, this analysis does not show the source of income areas across the Cultural Olympiad. The following table break up income to the Cultural Olympiad by the main sources.

Table 5.2: Income to the Cultural Olympiad by source

Income to Cultural Olympiad by source		
LOCOG	£	9,598,498
Arts Council England	£	42,769,949
Big Lottery (including Millennium Commission)	£	29,000,000
OLD	£	16,524,273
GLA	£	6,810,000
DCMS	£	3,851,000
LTUK revenue	£	1,802,327
British Council, FSA and other	£	122,270
<i>Subtotal</i>	<i>£</i>	<i>110,478,317</i>
Earned Income (direct to projects)	£	2,663,322
Creative Scotland, Arts Council Wales, Arts Council Northern Ireland	£	1,958,699
Broadcasters (direct to projects)	£	1,115,000
Sponsorship (direct to projects)	£	2,235,000
Contributions from presenting organisations (direct to projects)	£	2,247,793
Local Authorities (direct to projects)	£	879,647
Other public sector (direct to projects)	£	647,603
Trusts and Foundations (direct to projects)	£	858,226
Individual donations (direct to projects)	£	99,471
Other funding (direct to projects)	£	3,436,461
<i>Subtotal</i>	<i>£</i>	<i>16,141,221</i>
GRAND TOTAL	£	126,619,538

Source: LOCOG, Arts Council England and LTUK

Arts Council England was the largest single source of funding across the Cultural Olympiad, with an investment of over £40m across the years leading up to and including 2012, including a direct grant of £5m to LTUK. The Big Lottery's contribution was a single grant to LTUK. The Olympic Lottery Distributor also provided a significant single grant. Importantly, a significant proportion of funding went directly to delivery partners, rather than through a single body. These complex partnership funding arrangements, therefore, bring a range of equally complex issues to the fore in providing support across the UK.

5.5.2 Co-funding

The previous section has shown £16.24m of funding listed as 'co-funding' – this is funding which did not go through one of the main funding distributors (LOCOG, Arts Council England, LTUK or GLA) but directly to projects themselves. One of the notable aspects about LOCOG's role in supporting organisations and individuals in delivering projects was the way in which LOCOG supported some projects in putting together complex patchworks of funding, and in some cases in taking a sensitive approach to issues around VAT. The following case studies illustrate the range of funding bases which projects drew on:

- *Peace Camp*, led by Deborah Warner working with Artichoke as the delivery partner, was an installation produced in a variety of locations around the UK. The project had a particularly diverse range of funders, with a core base of funding from Arts Council England and OLD through LOCOG. Other national arts councils also funded the project, reflecting the activity of the project across the UK, as well as a range of local authorities for the specific locations in which the installation was to be hosted. The project was particularly complex to fund because of the multiple sites and, therefore, potential stakeholders. In total, 18 different funders contributed to the project, including the Northern Ireland Tourist Board, a range of local authorities and Event Wales, with significant grants from trusts and contributions from Arts Council England and Arts Council Wales. This connection with tourism and visitor development funding is an example of tourism and other bodies strategically investing in an arts commission in order to raise the profile and awareness of an area, and to encourage visitors.
- *Mittwoch aus Licht*, the world premiere by Birmingham Opera Company of Stockhausen's opera (the only one of a seven-opera cycle not previously staged), was particularly challenging to fund. It is a highly complex and expensive work, involving multiple choirs, musicians and singers, a string quartet in helicopters and a range of highly specialised electronic sound equipment. Arts Council England and DCMS (via LOCOG), alongside local funder Birmingham City Council, made substantial early commitments to enable the planning for the project to go ahead. A significant element of funding for this project came from individual donors, sponsors and trusts, and foundations; amongst individual donors, donations of between £1k and £10k made an important contribution. Fundraising from these sources continued up until the performances.
- The funding for *Big and Small (Gross und Klein)*, a play by Botho Strauss presented at the Barbican by Sydney Theatre Company, involved a number of festivals, venues and companies coming together to co-commission and co-produce the production. The Sydney Theatre Company approached the Vienna Festival and they were the founding members of the consortia to find the partners and make the project work. Vienna recruited the Ruhr Festival, the Theatre de la Ville in Paris and the Barbican in London. Sydney was the lead producer and managed the project. In order to bring the piece to London, the London 2012 Festival (through LOCOG) became a co-commissioner with the Barbican.
- *Piccadilly Circus Circus*, a pop-up event which involved closing Piccadilly Circus for a weekend (for the first time since 1945) and presenting a range of circus entertainment, was extremely complex, both artistically and logistically. Feasibility funding, including a commitment from GLA, was secured early on to develop the concept to the stage of having a working model of the proposition. An in-principle funding agreement from GLA to the delivery of the project enabled planning to continue, and key funding from OLD and DCMS was added in as plans became clearer and budgets more focused. A contingency was also set aside from OLD, which was utilised to support specific logistical challenges, including security and stewarding as the precise times of road closures were confirmed. Several large-scale funders had to be aligned to work on this complicated and experimental project, and supported to maintain their faith and ensure that the project could feasibly deliver its activity. For the GLA, funding for *Piccadilly Circus Circus* came from their 'Look and Feel' budget, which was invested specifically to 'sell' London during the Games period.

As previously noted, the assessment of income shown thus far in this section and the previous section is necessarily an incomplete picture of the range and value of other funders, as it is based on those areas of co-funding which have been reported directly to LOCOG by those delivering projects in the Cultural Olympiad.

The Project Survey also asked projects to indicate their funding under a number of key headings. As has been discussed already, some co-funding information was supplied to LOCOG (for those projects funded by LOCOG), and thus the data supplied through the Project Survey will include some of what has already been stated. What is reported in the Project Survey will therefore also in part represent funding which is in excess of the headline total reported in this chapter, of £126.6m.

Confirming significant local commitment from funders around the UK to projects taking place in those areas, £6.6m of local authority funding was reported. Lottery funding was also important, with £6.5m of lottery funding being identified. Other funding areas include substantial income from sponsorship (£4.75m), from trusts and foundations (£4.09m) and individual donations (£346k). Earned income, through ticket revenue and a range of other sources was also important at £6.76m. Finally, a range of other funding (£26.6m) was identified through the Project Survey, ranging from international partners – such as the Ministry of Culture of the Republic of Lithuania and the Embassy of Mexico – to regional infrastructure partners, EU funding, a range of arts organisations and in-kind support from a variety of sources.

Some of the funding reported through the Project Survey will be acknowledged in the funding profile already presented in this chapter, and it is not possible to estimate accurately the degree of additional income gained from these various sources. What is worth noting is the substantial commitment of a complex and varied range of funders, and the combination of local, regional, national and international contributors to the Cultural Olympiad.

5.5.3 Expenditure

Expenditure across the Cultural Olympiad core budget breaks down into three key areas, as shown in the following table:

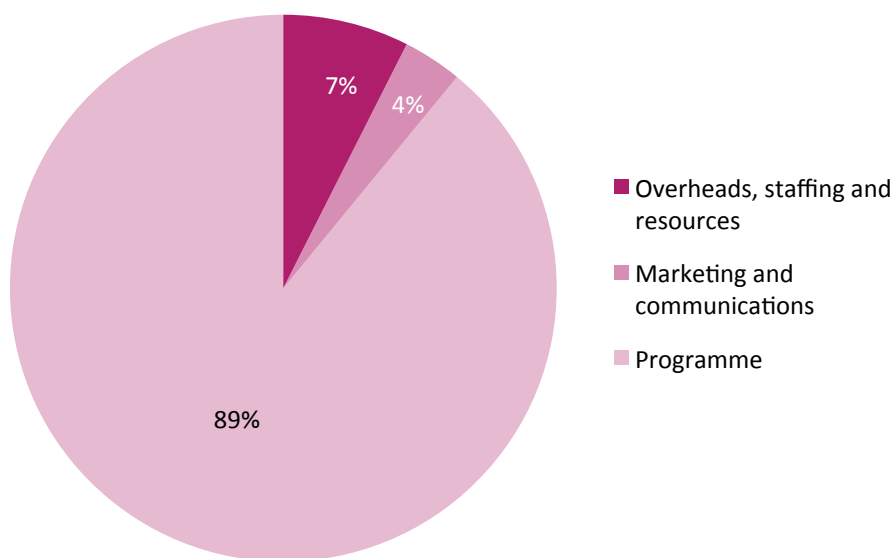
Table 5.3: Cultural Olympiad expenditure by area, 1

Expenditure by area	
Overheads, staffing and resources	£ 9,439,623
Marketing and communications	£ 4,428,926
Programme	£ 112,750,989
	£ 126,619,538

Source: LOCOG, Arts Council England and LTUK

As proportions of the total budget, these figures can be presented as follows:

Figure 5.3: Cultural Olympiad expenditure by area, 2



Source: LOCOG, Arts Council England and LTUK

Across all the major funding and distributing partners, the substantive part of the budget was focused upon the programme. Overheads, staffing and resources reflected a range of costs supporting a core team in LOCOG, including the creative producers who worked directly with delivery partners to develop projects, and across LTUK and Arts Council England.

5.6 Encouraging sector partnerships and moving forward

The Cultural Olympiad enabled a wide variety of collaborations to develop within and across sectors, many of which were new partnerships. Interviewed stakeholders noted that one of the most distinct aspects of partnership in the context of the programme was the benefit of the Games as a “strong calling card” which made “never tried before” arrangements possible by bringing previously reluctant partners around the same table. A number of interviewees remarked that this was “not just up to individual leadership, but the Games connection”.

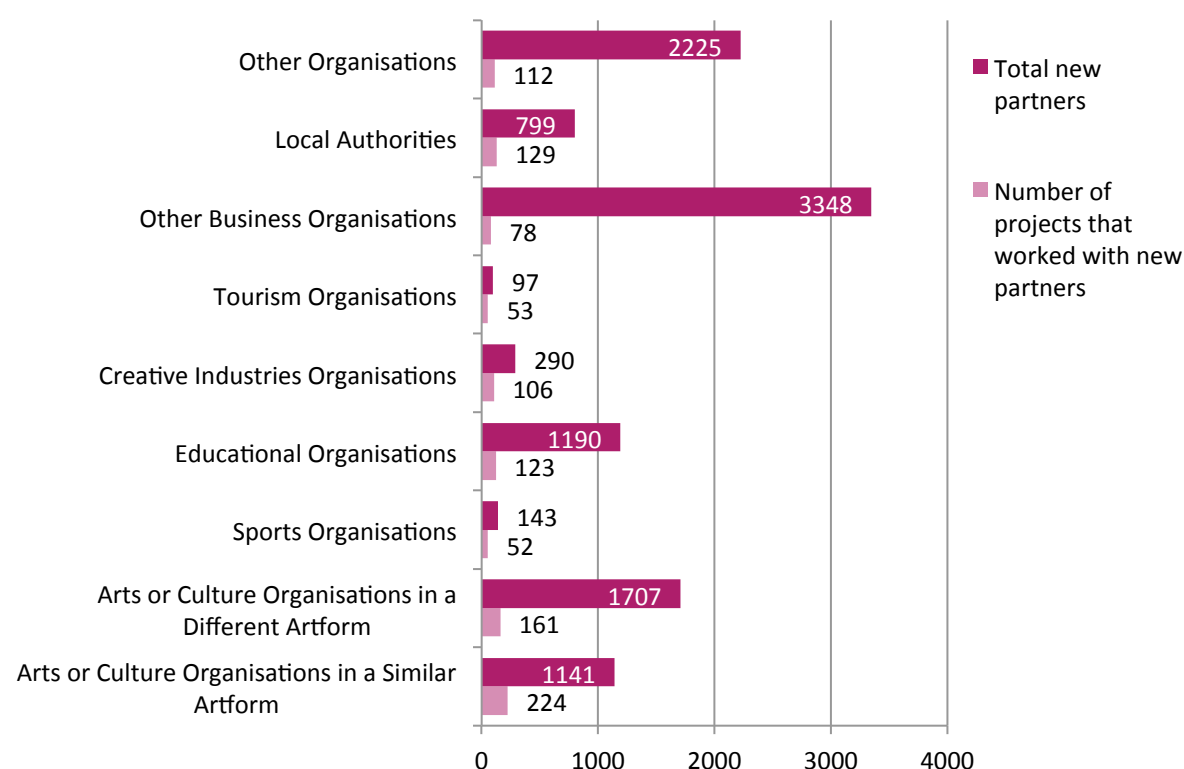
5.6.1 Creating new kinds of partnership across sectors

Overall, there have been significant opportunities for **new kinds of partnership** to be formed and there is broad consensus that many are likely to continue or be repeated in the future. The ICC/DHA Project Survey provides a representative indication of what was achieved in this area across the Cultural Olympiad. Overall, 62 per cent of projects (342 of those surveyed) indicated that they secured new partners, amassing up to 10,940 new partners or collaborations within the cultural sector and across other sectors. 50 per cent of projects indicated that a key benefit of being part of the Cultural Olympiad was the “opportunity to work with partners we would normally not work with”. The table and chart below show the split of new partnerships across sectors, both in terms of the number of projects involved and in terms of total partners secured.

Table 5.4: New partners involved in projects and which sectors represented

How many partners (new to you) were involved in project	% of projects	Actual partners	
Partner in similar artform	41%	1141	10%
Partner in different artform	29%	1707	16%
New Partners in Sports Organisations	9%	143	1%
New Partners in Educational Organisations	22%	1190	11%
New Partners in Creative Industries Organisations	19%	290	3%
New Partners in Tourism Organisations	10%	97	1%
New Partners in Other Business Organisations	14%	3348	31%
New Partners in Local Authorities	23%	799	7%
New Partners in Other Organisations	20%	2225	20%
Total new partners		10,940	

Source: ICC/ DHA Project Survey

Figure 5.4: Cultural Olympiad projects that worked with new partners and volume of partners

Source: ICC/ DHA Project Survey

Delivery partners were also asked about their intention to sustain such partnerships in the future. 311 projects responded, of which 94 per cent indicated that they would continue the partnership (equating to over 61 per cent of all projects surveyed). Clearly, therefore, there is ample evidence about the impact the Cultural Olympiad has had on new partnership development and making it sustainable.

5.6.2 Developing partnerships across the UK

Beyond bringing together new partners across sectors, another distinct ambition of the Cultural Olympiad was to ensure that partnership opportunities happened across the country. This has resulted in new regional and some inter-regional collaboration. Stakeholders noted that they had hoped for more of the latter and that they would like to see some commitment to continue exploring possibilities in this area. The main ‘programming umbrellas’ that were devised to ensure UK-wide partnership are listed below:

- The *Major Projects* strand of work was seen as an opportunity to “meet public sector partnership targets” while ensuring “nationwide reach and impact”. The partnerships were to “enable LOCOG to utilise the wealth of creative and managerial talent already existing ... to leverage funding from partner Organisations and to ensure that after 2012 these Organisations [are] able to continue the work set in motion by London 2012.” One interviewee remarked how the main point of the Major Projects was to “empower delivery partners” rather than retaining centralised control, as “outsourcing the delivery, gives greater chance for sustainability beyond 2012”.
- *Open Weekend*: It is unclear whether this programme resulted in new forms of partnership, but it provided an opportunity to create “a national moment” and encourage a wide range of organisations to associate themselves with the Cultural Olympiad. Interviewees noted that the programme had more impact outside London than within (in London, it was not seen as distinct from existing programmes such as ‘Open Rehearsal’ which served as inspiration). The involvement of a Premier Partner was seen as essential to boost the marketing effort, after a poorly coordinated promotional start.
- The *Inspire Mark* programme was seen as the “backbone to [the] Cultural Olympiad” during the early years and provided the main vehicle for widespread and ongoing Cultural Olympiad association, encouraging organisations to explore new themes and linkages inspired by the Games, including an emphasis on the connection between art and sport. Some regions (e.g. Scotland) highlighted the importance of this programme to create momentum and make local stakeholders feel part of the Games experience.
- The London 2012 Festival presented an extensive programme throughout London, but also operated as a UK-wide event creating significant “national moments”: e.g. four simultaneous Festival opening events across the UK on 21 June, *All the Bells* to mark the opening of the Games and *Bandstand Marathon* as a closing event. These events enabled simultaneous mass participation across the country. Regional stakeholders raised some concern about the potential negative effect of the Festival on other Cultural Olympiad activity but by mid-2012 there was consensus that the Festival had in fact boosted the credibility of pre-existing activity and the role of Creative Programmers, particularly amongst cultural sector peers.¹⁴⁹

¹⁴⁹ This evaluation does not include other interesting examples of UK-wide Festival interventions due to space and time limitations. The value of Festival partnerships with other existing festivals (eg. Festivals Edinburgh, Norfolk and Norwich Festival) has been noted Chapters 2 and 5.

5.6.3 Handover activity and moving forward

An important point of distinction for the Cultural Olympiad was the dedication to forming relationships with future one-off event hosts and developing a handover narrative. This was particularly noticeable within the London 2012 Festival official programme, which placed an emphasis on this approach (i.e. “passing the baton”) in the conclusion to its Official Guide (2012).

The handover activity narrative had two main strands: future Games hosts, and upcoming one-off UK events. The relationship with future Games cultural programmers was far more extensive than in any previous Cultural Olympiad. Some of the most remarkable achievements include the following:

- Developing a distinct programming strand involving projects led by future host cities, in particular, Rio 2016 and Brazil, which resulted in a wealth of collaborations with Brazilian artists throughout the UK, coordinated by LOCOG based producers as well as regional creative programmers.
- As part of the above, the strong relationship formed between the Cultural Olympiad Director and senior Rio cultural stakeholders within government, resulted in London 2012 Festival co-productions (e.g. *Hackney Carnival*, involving the creation of a new London host boroughs carnival network) as well as activity initiated and led by Rio representatives (e.g. *Rio Occupations*, involving Rio artist residencies with London artists and leading on to Rio residencies). Many of these projects are to continue in the lead up to the Rio 2016 Olympic and Paralympic Games.
- Presence of a relationship or collaborations within future Games hosts within every Cultural Olympiad strand, many of which evolved since 2008, including: the *Inspire Programme*, LTUK funded work in several regions, ACE and OLD funded *Major Projects* – including international activity led by the British Council (e.g. some *Unlimited* commissions), and new London 2012 Festival commissions. Some Creative Programmers were very proactive in this area and experimented with additional, “unofficial” handovers with previous hosts, such as a multi-year collaboration with artists involved in the official Vancouver 2010 Cultural Olympiad (Creative Programmer interview).

In addition to the above, regular communications and advice were provided by a dedicated Cultural Olympiad Senior Advisor towards Rio and Sochi OCOG teams. This also involved direct contact with their National Olympic Committee. However, a challenge in terms of maximising the legacy and transfer of knowledge onto future Games hosts was the limited support provided within formal IOC and IPC handover frameworks, such as the established ‘Games Observers Programme’, which involves dedicated observers from upcoming OCOGs across most Games programmes, but does not include a dedicated observer for culture. In fact, the most enriching relationships were formed with existing cultural actors in other host cities (e.g. The Secretary of State for Culture in Rio), rather than the formal OCOG teams. This could limit the centrality of cultural activity going forward to Rio within its officially sanctioned 2016 Olympic and Paralympic Games programme, particularly if branding issues are not fully addressed. The importance of these issues from a Games (rather than just a cultural sector) legacy point of view is discussed in more detail in Chapter 6.

Beyond future Games host cities, the relationship with teams representing other UK large events such as Derry~Londonderry 2013 UK Capital of Culture and Glasgow 2014 Commonwealth Games was equally significant and was highlighted since the early vision and values of the Cultural Olympiad. For both Northern Ireland and Scotland, the role of the Creative Programmers, who

benefited from additional support by their respective art councils, was considered critical as a locally rooted coordination point with a direct line of communication into LOCOG.

- The work with **Glasgow 2014** resulted in widespread agreement that this “sets the scene for a far stronger Commonwealth Games cultural contribution” (Festivals Edinburgh). The Creative Programmer for Scotland will remain in this role, retaining the responsibility to coordinate and curate the investment in the Games cultural programme until the end of 2014, thus maximising the handover benefits. The work has started to replicate a wide range of initiatives, from the ‘*Inspire Mark*’ programme to specific projects which have become iconic (e.g. *Speed of Light*, *Hansel of Film*). Scottish stakeholders, such as Festivals Edinburgh, indicate they have benefited enormously from the 2012 experience and have learnt about how “to maximise ownership of the event”. They feel that their 2012 partnership experience has made them keener to play a proactive role as a Glasgow 2014 partner from the early stages.
- The **Derry~Londonderry 2013 relationship** focused on “adding capacity to the region” and helping to raise its cultural profile nationally, through events like the *Peace One Day* concert, which was the first time the city hosted an event for 10,000 people; *Peace Camp*; and Hans Peter Kuhn: *Flags*. Throughout 2012, the media in Northern Ireland highlighted the importance of this supporting relationship and the symbolic significance of marking an explicit handover within the Cultural Olympiad final press conference as evidence of legacy.

In terms of **moving forward and retaining motivations for partnership**, one interviewee noted how “There are no partnerships in theory – you partner around actual projects. Partnerships are project-driven; what you need is a project that drives people to collaborate.” This illustrates the importance of having had a Cultural Olympiad and the London 2012 Festival as a common focal point over a number of years, and highlights the opportunity to find another joint London-wide or UK-wide motivation for collaboration.

6 Culture at the heart of the Games

6.1 Summary headlines

Putting ‘culture at the heart of the Games’ was a feature of the London 2012 Cultural Olympiad’s strategy since the bid stage and was widely considered to have been a distinct dimension of London’s 2012 unique offer. This chapter articulates the support for London’s claim to have succeeded in this ambition, whilst also examining the challenges the stakeholders in the host city faced in achieving this.

Delivering culture at the heart of the Games: This aspiration was successfully met mainly thanks to the consistent adherence to a series of core narrative priorities which translated into actual artistic programming decisions; the exploration of innovative branding approaches; the involvement of partners with a vested interest in the Games at large; and investment into nationwide infrastructures to make the Cultural Olympiad an effective platform for people to feel part of the Games experience, beyond London and ticketed sporting arenas.

- **A vision and narrative focused on inclusion and excellence:** The Cultural Olympiad explored a variety of curatorial approaches to reach out to as many different audiences as possible. It combined a four-year lead-up programme using an open source approach to programming which involved many grassroots organisations beyond the arts world, and culminated with a 12-week London 2012 Festival focused on artistic excellence and world-class acts.
- **Exploring Olympic and Paralympic inspired themes:** The original bid proposal promised a focus on inspiring young people and internationalism and these values were retained throughout and were explored by the majority of Cultural Olympiad projects. Additional values explored in significant new ways by partners across the UK were bringing together culture and sport, breaking the boundaries between ability and disability, and using culture and sport to advance peace.
- **Integrated branding strategy:** The Cultural Olympiad pioneered an historic, sophisticated branding strategy to maximise opportunities for cultural organisations to associate their programmes with the Olympic and Paralympic Games. Equally, it ensured the protection of commercial sponsors by creating distinct marks (pictograms) for the *Inspire* programme and London 2012 Festival, which were based on the design integrity of the London 2012 emblem. Further, the visual marks associated with the Cultural Olympiad applied equally to the Olympic and Paralympic Games and the programme was presented as a single entity across both Games.
- **Positioning culture within core Games operations:** The Culture team was moved from its original location within the Culture, Ceremonies and Education division into the Brand and Marketing division. While this move may have contributed to lesser links with other Games within this division (e.g. Live Sites, Torch Relay and Education), it assisted advancing key communication innovations, from the innovative branding approach, including a clear presence within the Games time city-dressing (Look of the Games) programme, to a central placement within the London 2012 main public engagement programme, Join In. The recognition of the Cultural Olympiad Board as an official committee of LOCOG and the appointment of respected cultural specialists to the team gave additional credibility to the programme.

- **Collaboration and partnership:** The Cultural Olympiad drew inspiration from a wide network of partners, many of which were central to the delivery of the Games at large and had a vested interest in ensuring that the cultural programme was strongly associated with the rest of London 2012 activity. The appointment of two London 2012 domestic corporate sponsors as Premier Partners, the creation of a Cultural Olympiad Board including the official Olympic broadcaster, and the growing relationship with the Department for Culture, Media and Sport (DCMS) and the Greater London Authority (GLA) positioned the cultural programme as central to the broader Games experience.
- **A truly national programme:** The appointment of 13 Creative Programmers, and the development of dedicated nationwide funding schemes such as those developed by the Legacy Trust UK and the Olympic Lottery Distributor facilitated the presence and positioning of the Games cultural programme in every nation and region and contributed to the perception that communities could join in the Games experience beyond London and beyond sporting arenas.

Impact on opinion formers: The Cultural Olympiad attracted a significant volume of positive national and regional media coverage, substantial international coverage, and secured an extensive online presence. Most of this coverage focused on the quality of its cultural programme and its capacity to engage people.

- The UK national press expressed concern about the purpose and vision behind the Cultural Olympiad in the early years, but was consistently positive about the London 2012 Festival and valued the existence of an official Games cultural programme. The regional press was always positive about the aspirations of the Cultural Olympiad.
- Evidence of media coverage highlighting the relationship between the cultural programme and the Games and the added value provided by the Cultural programme to the Games experience was apparent within the UK press, in particular, within regional papers. In 2012, 67 per cent of national articles mentioning the Cultural Olympiad made this reference significant to the story, and this was the case for 75 per cent of regional stories since 2008. Further, 30 per cent of national stories on the Cultural Olympiad referred to the Olympic Games or both the Olympic and Paralympic Games. Finally, 15.5 per cent of stories on the Cultural Olympiad appeared as a news item and 8 per cent within the sport pages, which is evidence of the programme making some contribution to the Games mainstream narrative, beyond the arts pages.
- The Cultural Olympiad and, particularly, the London 2012 Festival made effective use of online and social media platforms. During the Olympic fortnight, Festival website page views reached a peak average of 500,000 a month (30 per cent higher than previous months), thus showing the added value of the Games link.

Impact on the public and delivery partners

- **Public awareness and Games relevance:** The scale of public awareness of the Cultural Olympiad was remarkable, peaking at 29 per cent of the UK population and 40 per cent of Londoners in 2012. People tended to agree that the Cultural Olympiad was a relevant dimension of the Games, with over 70 per cent of surveyed London 2012 Festival audiences indicating that their experience positively influenced their overall Games experience, and 66 per cent agreeing that being part of the London 2012 Festival in the context of the Games was a “once-in-a-lifetime experience”.

- **Added value for the UK cultural sector:** The majority of programme delivery partners and contributing artists considered the Games connection relevant and saw added value in being part of the Cultural Olympiad. Key additional benefits of such association were described as feeling part of a bigger national celebration, attracting different participants or audiences, and gaining greater national profile.

This Chapter is organised in five main sections:

- Narrative: Culture at the heart of the Games
- Positioning: Branding and team placement within Games operations
- Partnership: Nationwide delivery structure and core stakeholder support
- Impact on opinion formers
- Impact on the public and delivery partners

In addition to these points, the impact of the programme on the Olympic and Paralympic Movements is just starting to become apparent in the wake of the London 2012 debrief to the IOC and future Games hosts. This is discussed within the concluding Chapter: Emerging legacies.

The findings presented in this chapter derive from the analysis of official documentation produced by the London 2012 Culture Team, which communicate the development of the programme's vision and supporting strategic decisions over the years. It also draws from final summaries and recommendations presented by LOCOG as part of the Olympic Transfer of Knowledge programme and their debrief to the International Olympic Committee and future Games hosts. Furthermore, supporting evidence is found in the analysis of interviews with key stakeholders; analysis of press coverage; analysis of public and audience surveys produced for LOCOG, and analysis of the ICC-led Project Survey.

6.2 Narrative: ‘Culture at the heart of the Games’

While most Olympic and Paralympic host cities have aspired to achieve synergy between culture, sport and education, success in this area has eluded the majority of previous Games editions. Olympic hosts as diverse as Mexico 1968, Barcelona 1992, and Sydney 2000 understood the role of a strong Olympic cultural programme to present a global statement about their cultural identity and challenge pre-conceptions. However, the operational structure of Organising Committees for the Olympic Games (OCOGs) has traditionally limited the role and positioning of their dedicated cultural team. To compensate, Barcelona 1992 and Athens 2004 created separate Cultural Olympiad organizations, operating outside of the OCOG. However, these decisions contributed to their Cultural Olympiads being distant from other official Games activity.¹⁵⁰ Ongoing challenges with branding and marketing regulations, budget commitments, and the publicity priorities of core Games stakeholders, all frustrate achievement in this aspect of the hosting process, making culture one of the most difficult things to get right within an Olympic and Paralympic programme. This chapter articulates the support for London’s claim to have succeeded in placing culture at the heart of the Games, whilst also examining the challenges the stakeholders in the host city faced in achieving this.

6.2.1 A sustained focus on key values

Opinions vary over which is the most effective approach to placing culture at the heart of the Games. From community empowerment to focusing on excellence and iconic cultural references, there is no single model through which to deliver culture within the Olympic and Paralympic programme. The London 2012 Cultural Olympiad committed to exploring as many angles as possible by developing a four-year lead-up programme using an open source approach to programming which involved many grassroots organisations beyond the arts world, and culminating the Olympiad with a 12-week London 2012 Festival focused on artistic excellence and world-class acts. Thus, empowering communities broadened the opportunities for direct involvement and a sense of shared ownership over the programme, while promoting excellence created distinct messages, attractive to national and international media and appealing to audiences beyond immediate communities of interest.

To achieve the transition from a broad Cultural Olympiad involving multiple-ownership of programming, to a single-curated London 2012 Festival, it was important that the LOCOG Culture team remained committed to a series of core narrative angles or values. These evolved from the London 2012 Candidature File culture chapter (2004),¹⁵¹ into the original Cultural Olympiad vision (2007-8) and the final main objectives of the London 2012 Festival (2012). These narrative angles emphasised:

- Engaging young people, as artists, producers and audiences
- Raising the profile of Deaf and disabled artists and providing more opportunities to showcase their work
- Inspiring and involving the widest and most inclusive range of UK communities, reaching every region in the UK
- Showcasing the UK as world-leading hub of creativity and the creative industries, helping to develop cultural tourism

¹⁵⁰ See: Garcia, B. (2008) One hundred years of Cultural Programming within the Olympic Games, *International Journal of Cultural Policy* (vol 14, n 4) pp 361-376

¹⁵¹ See: London 2012 (2004) Theme 17: Olympism and Culture. In: *London 2012 Bid Books*. Vol 3. Pp 170-179.

- Celebrating London and the whole of the UK welcoming the world – its unique internationalism, cultural diversity, sharing and understanding
- Creating opportunities for large scale and active participation

These angles are reflected in programming decisions across the different Cultural Olympiad strands outlined in Chapter 1 and Chapter 2.¹⁵² Furthermore, their emphasis on inclusion and diversity can be seen as a pivotal to making them, not just valuable cultural objectives, but also key assets for the London 2012 broader communication strategy, a dual role (as both cultural and communication assets) that has been rare in previous Games editions. Analysis of the London 2012 website structure over time, final debrief documentation and interviews with LOCOG's Communication and Engagement team, support the view that the Cultural Olympiad was used in support of two of London 2012 main communication priorities (thus showing its centrality to the Games at large):

- *Engage audiences* – for instance, by making the Cultural Olympiad a key asset within the Join In programme, which had a clearly defined profile within the London 2012 website and resulted in the establishment of a dedicated mobile devices 'app' that claimed to be "the biggest event database in the world" (stakeholder interview). In this app, which secured 20m downloads¹⁵³, London 2012 cultural activities were fully integrated with information about all sport activity throughout the Games period.
- *Create atmosphere* – mainly by linking some dimensions of the Cultural Olympiad to the Spectator Experience programme and integrating its visual identity within the wider Look of the Games programme (see Positioning section).

As noted by LOCOG's Director of Brand, Marketing and Culture, the Cultural Olympiad is easier to explain once it has happened and everyone knows "how things end". He argued that the Cultural Olympiad was very hard to explain in the early stages, particularly as there were no clear referents from previous Games and no high expectations from the general population or the media. In this sense, the creation of a "grand finale" in the form of the London 2012 Festival was critical in helping to tell the story and "get buy-in from a wider range of Games champions, as well as journalists, including sport journalists." (ibid)

By the end of 2012 and early 2013, references to the Cultural Olympiad and London 2012 Festival were common within the national UK media, as well as within public statements and reporting by core Games stakeholders as diverse as VisitBritain, the British Council and DCMS. References to the Cultural Olympiad were also widely profiled within the final London 2012 debrief to the IOC and future Games hosts in Rio de Janeiro (November 2012),¹⁵⁴ and infiltrated the final narrative of other Games programmes. This was done, in particular, via the extensive usage of Cultural Olympiad imagery as evidence of Games engagement and atmosphere, thus overcoming the traditional perception that culture only operates within its own niche and is disconnected from other Games dimensions. Analysis of the London 2012 debrief documents shows that images from iconic London 2012 Festival events (in particular, the city-wide acrobatic performance

¹⁵² As already noted, these include the *Inspire* programme, *Open Weekend*, the ten original Major Projects, twelve dedicated programmes across each UK nation and region and the final London 2012 Festival.

¹⁵³ International Olympic Committee (2012) Communications and Engagement. *London 2012 Debrief Presentation*, Rio de Janeiro, 18 November 2012

¹⁵⁴ International Olympic Committee (2012) *London 2012 Debrief Presentations*, Rio de Janeiro, 18 November 2012

created by Elizabeth Streb)¹⁵⁵ were used in LOCOG team debrief presentations beyond those specific to the Culture team. These included:

- *Communication and Engagement*, which also referred to Cultural Olympiad audience numbers as exemplary of Games engagement
- *Spectator Experience*, which included some reference to London 2012 Festival activity taking place within the Mayor of London programme¹⁵⁶
- *Brand and Look of the Games*, which referred to the Cultural Olympiad and *Inspire* programme as key contributors to “Telling the Story” of the Games and encouraging people to “Join the Journey”; as well as exemplifying the “One Logo” approach¹⁵⁷ (see next section: Positioning.¹⁵⁸

Despite these achievements, some important narrative challenges remained. In particular, representatives from the IOC and International Paralympic Committee (IPC) as well as early Cultural Olympiad stakeholders noted the difficulty of sustaining an emphasis on issues “unique to the Olympic and Paralympic Movements”. For the IOC and IPC, while “engagement and atmosphere” are clear priorities of the Olympic cultural programme, and while the programme is also expected to be a platform to “showcase the culture of the host nation”, this should be complemented by an exploration of specific Olympic and Paralympic values and heritage. IOC representatives have acknowledged that, so far, no sufficient guidelines and support are being provided to host cities on this issue and that the IOC could do more to help advance this area and stimulate the use of valuable assets such as their extensive collection of iconic photographic Games imagery.

The analysis of points of view on these issues across the IOC, IPC and UK-based cultural stakeholders suggests that there are wide variations in how the notion of Games related “values” are interpreted and, at times, opposing agendas regarding what is felt to be the right value to pursue. This is evident when looking into the articulation of the main Cultural Olympiad themes, particularly those presented as inspired by the Olympic and Paralympic Games. In Chapter 2 the approach to programming and the full range of themes presented within the different Cultural Olympiad strands is discussed in more detail. This section focuses on exploring the themes that were most directly inspired by the Olympic and Paralympic Games and what they signify.

6.2.2 Olympic and Paralympic-inspired themes

The original London 2012 cultural vision emphasised Olympic and Paralympic values and themes. There were proposals to construct a ‘*Friend-ship*’ which would travel from the Beijing 2008 Games to London. Also, there was a plan for a *World Cultural Fair* bringing representatives from every nation competing at the Olympics, an international Torch Relay visiting the nations of Nobel Peace Prize laureates in acknowledgement of Olympic Truce aspirations, and a commitment to placing young people at the programme’s centre. The spirit of these aspirations influenced London’s final programming priorities, which are visible in the large-scale international approach

¹⁵⁵ *Streb: One Extraordinary Day* was a one day spectacular, involving 37 acrobats jumping off iconic London sites at various points throughout the day. These images have become shorthand for high-end physical performance against well-recognised London backgrounds.

¹⁵⁶ These activities were not explicitly referred to as London 2012 Festival or Cultural Olympiad

¹⁵⁷ International Olympic Committee (2012) *Brand and Look of the Games. London 2012 Debrief Presentation*, Rio de Janeiro, 18 November 2012

¹⁵⁸ Documents accessed via the Olympic Games Knowledge Management (OGKM) extranet with kind permission from the International Olympic Committee.

to a number of flagship projects, the exploration of ‘peace’ as an inspiration for artistic expression, and the clear dominance of projects dedicated to young people.

Delivery partners were asked to indicate whether their organisation’s experience with their projects led to greater involvement in pursuing Cultural Olympiad values as defined in the vision behind respective programming and funding strands.¹⁵⁹ 409 projects out of 551 (74 per cent) addressed this question and ticked against multiple options. The response split is presented in Table 6.1, below.

Table 6.1: Delivery partners’ involvement in pursuing Cultural Olympiad values

Cultural Olympiad values	Projects Count	%
Achieving international understanding	177	43%
Bringing together culture and sport	118	29%
Breaking boundaries between ability and disability	101	25%
Raise awareness of health and wellbeing	99	24%
Using culture and sport to advance peace	55	15%
Raise awareness of environmental sustainability	60	13%
None	81	20%

Source: ICC/DHA Project Survey (N= 409)

Based on the survey results, the values of internationalism or “**international understanding**” **dominated the highest number of projects:**

- Firstly, a number of flagship projects involved **artists from every competing nation** or as close to this number as possible. The most notable attempts were *BT River of Music*, a weekend of free contemporary music acts involving 202 nations,¹⁶⁰ and *Poetry Parnassus*, a gathering of poets representing 204 nations. Other projects emphasised the connections between the UK and the 204 Olympic nations.¹⁶¹ These included *The World in London*, which represented almost every Olympic nation via photographs of London-based people from around the world, and *Discovering Places: Walk the World*, which explored how “these countries and their people have shaped our [natural] surroundings” (ICC/DHA Project Survey). Many projects committed to bringing artists from all continents. Amongst these was the *World Shakespeare Festival* (which included *Globe to Globe*, bringing artists from 35 countries and presenting work in 37 languages). Other examples include the *Aldeburgh World Orchestra*, *World Poems on the Underground* and the *Edinburgh Writers Conference* at the International Book Festival. Edinburgh also used the Games as a springboard to launch the first *International Culture Summit*, asking culture ministers from across the world, who were in London for the Games, to travel up to Edinburgh on the day after the Olympic Closing Ceremony.

¹⁵⁹ As indicated previously, distinct programme strands include the *Inspire* Programme, the original Cultural Olympiad vision, the Legacy Trust UK, and the London 2012 Festival. Please note that only a small proportion of *Inspire* projects is included in the ICC Project Survey. The vision against each is presented in the Appendix.

¹⁶⁰ Internal reporting on this project [BT River of Music] indicates that the two missing nations were North Korea, dispensed due to their political context and last minute passport problems with one artist from Libya, who was instead represented through musical tracks sampling.

¹⁶¹ Note that the total number of competing Paralympic nations is far smaller.

- Secondly, a significant proportion of projects emphasised their **relationship with upcoming or past Olympic and Paralympic host nations**. This was the case, particularly, for Brazil in the context of the Rio 2016 Games, which was one of the countries bringing the largest contingent of artists.¹⁶² A range of links were also made with Beijing and China, which brought 70 artists to the Cultural Olympiad programme. The relationships with these two host nations also stand out in terms of confirmed international exports: both China and Brazil agreed to take over a range of 2012 Cultural Olympiad activity (see Chapter 2 for more details on work going forward). This was a valuable addition to the Games legacy in terms of cultural exchange.

The second highest scoring Cultural Olympiad value in the delivery partners' Project Survey responses was **"bringing together Culture and Sport"** (29 per cent of respondents). The link between art and sport was emphasised via many regional programmes funded by LTUK, and resulted in 143 new partnerships between art and sports organisations (see Chapter 6). Several UK regions did in fact dedicate their full programme to exploring this connection, as evidenced by *imove* in Yorkshire and *Moving Together* in the West Midlands, which both committed to exploring movement, and *Relays* in the South West, which aimed to inspire young people via combined sports, arts and education activities. This link was also highlighted by 5 out of 6 Sponsor-led projects (see Partnership section), and by a considerable number of projects that were part of the original *Major Projects*, in particular, the disabled artists programme *Unlimited* and the UK-wide public art programme *Artists Taking the Lead*. Some of the most high profile projects that brought together culture and sport were the *Art in the Park* public art programme at the Olympic Park, including Anish Kapoor's *Orbit* towering over the main stadium. Other projects included an artwork on the road by artist Richard Long to coincide with the Olympic cycling road race, and foil blankets conceived by artist Jeremy Deller which were handed out to marathon runners.

Similar levels of response emerged for "Raising awareness of health and wellbeing" and **"Breaking the boundaries between ability and disability"** (25 per cent of respondents), with the latter being a distinctive focus brought by the Games and not as widely explored throughout the UK as was the case in the lead up to and during 2012.¹⁶³ This resulted in the creation of the ambitious *Unlimited* programme, involving 29 new commissions of world-class art by Deaf and disabled artists which were developed throughout the Olympiad period across the UK and culminated in London during the Paralympic Games. (See Chapter 3 for more detail on this strand of programming.)

Further, the number of projects indicating that their **work had used culture and sport to advance peace** (55) was also significant, especially since this is not a common focus for arts programming in the UK and can be seen as clearly responding to the Games. High profile examples within this group included the multi-region visual and sound (poetry) installation *Peace Camp*, two pop-music concerts under the banner of the *Peace One Day* organisation in Derry~Londonderry and London, and the performance by conductor Daniel Barenboim and his West-East Divan Orchestra of Israeli and Arab musicians, which built on Barenboim's role as one of the eight chosen Olympic flag bearers at the Opening Ceremony. Interestingly, the peace narrative was also taken up by major cultural stakeholders delivering work beyond the remit of the Cultural Olympiad. This was

¹⁶² The ICC/DHA Project Survey indicates there have been 270 artists from Brazil, the sixth largest overseas contingent after Germany, Venezuela, the US, France and Ireland.

¹⁶³ A full report on London 2012 projects dedicated to showcase the work of Deaf and disabled artists across the Olympic and Paralympic periods is being published in May 2013 and available at: www.iccliverpool.ac.uk.

the case for the Edinburgh International Festival, which referred to the Olympic Truce principle explicitly within the introduction to its 2012 programme. Despite these important achievements, notable within the UK and international arts worlds, both in the case of the art and disability and peace inspired projects, their immediate impact on the Olympic and Paralympic movement was still limited, as evidenced in the level of involvement and awareness about them by members of the Olympic and Paralympic Families.¹⁶⁴ The most likely explanation for this is that the themes were mainly used to highlight the contribution that the arts world can make to either topic, without necessarily engaging in full with the specific history and institutions championed by the IOC and the IPC, such as the Olympic Truce Foundation in the case of the peace agenda.

In terms of opportunity for the **explicit exploration of specific Olympic and Paralympic values and heritage**, the number of projects highlighting this is small and but there are a few notable examples of innovative or ambitious practice. These range from a direct (and unprecedented) collaboration with the Olympic Museum in Lausanne to showcase iconic Olympic artifacts (*The Olympic Journey*,¹⁶⁵ presented by domestic sponsor BP at the Royal Opera House); to lectures on the origins of Olympism or the Paralympics (*De Coubertin Lecture, Mandeville Legacy*); a visual reflection on the preparations towards the London 2012 Games (photographic exhibition *BT Road to 2012*); the production of the official Olympic and Paralympic posters by iconic British artists;¹⁶⁶ and four London 2012 Festival *Film Commissions*, all by renowned British film directors and inspired by Olympic and Paralympic values or themes. It is worth noting, however, that a number of projects with significant vested interest in these values did not feature as part of the London 2012 Festival nor the wider Cultural Olympiad, either because they did not reach the required quality threshold or due to conflict with official Games sponsor interests. The issue of quality thresholds affected a particularly significant project from an Olympic Movement cultural point of view: this is the IOC-championed *Sport and Art* competition, which secured considerable resources for the Beijing 2008 edition but was a secondary event in London 2012, mainly due to the lack of critical acclaim of entries, which failed to attract the interest of the arts world or prove their capacity to innovate and advance creative aspirations in this field. The conflict with official sponsor interests affected a lecture conceived as an exploration of Pierre de Coubertin's ideals, which had to be re-framed as a lecture on wider education issues. This was because the lecture

¹⁶⁴ This has been noted in a number of stakeholder interviews with representatives of both the IOC and the IPC. In the case of the IPC, while the contribution of Deaf and disabled artists to the Paralympic Opening Ceremony was extensively praised and the Ceremony was viewed as the best in Paralympic history, understanding of the merit of *Unlimited* to advance the Paralympic cause was less forthcoming. Views on this differ between IOC and IPC representatives: while the IOC refers to *Unlimited* as one of the most distinctive aspects of Cultural Olympiad programming, and praise the fact that it developed across both Games thus providing a valuable bridge, IPC representatives claim not to have been sufficiently involved and did not see it as directly relevant to their immediate stakeholders. This speaks to the need to keep advancing this valuable but complex area of Games cultural programming and finding more bridges and a common language, not just across both Games, but between the arts world and representatives of both Movements..

¹⁶⁵ The IOC Olympic Museum had a presence in London throughout the Games fortnight via the exhibition *The Olympic Journey*, hosted at the Royal Opera House thanks to the initiative and facilitation of BP as Premier Partner. *The Olympic Journey* was part of the London 2012 Festival and secured the presence of well-known athletes as well as provided a background for high profile functions with representatives of the Olympic Movement throughout the Games period. This was the only Cultural Olympiad project included in the official London 2012 city map distributed to all visitors to the city during the Olympic and Paralympic Games.

¹⁶⁶ This practice is not considered innovative from the IOC point of view, as it has been explored in other Games editions, such as Los Angeles 1984. From the London 2012 team point of view, however, the involvement of leading contemporary British artists brings back a tradition that had not been maintained in any of the Games recent editions and is an example of positioning avant-garde arts practice at the heart of the Games.

took place at a venue, the Southbank Centre in London, whose long-term sponsor is MasterCard, which conflicted with the interests of Visa as the IOC global sponsor.

Such situations point at the continued need for IOC and IPC representatives to provide more dedicated support for the operational management of the Cultural Olympiad. In particular, there is a need for the IOC to revisit current funding restrictions and provide some level of guaranteed funding with support from the Games' main commercial partners. This is so that the Games' cultural programme can balance the expectations and priorities of respective hosts and their arts and cultural sectors (which at the moment provide the main bulk of funding) as well as provide an avenue to advance concerns and issues relevant to the Olympic and Paralympic families specifically.

6.3 Positioning: Branding and team placement within Games operations

6.3.1 An innovative branding approach: One Logo Family

A distinct achievement of the London 2012 communications approach that was highlighted in all documentation handed over to the IOC as part of the final debrief and Transfer of Knowledge programme, was the commitment to create and maintain a 'One Logo Family' across all channels.¹⁶⁷ This was the first time in a Games edition that the Cultural Olympiad visual identity was exclusively a variation on the main Games logo rather than a different pictogram. The concept of culture at the heart of the Games was therefore reinforced through integrated and highly visible branding.

Figure 6.1: Cultural Olympiad visual identity



Source: London 2012 official pictograms

The most significant distinction within two of these Cultural Olympiad marks was the elimination of the 'Olympic rings': the *Inspire* programme and the London 2012 Festival. This design feature is widely considered to have been a major innovation by London 2012 and was led from its inception by the Culture Team. The proposal to create versions of the London 2012 logo without the rings started with the conception of the *Inspire Mark* back in 2007. Since then, the *Inspire Mark* had been highlighted by IOC representatives as a key innovation and a step forward to provide an anchorage for locally-owned initiatives, providing a more inclusive Games-related mark while avoiding ambush marketing. As one LOCOG source put it,

"[Inspire was a] mechanism for all sorts of people to share the limelight or the "magic dust". Expectations seem to have been high that we would only work with the usual

¹⁶⁷ LOCOG (2012) *Culture Knowledge Report*, Submitted to the IOC as part of its OGKM (Olympic Games Knowledge Management). Accessed with kind permission from the IOC.

suspects [in the arts world] [but Inspire is admirable] for its democracy. [The result has been the possibility] to populate the Cultural Olympiad with projects [...] from the sorts of organisation that aren't (or weren't) even officially constituted but wanted to do something for the Games and be treated with equal respect and enthusiasm alongside what they saw as well-resourced organisations already on the radar of the funding bodies and media.” (Stakeholder interview)

The ‘no rings’ but ‘one logo’ approach had two main positive effects in terms of bringing culture to the heart of the Games. First, it made it easier for a wide variety of culture stakeholders, including businesses,¹⁶⁸ to find ways of creating an association with the Games that did not conflict with the commercial interests of IOC global sponsors (i.e. the absence of the Olympic rings meant that sponsors and other commercial entities could more easily be associated with the events without conflicting with the rights of official Games sponsors). Second, it provided a milestone towards uniting Olympic and Paralympic messages, as the Cultural Olympiad made no differentiation between the two Games and presented a single programme rather than two separate ones.¹⁶⁹

On the first point, representatives from the British Tourism Authority (VisitBritain) noted how:

“working with the Culture Team was easier than other teams at LOCOG in regards to branding usage. It is excellent that they created alternative platforms that are more flexible to actually encourage – rather than just deter – a Games association. The London 2012 Festival mark was very useful in this regard” (VisitBritain)

Interviewed stakeholders agreed that there was value in creating both the original ‘*Inspired by*’ mark and the final London 2012 Festival mark as their roles were quite different.

- The *Inspire Mark* was the first distinct visual proposition for projects to be associated with the Games. It was seen as a valuable starting point and as a trigger for “capacity building” (stakeholder interview), as well as a way to ensure as wide a body of opportunities for engagement across the country and across sectors as possible.
- The London 2012 Festival mark was created in just “over six months” and not launched until 2011 but managed to be “immediately associated with quality”, creating a reputation and credibility in a very short period of time (LOCOG Director of Brand and Marketing). The latter was essential to gain sector peers’ buy-in and had positive ramifications for a range of programme partners. Creative Programmers noted how the Festival brand and surrounding media exposure from late 2011 onwards “added value to their regional programming”, even when it was not officially part of Festival, and claim that it helped them position their work as part of the Games story, something confirmed by the London 2012 Festival Audience Survey (see section on Impact on public). One programmer went on to specify that “the cultural

¹⁶⁸ The *Inspire* programme had a culture as well as a sport, education, volunteering, health, business and truce strands. An *Inspire* survey conducted by Nielsen indicates that 2 per cent of all inspire projects (n=1667) fell within the business strand. (Nielsen/ LOCOG (March 2012) *London 2012 Inspire Evaluation*)

¹⁶⁹ The *Unlimited* programme was the main umbrella under which the Cultural Olympiad presented work by Deaf and Disabled artists and its finale was presented in London during the Paralympic Games. However, build up activity had developed throughout the preceding years and took place in other parts of the UK and other Cultural Olympiad strands also made an emphasis on showcasing the work of disabled artists since 2009, in particular, the LTUK funded *Accentuate* programme in the South East. This can be seen as evidence that activity inspired by the Paralympics was fully integrated within the main Cultural Olympiad narrative rather than being a separate programme only relevant in the context of the Paralympic Games. See more discussion on these activities in Chapter 2 and dedicated Case Study Appendices.

sector understand the Festival better than the Cultural Olympiad” (Stakeholder interview). This view is supported by the growth of dedicated media articles within the national press from the moment the Festival was formally launched to the press in November 2011.

Despite these achievements, the brand’s application encountered some challenges, which explain the difficulty securing public awareness about the Cultural Olympiad in the early stages. These challenges can be summarised in two main points:

- **Brand licensing implementation:** the *Inspire Mark* was created early in the programme and its application required a testing period. In the early stages it was unclear whether access to this mark granted permission to include explicit Cultural Olympiad references within the promotional literature. Once the London 2012 Festival mark was created, the value of the *Inspire Mark* was put into question within some circles – particularly, well-established cultural organisations. This explains the mixed reactions of delivery partners when asked about the benefits of their association with the Cultural Olympiad and Festival. As a result, as explained in later sections, some organisations who were granted the licence decided not to use it (e.g. Edinburgh Festival Fringe). This resulted in a distancing of their project from the Games narrative.
- **Brand visibility:** The Cultural Olympiad was composed of a plethora of strands and event umbrellas, some of which gained greater visibility and buy-in from contributing partners and sector peers than others. These range from early *Major Project* proposals such as the *World Shakespeare Festival*, to regional programme brands and sub-brands such as *We Play* in the North West, which was composed in turn of three programming strands with a strong identity (*Abandon Normal Devices*, *Lakes Alive*, *Blaze*). Audiences and the media tended to recognise these umbrellas rather than the wider Cultural Olympiad association.

6.3.2 Team positioning within LOCOG: Move into the Brand and Marketing division

Beyond the branding approach, another key decision from a positioning point of view was the transfer of the Culture team from its original location within the Culture, Ceremonies and Education division into LOCOG’s Brand and Marketing division. LOCOG representatives indicated that such a transfer accelerated some of the brand-related developments just mentioned as well as facilitating other positioning achievements. The latter could be described as key infiltrations within mainstream Games operations, which assisted ensuring visibility and linkage across LOCOG teams. They included:

- Full integration of the Cultural Olympiad within the Look of the Games programme, which involved a coherent approach to dressing the host city during Games time, including a ‘pink ribbon’ in a widely recognisable London 2012 colour pattern for London 2012 Festival venues.
- Location of the Cultural Olympiad press officer within the main LOCOG press and media team, enabling daily briefings on culture to the rest of the Games Communication and Engagement division, and leading to some presence within the London 2012 Main Press Centre (e.g. press briefing on the *Unlimited* programme to IOC and IPC accredited Games journalists).¹⁷⁰

¹⁷⁰ Despite these achievements, the presence of the Cultural Olympiad within mainstream Games media environments has been limited. Observations throughout the Games period show that information about the Cultural Olympiad had a very low presence within the Main Press Centre, International Broadcasting Centre and the media centre dedicated to non-accredited journalists (London Media Centre). As has been the case in previous Games editions, the most effective asset for the Cultural Olympiad to engage the

- Pervasive presence of references to the Cultural Olympiad and Festival within Brand and Marketing presentations to the Olympic and Paralympic Families in the build-up to the Games as well as within the final debrief.

On the flip side, some of the interviewed stakeholders felt that the relationship of the Cultural Olympiad with other cultural programmes weakened over time. This is reflected, in varying degrees, across the Live Sites programme, the Torch Relay, the Ceremonies programme and the Volunteering programme. Further, the relationship between the Cultural Olympiad and the Education programme, *Get Set*, was extremely limited.

- Interviewees within LOCOG acknowledged that the relationship with the Live Sites programme, originally promoted as an integral component of the Cultural Olympiad, was not as strong as it could have been. Cultural Olympiad projects had some presence within some of the big screen broadcasts across the country but this was not managed nor promoted in a consistent manner and thus, despite securing valuable exposure to specific projects, the visibility and public impact of the collaboration was not as strong as it could have been.
- The relationship with the Olympic Torch Relay programme varied considerably, with some outstanding examples in the regions (e.g. one of the four launch events of the London 2012 Festival coincided with the arrival of the torch in Lake Windermere), but no overarching strategy to ensure a presence or link to Cultural Olympiad activity as part of the nightly Torch Relay celebrations.¹⁷¹ The Paralympic Torch Relay, which was considerably smaller in scale, was, however, integrated as part of the Festival programme via the *Paralympic Flame Festival*.
- The relationship with the Ceremonies team was also limited but involved some important cross-overs, particularly in the context of the Paralympic Games, where many of the artists involved in the *Unlimited* programme were also part of the Opening event. As noted by the Cultural Olympiad Director, it is to be expected that the strongest impact regarding the positioning of the UK as a world leading creative nation will have been achieved by the Ceremonies rather than the broader cultural programme, but that the added value emerges when there is a clear synergy in the overarching narrative. This is already noticeable in early international media findings by VisitBritain.¹⁷²
- One of the most notable missed opportunities for the Culture team was the lack of a formal relationship with the Volunteering (Games Maker) programme. As noted in Chapter 3 (Engagement), the Cultural Olympiad attracted record numbers of dedicated volunteers (in excess of 45,600 cultural volunteers have been identified across all surveyed projects, source: ICC/DHA Project Survey). However, these volunteers were not linked in any form with the official Games programme and were not given identifiable London 2012 uniforms. Further, the London 2012 official volunteers, including those involved as London Ambassadors and positioned throughout the host city to give information about the Games as well as city activities to visitors, received no training on the Cultural Olympiad.

media was to establish its own dedicated Festival Press Centre. But while the latter ensured a good flow of communications with the press culture critics (and clearly resulted in significant volume of coverage) it was not necessarily conducive to positioning the programme as central to the Games.

¹⁷¹ This has been a common issue in previous Games editions and one that may require greater guidance from the IOC to be addressed, for instance, by ensuring the formal involvement of corporate sponsors.

¹⁷² VisitBritain (13 Sep 2012) *Review of Impact of London 2012 Games on Perceptions of Britain Overseas*

6.4 Partnership: Nationwide delivery structure and core stakeholders support

The approach to partnership within the Cultural Olympiad was an area highlighted within the London 2012 debrief to the IOC and key Transfer of Knowledge documents as one significant dimension of the Cultural Olympiad's success that was pivotal to its ability to have an impact UK-wide. Chapter 5 explores this area in more detail and, as such, this section will remain very brief, its only purpose being to highlight how key partnership decisions assisted in the positioning of culture as central to the Games. They can be summarised as follows:

- The commitment, from the bid stage onwards, towards a UK-wide programme, which translated into the most extensive network of formal Cultural Olympiad funding and delivery partners of any Games edition, including the appointment of 13 regional Creative Programmers and the creation of a dedicated funding body, the Legacy Trust UK.
- The relationship with the GLA, resulting in the joint curation and co-branding of London's 2012 summer cultural festival, which featured strongly across the main London visitor landmarks during Games time and shared the overarching London 2012 Festival narrative, rather than conflict with it, as had been observed in previous Games.
- The involvement of domestic Games sponsors as Premier Funding partners. While securing a sponsor as presenting partner is not unique to the London 2012 edition, the extent of their involvement from a strategic and programming point of view has been greater than in previous Games.¹⁷³
- The establishment of a Cultural Olympiad Board including representatives from the BBC as official Olympic broadcaster, as well as representatives from the London 2012 Communications and Engagement Committee. The Board chairman was invited to join the Organising Committee (LOCOG) Board of Directors, which, alongside strategic decisions in the positioning of the team within the LOCOG organisation, increased the opportunities for presence and synergy of Cultural Olympiad references across other Games programmes. The chairman was also vice-chair of Channel 4, the official Paralympic broadcaster, which brought additional opportunities for programme visibility and linkage across both Games.

As noted, each of the above areas is explored in more detail in Chapter 5 (Governance and Partnership approach).

6.5 Impact on opinion formers: Media narrative on culture at the Games

This section provides a reflection on key findings emerging from the ICC-led UK press media content analysis, as well as a summary overview of social media findings. A selection of international media headlines provided by LOCOG were also examined, but the latter do not allow for an assessment of attitudes or thematic emphasis, nor for an assessment of whether this coverage contributed to reported activity being directly associated (and/or perceived as central) to the Games. Thus, relevant findings about international coverage are presented in Chapter 2 rather than here.

The following pages consider whether the Cultural Olympiad was perceived as central to the Games, and/or whether it was perceived to have made a distinct contribution to the Games

¹⁷³ See Garcia, B. (2012) *The Olympic Games and Cultural Policy*. Routledge: New York.

experience, as opposed to being reported as simply any other arts or cultural programme, no matter how successful in its own terms. This can be assessed by considering:

- The centrality of Cultural Olympiad references over time
- The treatment of a specific theme: stories explaining what the Cultural Olympiad was about
- The location of stories within the paper (arts pages, sports pages, news pages etc)
- The level of reference to other Olympic programmes (Games at large, Torch Relay etc)
- A brief reflection on the positioning of the Cultural Olympiad within the Games' online media and social media environments

6.5.1 Centrality of Cultural Olympiad references

Chapter 2 presents extensive evidence about the volume of press coverage mentioning the Cultural Olympiad following its formal launch in September 2008, and its growth in 2011 and 2012, particularly after the launch of the London 2012 Festival. It also notes how most of the latter coverage focused on the quality of the programme, which was treated very positively. However, not all of this coverage made equal emphasis on references to the Cultural Olympiad or Festival as determinant to the story. On the contrary, there were some significant variations between the national and regional press emphasis on this connection, most notably in the early years. While the regionals sustained over 75 per cent of stories making a relevant reference to the Cultural Olympiad and what it stood for, national papers did so only in 55 per cent of cases pre-2012.¹⁷⁴ The latter grew to 67 per cent of coverage in 2012, which certainly counts as an achievement. However, overall, references to the Cultural Olympiad were secondary within stories dedicated to the review or critique of specific cultural activity, which was the main focus of coverage for the national press, particularly in 2012. The emphasis or lack of emphasis on Cultural Olympiad or Festival references accounts for the discrepancy between the volume of coverage across certain regions (as seen in Chapter 2) and people's awareness of the Cultural Olympiad in these areas (see Section 6.6.1, Public Awareness).

This evaluation's press content analysis coded references to the Cultural Olympiad within articles either as central (it is the main focus of the story), mixed (the reference is significant, but not the main point), or marginal. Interestingly, the proportion of clippings that made commentary on the Cultural Olympiad 'central' to the story reduced considerably between the lead-up to 2012 and 2012 itself. This was probably an effect of the marked growth in volume of coverage, most of which consisted of event reviews. Up to the end of 2011, 17 per cent of national stories had the Cultural Olympiad as central to the discussion, but this was only 8 per cent in 2012. Regionally, the proportion was lower: only over 8 per cent of regional papers up to 2011, and just 1.7 per cent in 2012. Despite this trend, the proportion of 'mixed' references also grew so, by 2012, there was a far larger percentage of stories that made some kind of explicit and relevant reference to the Cultural Olympiad to contextualise the main topic of the story.

Of the regions, London and the North West were the areas offering the highest percentage of coverage centred on the Cultural Olympiad or Festival up to 2011; in 2012, this was the case in London, Northern Ireland and the South East and West Midlands, followed by Scotland. When comparing these trends with the levels of awareness about either term across the regions and beyond London, the South East was the region with the highest above-UK average awareness of the Cultural Olympiad in 2012.

¹⁷⁴ Please note that this means 55 per cent of coverage that included some direct reference to the Cultural Olympiad or Festival. Coverage about Cultural Olympiad and Festival events but excluding explicit references to either is assumed to have been far larger.

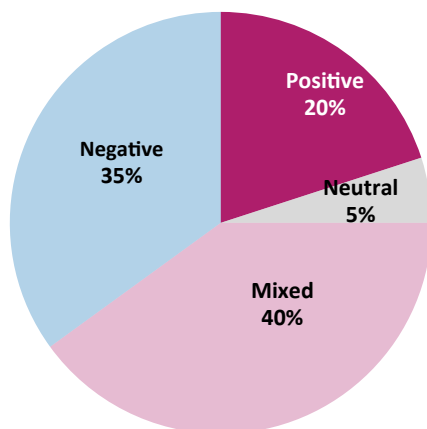
6.5.2 Stories and attitudes towards the Cultural Olympiad and London 2012 Festival

Given the differences in terms of branding and narrative positioning of the original Cultural Olympiad, its development into multiple programming strands, and the promotion of the London 2012 Festival as its distinct culmination, the media analysis for this report has distinguished between clippings referring to the Cultural Olympiad specifically and those referring to the London 2012 Festival. Overall, 55 per cent of national stories used the term Cultural Olympiad, 30 per cent referred to the London 2012 Festival, and 14 per cent to both. In 2012, both terms were used in equal proportions nationally (attracting around 40 per cent of coverage each). In contrast, regional papers mainly referred to the Cultural Olympiad (72.4 per cent) and only 20 per cent referred to the Festival in the 2008 to 2012 period. In the regions, explicit Festival references went up to 30 per cent in 2012. This suggests that there was some value in exploring both approaches, as clearly the interests of the national and regional press differed, with national papers understanding better the high profile arts festival approach, and regional papers appreciating the broader Cultural Olympiad concept with its stronger Games-related resonance.

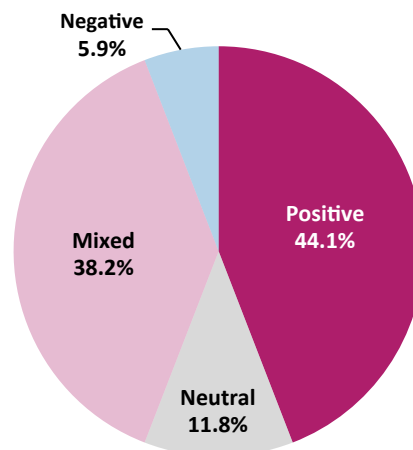
Stories explaining what the Cultural Olympiad or the London 2012 Festival were about and the way they related to the Games attracted a significant percentage of national coverage up to 2011 (18.3 per cent of all national stories). However, in contrast with stories about the quality of the programme (see Chapter 2) a high proportion of these stories were negative (35 per cent),¹⁷⁵ particularly towards discussion of the Cultural Olympiad specifically. The distribution of attitudes towards stories explaining what the Cultural Olympiad or Festival were about is presented in Figure 6.2.

Figure 6.2 Attitudes within stories explaining the Cultural Olympiad and/or Festival
(continues into the next page)

National press (2003-2011)

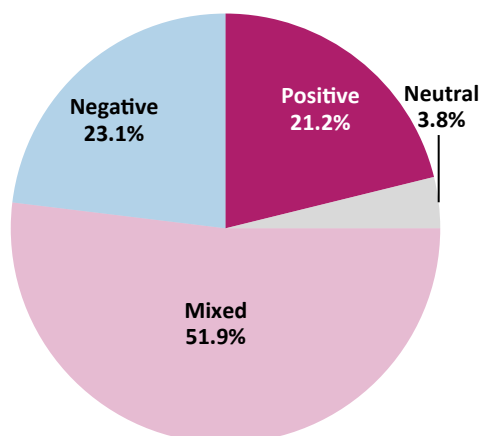


Regional press (2003-2011)

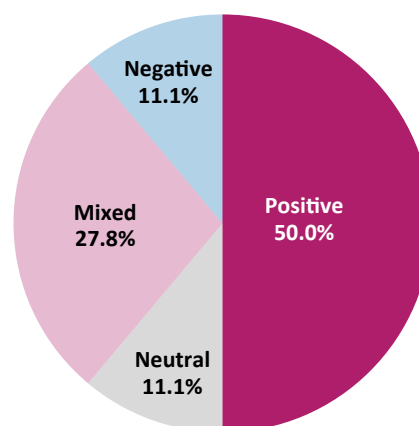


¹⁷⁵ This is the theme attracting the highest volume of negative coverage nationally, after discussion on 'Governance', which attracted 42.4 per cent of negative stories up to 2011. All other themes analysed (i.e. 'Cultural Offer', 'Access and Inclusion', 'Economic impact' and 'Legacy') were dominated by positive coverage.

National press (2012)



Regional press (2012)



Source: ICC/ University of Liverpool Media Analysis

Notably, while there were some positive stories about the Cultural Olympiad vision in 2012, up to the end of 2011, the national press only offered negative or mixed messages on this subject. In contrast, regional papers were more positive throughout, with close to 50 per cent of positive stories on the Cultural Olympiad in 2012. Stories on the vision behind the London 2012 Festival were far less frequent, but generally were either positive or attracting mixed reviews. Only the nationals included some negative stories about the Festival vision in 2011.

The majority of positive national stories about the image of the Cultural Olympiad focused on the discussion about how the Cultural Olympiad or Festival differed from the rest of the Games, or how culture and the arts can make a distinct contribution to the Games experience. However, these were far less frequent than discussion on the difficulty of understanding the original Cultural Olympiad vision and its added value for the UK cultural sector.

Overall, the above findings reinforce the impression that, while the Cultural Olympiad developed a reputation problem with the national press, it did not suffer such negative connotations within regional papers. Further, the Festival did not have a reputation problem and discussion about the role and relevance of presenting cultural activity as part of London 2012 was consistently seen in a positive light.

6.5.3 Location of reporting within newspapers and reference to other Olympic programmes

Another indication of how central the Cultural Olympiad was to the broader Games narrative is the location of stories within the paper (e.g. appearance within sections where most other Games stories tend to appear, such as the sports section or the news pages) and the proportion of stories including references to other Games activity such as the sporting competitions, the Torch Relay, the Ceremonies or the Live Sites programme.

- While most Cultural Olympiad stories (41.6 per cent) appeared within the arts pages, up to 8 per cent of national stories made it into the sports pages, which stands out positively in comparison with previous Games editions. Furthermore, 15.5 per cent of national stories appeared as a news item, thus having an opportunity to contribute to the mainstream Games narrative. Of the latter, over 60 per cent referred to the Olympic or Paralympic Games and/or made the Cultural Olympiad its central feature.

- In 2012, close to 30 per cent of national stories referred to the Olympic Games, or both the Olympic and Paralympic Games. The next dominant references were the Ceremonies, followed by the Torch Relay. The most dominant Games programme associations regionally were with the Torch Relay and Volunteer programmes. However, within the sample, there was only one explicit reference to the Get Set (Education) programme, suggesting that this was not a programme closely associated with the Cultural Olympiad

6.5.4 Online media impact

As noted in Chapter 2, in advance of their taking place, the London 2012 Games were discussed by the IOC and experts as the first social media Olympics and Paralympics, with Twitter and Facebook playing a key role in driving traffic towards Games related stories. In this context, the importance of online, social, and mobile media to tell the Cultural Olympiad story cannot be underestimated, and evidence of their impact is presented in more detail in a dedicated technical Appendix (Appendix 7). Chapter 2 also includes a section about the relevance of online media and social marketing, in particular as a dimension of artistic programming, for instance, for pop-up events that relied on a twitter following to maximise engagement. Here, the focus is on highlighting some examples of how online media platforms assisted the positioning of culture as central to the Games, as well as examples of areas that require further development in future Games:

Key achievements

- The London 2012 official website located the Cultural Olympiad webpages within its 'Join In' section, which acted as the main platform to promote public engagement and explain the diverse ways in which communities could experience the Games throughout the UK.
- The London 2012 Festival featured prominently within the associated 'Join In' app for mobile devices and, as explained in Chapter 2, became the main hub for collective social media engagement in the morning of the Olympic Games Opening Ceremony by encouraging 66,000 downloads of a digital bell, as part of Martin Creed's *All the Bells* project.
- The London 2012 Festival was one of four key London 2012 digital identities, of which the other three were the core London 2012 Games identity and the two Games mascots. This maximised its visibility within mainstream Games environments.
- The London 2012 Festival website attracted over 2 million views, with page views peaking during the Olympic fortnight, thus showing the added value of the Games link (other months attracted 30 per cent lower views).

Areas that require further attention

- The key drivers of London 2012 Festival social media activity were LOCOG Twitter accounts (at organisation and individual levels) and a small core of dedicated followers. In contrast, with the exception of the Guardian, traditional media did not do very much to promote the Cultural Olympiad or the Festival through social media, raising questions about the importance of traditional media for driving Games-related cultural activity online.

- The term 'Cultural Olympiad' did not trend within social media around Games time, with the 'London 2012 Festival' occupying much greater attention.¹⁷⁶ This suggests that the circles within which the Cultural Olympiad as a distinct (non-Festival) concept was most valued were not as highly engaged in social media as the Festival circles. This was accentuated by the fact that, throughout 2012, official London 2012 channels focused on promoting the Festival concept, rather than the Cultural Olympiad.
- The primary London 2012 Twitter assets (e.g. @London2012 or @SebCoe) worked well for London 2012 Festival in advance of the Games, but were not optimally sharing content for the Festival once the competition fortnight began, thus showing some of the remaining challenges to ensure that cultural stories remain central to mainstream narratives about the Games.

6.6 Impact on public and delivery partners

6.6.1 Public awareness

Understanding the extent of public awareness about the Cultural Olympiad programme is another key dimension of assessing whether London 2012 succeeded in placing culture at the heart of the Games.¹⁷⁷ Unfortunately, it is not possible to offer a direct comparison between degrees of awareness about the Cultural Olympiad in previous Games editions, as research on this area has not been thoroughly conducted and there is no reliable data available other than qualitative assessments on very small population samples representing narrow groups of interest.¹⁷⁸

For the London 2012 Cultural Olympiad, there are two sources that offer some indication of public awareness. The Nielsen/LOCOG State of the Nation survey comprised a representative public sample of UK adults (16+). The survey was undertaken monthly, and provides an understanding of how awareness changed in relation to key elements of the cultural offer over time. The London 2012 Festival audience survey, also undertaken by Nielsen, indicates awareness amongst audiences for a small number of Festival events.¹⁷⁹ The key difference between the datasets is that one offers an understanding of awareness amongst the general public, and the other specifically of London 2012 Festival audiences at certain events.

¹⁷⁶ Social media data capture on the term Cultural Olympiad was halted soon after the exercise started in June 2011 due to insignificant returns. Data provided by LOCOG in social media terms focuses on the Festival only.

¹⁷⁷ Please note: This section is relevant within the context of this theme rather than as part of the 'Engaging Audiences' chapter as it focuses on the public's degree of awareness and association between the Cultural Olympiad and the Games and their perception of Games-related added value for culture, rather than general awareness and interest in cultural activity.

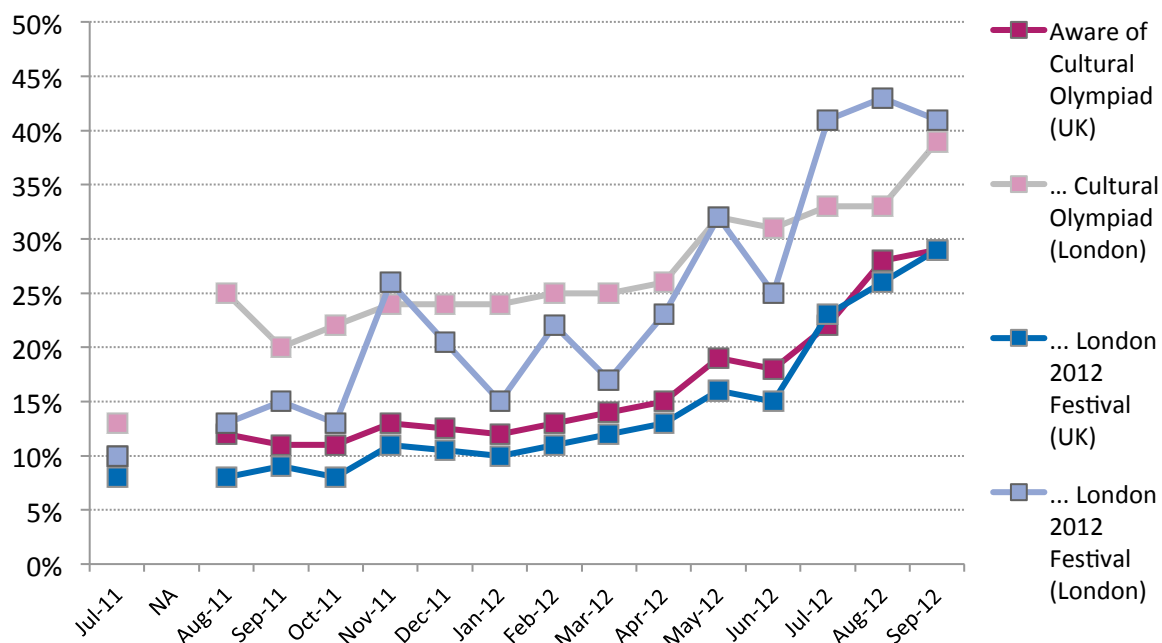
¹⁷⁸ See, for instance, Messing, M. (1997). The Cultural Olympiads of Barcelona and Atlanta from German tourists' point of view. In: *Coubertin et l'Olympisme. Questions pour l'avenir*. (Rapport du Congrès du 17 au 20 sep 1997) Le Havre: Comité International Pierre de Coubertin.

¹⁷⁹ In total the Audience Survey includes the responses of 1,868 audience members across 8 events, and thus should not be read as being representative of all London 2012 Festival audiences.

General public awareness trends over time

Figure 6.3 shows the changes in public awareness of the Cultural Olympiad and London 2012 Festival over the year leading up to and including the Games and London 2012 Festival periods.

Figure 6.3: Public Awareness of Cultural Olympiad and London 2012 Festival:
(trends from July 2011 to September 2012, UK and London)

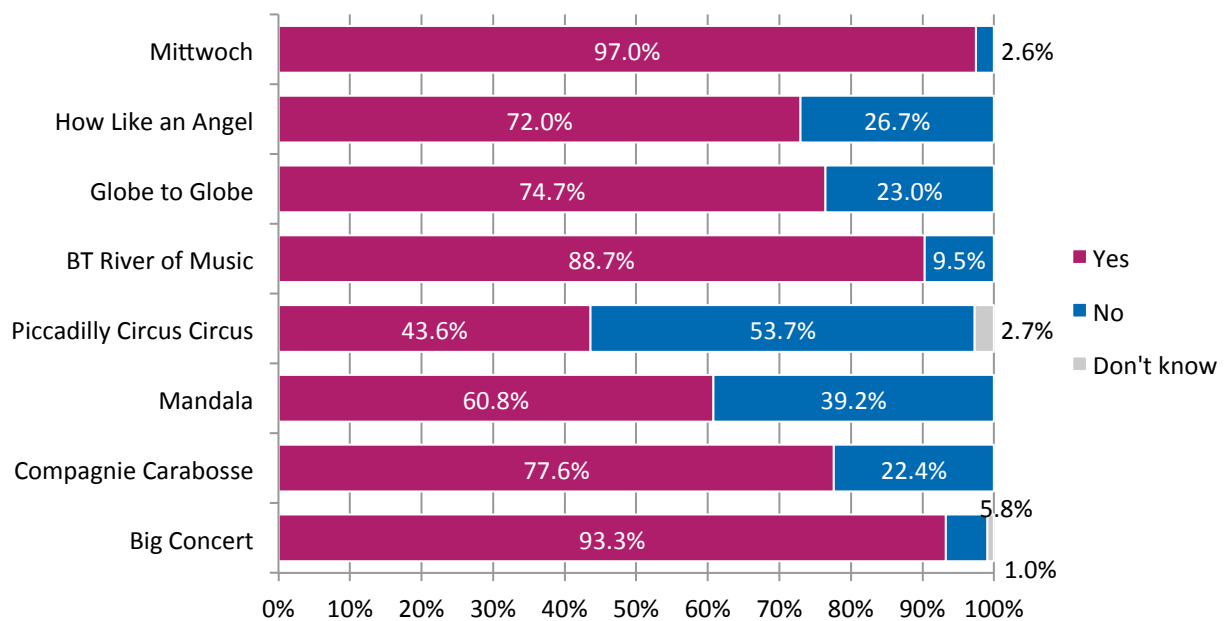


Source: Nielsen/LOCOG State of the nation (All people 16+) (N= 2,000 to 2,124)

The graph shows a continued increase in awareness across the period, with awareness amongst those in London – particularly of the London 2012 Festival – showing the greatest growth and the most significant growth spurts. These growth spurts followed major public announcements (press preview launch in November 2011, full programme launch in April to May 2012) and the formal Festival opening (Jun-Jul 2012). Awareness of the Cultural Olympiad grew more progressively. Peak awareness occurred in September 2012, with 29 per cent awareness nationally and 40 per cent amongst Londoners. For the London 2012 Festival, national awareness also peaks in September 2012 with 29 per cent, while for Londoners, the peak is in August (43 per cent), marking a period (Jul-August) when Festival awareness is considerably higher than Cultural Olympiad awareness. From a demographic point of view, young people (16-24 year olds) showed the highest awareness of the Festival (36 per cent) across different age-groups. Those who regularly attend cultural activity also showed above average levels of awareness (38 per cent).

Audience awareness of London 2012 Festival association

Respondents to the London 2012 Festival audience survey, which covered eight distinct events, were asked if they knew the event they had attended was part of the Festival or the Cultural Olympiad. Although this survey provides only a partial view of the Festival and Cultural Olympiad, its findings are a valuable indication of the diversity of audience experiences and are evidence that the way events were promoted had a significant impact on the degree of association with the rest of the Games. Overall, 78 per cent of respondents said that they were aware of this connection, but awareness varied considerably across the different events.

Figure 6.4: Awareness of event as part of L2012 Festival of Cultural Olympiad, by event

Source: London 2012 Festival audience survey, Nielsen (ICC Analysis) (N= 1,859)

The relatively limited awareness amongst those respondents who attended *Piccadilly Circus Circus* reflects the fact that the event was a 'pop-up' activity, and not advertised in advance. Further, the marked differences between events achieving awareness across a clear majority of audiences (*Mittwoch* and the *Big Concert*, followed by *BT River of Music*) and those with around a quarter of their audiences or more being unaware, seem to indicate another significant difference: while events that were part of strands of programming with their own strong identity tended to rely less on the Olympic association to be meaningful to audiences (e.g. *How Like an Angel* within the Norfolk and Norwich Festival, *Globe to Globe* within the *World Shakespeare Festival*), one-off events, with the exception of pop-ups, seem to have used the Games narrative more strongly, for example, by presenting a 'once-in-a-lifetime' narrative as well as linkages to the Olympic Truce theme (*Mittwoch*) or making an emphasis on the young people theme (*Big Concert*, which also coincided with the formal opening of the London 2012 Festival). In the case of *Mandala* and *Compagnie Carabosse*, the relatively high proportion of audiences lacking awareness may be explained on the grounds that the first was valued first and foremost as representative of a particular ethnic community (audiences commentary), and that the second was attractive due to its location in one of the UK's most iconic locations, Stonehenge, which has an appeal for a considerable volume of visitors regardless of any site-specific one-off cultural interventions. In this context, securing over 77.6 per cent awareness about the London 2012 Festival association should be considered a strong achievement.

The audience survey included the option for respondents to make their own comments. The comments include positive and negative responses to particular events, but interestingly many of them focus on the relationship between the activity they have engaged with and the Games, adding some depth to an understanding of their awareness of the connection. Some respondents specifically understood that the event they had attended was part of a cultural programme linked to the Games:

"I hope that the London 2012 Festival will inspire a similar international festival in London every year - it's been an amazing year to live in this city. The World Shakespeare Festival was a particular highlight."

Though this did not always mean that the link provided particular motivation for engagement:

"The fact that How Like an Angel was part of the London Festival / Cultural Olympiad had no bearing on our choice to attend. We'd have gone to see it regardless."

Whilst not everyone connected the event they attended with the Games, many of the comments reflect a sense of attending something particularly special:

"I thought Globe to Globe was one of the greatest cultural events & opportunities ever to visit London, I only wish there could have been more performances & that it could happen more often- terrific."

"Thrilled that London 2012 / Olympiad took the opportunity to support staging a huge cultural event of international significance."

For others, the connection with the Games was less welcome:

"I only attended the Globe Shakespeare Festival, so my answers are really on[ly] relevant to that rather than the overall Olympic Festival. I'm not that interested in the Olympic Games..."

"I don't really see anything that's happening culturally (theatre, music, art etc.) in London this year as having anything at all to do with the Olympic Games."

Or, in some cases, confusing:

"I had no idea How Like an Angel was part of the London 2012 festival. I thought it was part of the Norwich Festival."¹⁸⁰

It is worth noting, across these example quotations from the survey, the range of different understandings of the connections between individual events, the wider cultural programme and the Games. In many cases this limited understanding suggests that some audiences who engaged with activities in the London 2012 Festival and Cultural Olympiad will not have been aware that they were doing so. It also suggests that this lack of awareness did not necessarily diminish the experience audiences had of those events, though for some that connection did provide an added 'dimension' to the way in which they viewed the experience.

Variations in general public awareness across the UK

Given the emphasis on ensuring that Cultural Olympiad was experienced as a UK-wide programme, it is valuable to consider how awareness varied across the different UK nations and regions. Looking at consolidated results from the State of the Nation survey covering July to September 2012, awareness of the Cultural Olympiad ranges from 35 per cent in London to 16 per cent in the North East and 21 per cent in both Northern Ireland and Scotland. Awareness of the London 2012 Festival (as already noted) was particularly strong in London (42 per cent) but

¹⁸⁰ All quotations from: London 2012 Festival Audience Survey, Nielsen

also the East of England (31 per cent), with the North West (19 per cent) and Scotland (20 per cent) showing less awareness.

Figure 6.5: Public Awareness of Cultural Olympiad and London 2012 Festival:
(consolidated results from July – September 2012)



Source: Nielsen/LOCOG State of the nation (All people 16+) (N= 2,000 to 2,029)

Generally speaking, these variations in awareness seem to reflect proximity to the concentration of cultural activities in London, and exposure to marketing and other information dissemination routes (e.g. media exposure) through which the public might have accessed information about the overall programme and individual activities. These findings were compared with the levels of media coverage and the centrality of Cultural Olympiad references within each of these regions. The main correlations were found, expectedly, with London, which was the area attracting most coverage, but also with the South West, which showed above average awareness of the Cultural Olympiad, and the East of England.

An assessment of State of the Nation data suggests that the Cultural Olympiad contributed to the feeling that there was an Olympic-related event happening near every community. 32 per cent of people claiming to have attended a Festival event indicated that they were aware of a Cultural Olympiad event happening near where they were, while the Festival was perceived as happening close to their local area for 14 per cent of attendees.

Key sources of information

The audience survey also enquired into how London 2012 Festival attendees heard about the Cultural Olympiad or Festival. Respondents indicated that their main sources of information had been national newspapers or magazines (21 per cent), followed by family or friends (19 per cent) and specific venue websites (18.5 per cent). Other sources were emails from London 2012 (14.2 per cent) and the London 2012 Festival guide (11.8 per cent). The official Festival website came in at a slightly lower level, accounting for 9.5 per cent of audience awareness; while local media accounted for 8.7 per cent of awareness. This is likely to have varied significantly between events, with those events attracting mainly a local audience (e.g. *Mandala*, see Chapter 3) most likely to have mainly involved local media sources. Only 1.1 per cent of Festival audiences mentioned the Official London 2012 mobile phone app and 0.9 per cent the Official Games Spectator Guide. This suggests that the most effective channels of communication to promote Cultural Olympiad activity were the national press as well as word-of-mouth, while London 2012 specific channels were less dominant. The high impact of the London 2012 mailing list is, however, clear indication that there is room for mainstream Games related channels to become more dominant in future editions.

Table 6.2 : Festival Audiences – how did they hear about the Cultural Olympiad or Festival

How heard/ found out about CO/L2012Fest			
National newspaper or magazine ad/article	21.0%	TV programme/commercial	8.0%
Family or friends	19.1%	Radio programme/commercial	7.8%
Specific venue website	18.5%	Billboard/poster on the street locally	6.5%
Emails from London 2012	14.2%	I had not hear of the Cultural Olympiad	6.4%
London 2012 Festival guide	11.8%	London 2012 Cultural Olympiad website	5.2%
Other website (not mentioned already)	11.7%	Official London 2012 mobile phone app	1.1%
Somewhere else	11.6%	Authorised Ticket Reseller	1.0%
London 2012 Festival website	9.5%	The official Olympic Spectator Guide/map	0.9%
Local newspaper or magazine ad/article	8.7%	Contacting/visiting a tourist board	0.6%
Don't know/not sure	8.2%	www.Olympic.org	0.5%
www.london2012.com	8.2%	Travel agent who is not an authorised ticket reseller	0.3%

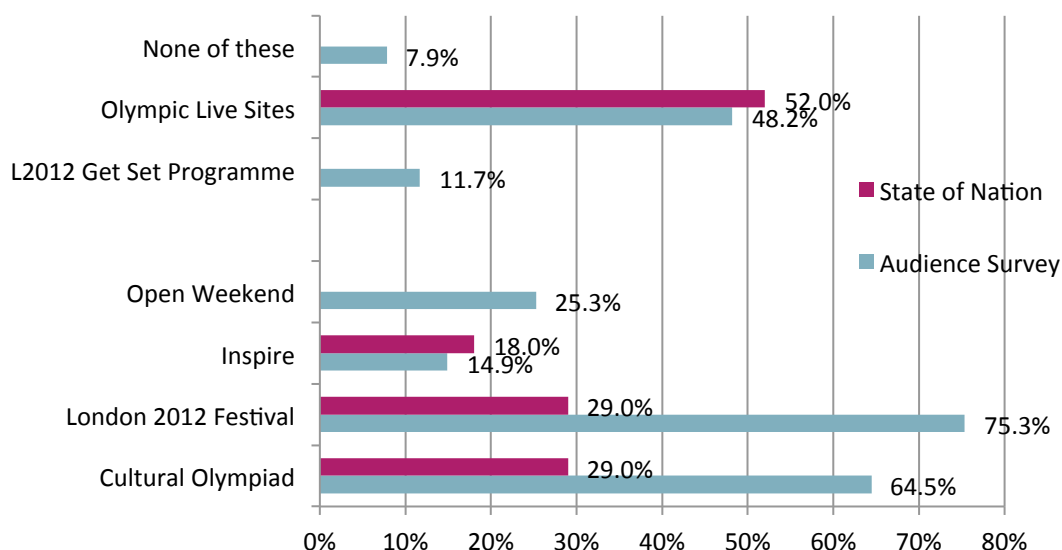
Source: LOCOG/Nielsen Audience Survey (N= 1,710)

Awareness of other London 2012 cultural programmes

London 2012 Festival audiences were asked about their awareness of Games-related cultural activity in general. Only 8 per cent of respondents reported knowledge of none of the cultural activities or programmes associated with the London 2012 Games. The London 2012 Festival was the most known of the activities or programmes listed (75 per cent), with the Cultural Olympiad the second most (65 per cent). Awareness of other Cultural Olympiad strands was considerably lower (and in line with UK population averages), with Open Weekend attracting higher awareness than the Inspire programme.

As can be expected, awareness of both the London 2012 Festival and the Cultural Olympiad was significantly higher amongst audiences than amongst the general UK population. Figure 6.6, below, compares the results from the audience survey with the responses to State of the Nation, which provide UK population averages.

Figure 6.6: Awareness of cultural elements of London 2012



Source: LOCOG/Nielsen State of the Nation (Sep 2012) (N= 2,029); London 2012 Audience Survey (Jul-Sep 2012) (N= 1,868); NOTE – Inspire responses from State of the Nation (July 2012)

The figure above shows that audiences within the events surveyed were highly aware that these events were a part of the London 2012 official cultural programme and thus, that audiences were likely to acknowledge London 2012's aspiration to present culture as a pillar of the Games. When comparing awareness across other Games cultural programmes, it is apparent that the Live Sites were the programme securing highest levels of awareness across all publics, followed by the Inspire programme (18 per cent of the population). Surveys also asked about specific events within the Cultural Olympiad that could be considered iconic in the context of the Games. The BP sponsored *The Olympic Journey*, which was the only event presented in direct collaboration with the IOC and showcased items from the Olympic Museum in Lausanne was recognised by 12.8 per cent of Festival audiences, while the Official Olympic Posters by well-known British artists were recognised by 28 per cent of the population. This high level of awareness is indicative of the added value provided by a strong Games association, which, in turn, was supported by explicit promotion via mainstream channels. For instance, *The Olympic Journey* was the only Cultural Olympiad event to be profiled within the free official 'London 2012 map' distributed throughout the city during the Olympic and Paralympic period. In contrast, the official Festival Guide was only

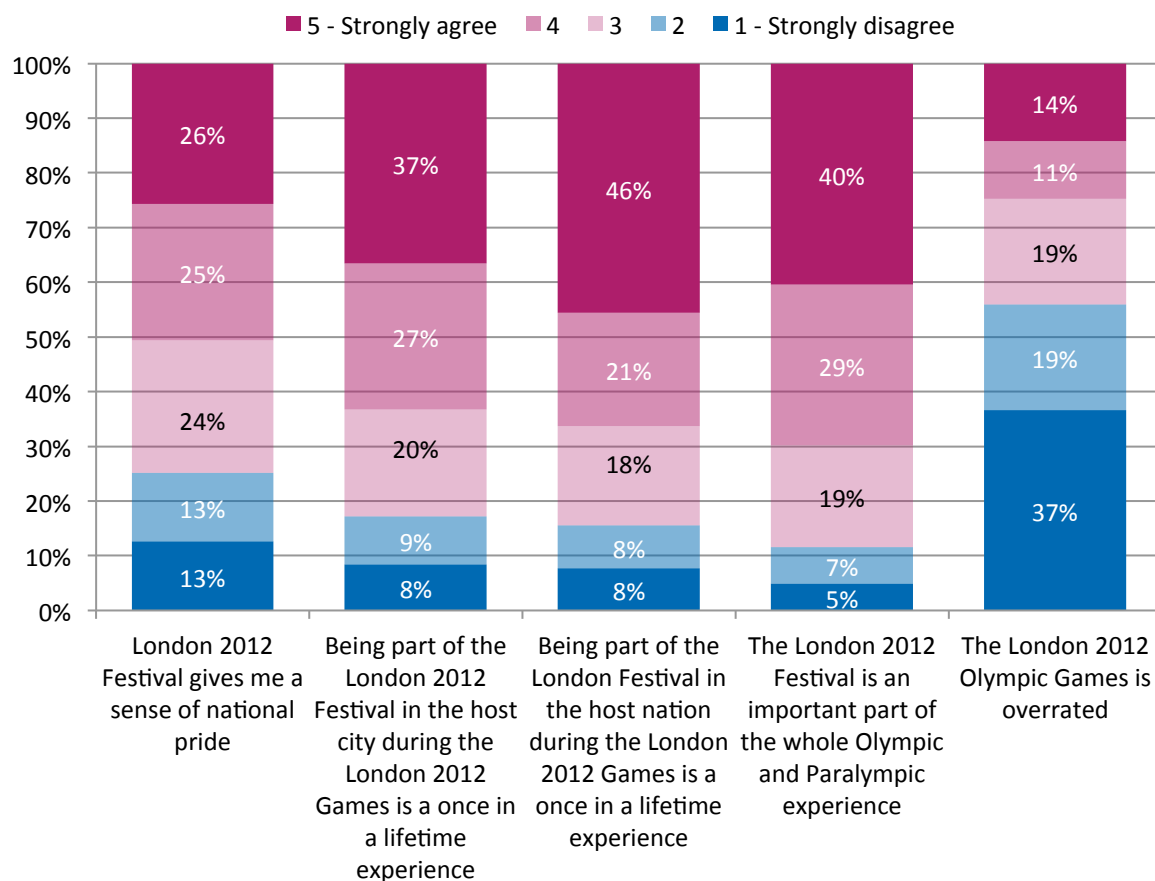
easily available within contributing cultural event venues (theatres, galleries etc) and had limited or no presence in the official Games information stands distributed across London and the main Olympic sport venues (ethnographic observations by the evaluation team during the Olympic and Paralympic fortnights).

6.6.2 Public views on the programme's contribution to the Games experience

An assessment of responses to the State of the Nation survey indicates that, by the end of the Games in September 2012, 19 per cent of the UK population believed that the London 2012 Festival had been a positive addition to the Games. This goes up to 64 per cent for those who expressed good awareness of the Festival and 85 per cent of those who attended the Festival. 99 per cent of those who have both attended and are aware of the Festival agree with this statement.

Respondents to the audience survey were asked to indicate their degree of agreement with the following statements regarding the relevance of the Festival in the context of the Games:

Figure 6.7: London 2012 Festival audience, Degree of agreement with Games connection



Source: LOCOG/ Nielsen Audience Survey (N= 572 to 1,679, depending on statement)

66 per cent of respondents agreed (more than 45.6 per cent strongly agreed) that being part of the London 2012 Festival in the context of the Games was a “once-in-a-lifetime” experience for the host nation, and over 55 per cent disagreed that the Games are overrated. 70 per cent agreed that the Festival was an important part of the Olympic and Paralympic experience. This is in line with the responses to State of the Nation and shows that Cultural Olympiad audiences (more

specifically, London 2012 Festival attendees) expressed an above average degree of support towards the Games and belief in its benefits for the UK (e.g. 71 per cent agreed the Games will be beneficial to the UK tourism industry in the long term, compared with 53 per cent of the average population).

Festival audiences were also asked explicitly about how the event attended had affected their Games experience. Over 71 per cent indicated that it had a positive effect (46 per cent that it had a “very positive” effect). When contrasting the above with other survey responses, it can be inferred that for many, the key reasons why the Cultural Olympiad was an important and positive part of the Games experiences were that it contributed to the atmosphere of celebration in the host city and around the country, and offered additional opportunities for engagement with the Games. These were precisely the two areas of focus for the LOCOG Communications Team, as indicated in the Narrative section. It is worth noting, however, that, although in the minority (2 per cent), some audiences also expressed strong views against the London 2012 Festival having any kind of Games association and a quarter felt the association was not relevant to them.

Some of these points have been discussed in the context of awareness findings. Below are a selection of additional verbatim responses to the audience survey specifically oriented towards illustrating views on how the Festival made a positive contribution to the Games experience. One of the key added values stressed by respondents was that the Festival brought them the opportunity to feel that they had experienced the Olympics or Paralympics even if they had no tickets for the sport.

“I thought this was a great event that made up for not having tickets to the Olympics. It made us feel more part of the London 2012 Olympics”

“I might not have Olympic tickets but have still benefited from the Games through this event”

Other responses refer to the added value provided by having an official Olympic cultural programme as it can contribute to the “Olympic spirit”. In particular, they noted the international perspective of projects. For instance, for *Globe to Globe*, one attendant indicated that it “drew in so many different people from many different countries. Fits the Olympic spirit”. In a similar line, another respondent noted that:

“The point of the Olympic Games is to bring the world together as one, and presenting Shakespeare's complete works using companies from as many countries is a wonderful companion to that”.

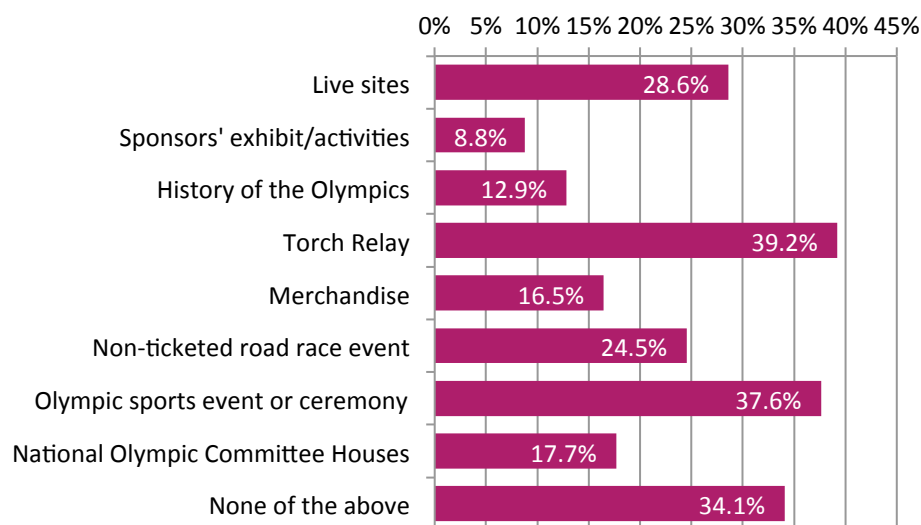
One respondent went as far as to indicate that the rest of the Games organising team “should learn from Cultural Olympiad events such as *Globe to Globe* to advance and showcase the Olympic spirit”, while another noted that the sensitive approach to “connecting different identities and nationalities” in Festival events proved the UK’s welcoming view of the world “in ways that the team GB approach failed to do”.

The most negative comments in terms of the Games association had to do with concern over security issues, considered “alarmingly high for a family event” (for *BT River of Music*) and some negative perceptions of the Games mainly due to strong views against the approach to sponsorship and commercialism. In that context, some respondents noted that, in their view, “the Cultural Olympiad was the only good thing about the Olympic Games”.

Further engagement with the Games

Finally, both State of the Nation and the audience survey provide evidence that Festival attendants are more highly engaged with aspects of the Games than the average UK population. 37.6 per cent of respondents to the audience survey had tickets for an Olympic sporting event or ceremony and 15 per cent had tickets for a Paralympic sports event or ceremony. Further, when asked whether they had or planned to attend or learn more about a series of Games related activities, 28.6 per cent had attended or planned to attend a Live Site, while 39.2 per cent per cent had seen or planned to see the Torch Relay.

Figure 6.8: London 2012 Festival audience, further games engagement (interested or have done)



Source: London 2012 Festival Audience Survey (LOCOG/Nielsen) (N= 1,719)

The degree of interest in and awareness of Olympic and Paralympic history was also higher amongst Festival attendees. Although awareness of the Olympic and Paralympic Games grew across the UK, by the end of the Games only 18 per cent of people within the wider population indicated that they were 'knowledgeable' about the Olympic Games; whereas this was 30 per cent for Festival attendees. In the case of the Paralympic Games, 10 per cent of the UK population felt knowledgeable, while this was 23 per cent for Festival attendees.

6.6.3 Relevance of the Games connection to artists and delivery partners

A final area worth interrogating is how valuable it was for artists and delivery partners to be presenting their work in the context of the Games. A traditional challenge to make culture central to the Games experience has been the perception that the cultural sector cannot benefit from this association as they must fight for resources against sport stakeholders and the media attention moves away from their work. Challenging such pre-conceptions, British Council representatives indicated that the Olympic connection, and sport in general, provided a space for many organisations to come together who would have not done so otherwise and that this grew the ambition and outcome of a wide range of initiatives. In their view, the "Olympic Games provided a safe environment to deal with some issues that would have been difficult to touch on otherwise".

When asked what were the main benefits of being part of the Cultural Olympiad, delivery partners highlighted, in particular, the opportunity to raise their national profile, as well as being part of a “bigger national celebration” and attracting different participants or audiences (ICC/DHA Project Survey). The table below shows the percentage of responses against all projects who responded to this question (446 out of 551).

Table 6.3: Main benefits of being part of the Cultural Olympiad?

Cultural Olympiad benefits	%
Gained greater national profile	67.0%
We feel part of a bigger national celebration	65.7%
Attracted different participants/audiences	59.4%
Increased the ambition/scope of our project	50.7%
Worked with partners we would not normally work with	49.6%
Attracted participants/audiences new to the arts	40.0%
Engaged more local participants/audiences	39.7%
Gained greater international profile	32.0%
Explored different areas/Established new synergies	23.3%
More UK visitors from outside our area	18.0%
More international visitors	12.3%
Other	8.5%
None	3.6%

Source: ICC / DHA Project Survey (N= 446)

Those projects indicating that they saw no actual benefit from being part of the Cultural Olympiad were asked to explain why. The main issues raised were that they were not allowed to credit the Cultural Olympiad at the time of the project (in some cases, despite having an *Inspire* mark). In others, this was because they felt they would have achieved the same profile or presence without the association.

“Our project was already on a large scale and would have been delivered in the same way without being part of the Cultural Olympiad. We are not aware of having gained particular new audiences or recognition as a direct result of involvement with the Cultural Olympiad, to which the project was added quite late in the day.” (ICC/ DHA Project Survey 2012)

Interestingly, when asked about the benefits of being funded by LOCOG or by the LTUK, responses vary considerably, which is perhaps indicative of the slightly different priorities championed by LOCOG (mainly in the context of the Festival) and by the LTUK (in the context of the Cultural Olympiad lead-up as well as during the Olympic year). A higher percentage of both LOCOG and LTUK-funded projects noted that being supported by the OCOG increased the ambition and scope of their project, while a higher percentage of LTUK-funded projects referred to the opportunity to work with new partners, explore different areas and engage more local participants and audiences. While, on average, 32 per cent of projects thought that the Cultural Olympiad helped them gain greater international profile, this was only true of 8 per cent of LTUK projects.

An important aspect emphasised by delivery partners was that that, without the Cultural Olympiad, their project would not have existed; that is, the Cultural Olympiad “created the

opportunity” for their project to happen in the first place (ICC/DHA Project Survey). A range of projects emphasised how being part of the Cultural Olympiad or Festival added to their sense of “pride” and “confidence” (civic pride for their community, pride as artists having a “life-changing experience”); how being endorsed by the Cultural Olympiad “enhanced their marketing profile” and contributed to increasing international media attention (particularly for projects showcasing the work of Deaf and disabled artists, for which the Cultural Olympiad connection brought a “new context” or “new platform” for the work); how it provided access to highly specialised teams, which in turn raised the quality thresholds for producers and artists (in particular, for work in an international setting)¹⁸¹; and how it encouraged different kinds of partnership and collaborations, largely thanks to the added confidence that having “early Cultural Olympiad endorsement” – and thus being part of a broad national celebration – brought to otherwise reluctant local or regional stakeholders. Many projects highlighted the value of being part of a broader umbrella programme to profile aspects of programming that may otherwise have operated in isolation. As an example, this was noted with regards to the Deaf and disability angle as promoted by the *Unlimited* programme and *Accentuate* in the South East, the international angle brought by the *World Shakespeare Festival* and the youth emphasis brought by programmes such as *NE-Generation* or *somewhereto*_.

This returns focus to the importance of having chosen a series of core thematic or narrative angles as key anchors to the Cultural Olympiad, and to have developed them with a degree of consistency from the bid stage onwards, as described in Section 6.2. (Narrative). Although it is unclear from survey results whether the Games connection was consistently seen as an added point of distinction or value,¹⁸² the emphasis on Olympic or Paralympic Games inspired themes such as young people, internationalism and breaking the perceived barriers of disability; and is noted as an important step forward to revitalising work in these areas, bringing new kinds of artists to the limelight, creating new types of collaborations and attracting different kinds of audiences.

In order to gain some closer qualitative insight into the experiences of artists, participants and event organisers, research was conducted on a series of case studies across projects with a particular emphasis on young people’s engagement (11 case studies), profiling of artists with disabilities (9 case studies) and tourism promotion (3 case studies, of which 2 are also exemplars of digital innovation).¹⁸³ Find below a summary of the main opportunities and challenges highlighted by delivery partners when asked to reflect on the value of being part of the Cultural Olympiad and whether they found that the Games association brought any distinct area of opportunity.

¹⁸¹ Some groups note the value of having “specialist support from the London 2012 festival team when the Visas for all the [project] artists were refused [entry] and direct contact was made between LOCOG and [the relevant] Consulate Office” (ICC/DHA Project Survey)

¹⁸² For example, one delivery partner noted: “The outcomes and benefits highlighted [...] are considered to be a result of the inclusive and accessible nature of the making of [the project] rather than solely related to affiliation with the Cultural Olympiad” (ICC/DHA Project Survey)

¹⁸³ Full reports are available as Appendices 2 (Art and disability), 3 to 5 (Young people) and 6 (Tourism development).

Key opportunities and benefits

- **Scale of and innovation in programming:** *Unlimited* artists indicated that they saw the Cultural Olympiad as a catalyst for disabled artists, without which the scale of programming envisioned would never have been commissioned. While some artists put forward projects they had already started to develop, all agreed that they would have taken much longer to complete and would have happened on a smaller scale were it not for the Cultural Olympiad. For youth oriented projects, participation in the Cultural Olympiad and the availability of funding enabled projects to be more innovative and ambitious, as there was a general expectation that Cultural Olympiad programming should involve a departure from organisations' standard practices.
- **Status and weight to attract partners:** *Unlimited* artists noted that placing the projects within the Cultural Olympiad gave them a status and weight which they would not otherwise have had. This was particularly valuable for early career artists when approaching potential partners, especially in international projects. For youth oriented projects, the sense that this was a once-in-a-lifetime opportunity and that it was time-limited, acted as a powerful driver for bringing partners together, and helped maintain momentum in longer projects as they built towards 2012.
- **Brand association:** The creation of an *Unlimited* 'brand' and, in particular, the joint showcase for all of the commissions at the Southbank Centre was overwhelmingly seen as a very positive experience, and artists felt that the presentation of this series of works by disabled artists, within a major London venue, would not have happened without the impetus provided by the Games. The artists referred to the opportunities to make contact with arts professionals, casting directors and venue managers, and the chance to network and see each others' work. They were impressed by Southbank Centre's management of the showcase, and by the effectiveness of their marketing campaign, which resulted in over 90 per cent of tickets being sold. Interestingly, the value and relevance of being associated with the Paralympic Games was less clear, as some contributing artists had previously tried to avoid the 'Deaf and disabled' label and struggled with the notion that their work had to be packaged in that context in order to make an impact. For youth-oriented projects, the main appeal was the wider Olympic brand rather than the Cultural Olympiad specifically. The Games association was in fact a driver to attract participants in the early stages of some projects, as young people assumed that projects connected to the Olympics would be big, high quality and high status, and wanted to get involved.
- **Media profile:** For some *Unlimited* artists, the inclusion of their projects within the Cultural Olympiad led to increased coverage in the media for themselves and their projects, or the profiling of individual performers. However two artists felt that the level of coverage their work received was perhaps slightly less than they would have expected, because of the amount of cultural and sports programming happening at the same time. They questioned whether the timing of the Southbank showcase so closely with the Paralympic opening ceremony actually had a negative impact, as press interest in disability issues was focused on the Games. Media profiling was not highlighted as a key issue for youth oriented projects.

Challenges

- **Management:** There were some complex challenges in engaging with the Cultural Olympiad. Project managers of youth-oriented projects did not find it easy to think and plan strategically because of the complex funding and partnership arrangements set up to deliver their projects, and the ongoing restructuring and funding cuts happening in many partner

organisations. The need to report different information to multiple funders, and the negotiations around how partners should be credited and acknowledged given the strict (and changing) branding requirements associated with the Cultural Olympiad, were felt to be time-consuming and stressful. In the context of *Unlimited*, artists valued the support they had received from LOCOG and related agencies to develop and manage their commissions, but some felt that more could have been done by the partnership of ACE, LOCOG and appointed agency Shape to broker opportunities to show their work. While some found the reporting requirements to be an unnecessary burden, others felt that they helped them to keep on track. Many of the artists acknowledged the support and encouragement received from their regional ACE Relationship Managers, who had championed and facilitated their projects from the start of their application process through to their completion. But they found it difficult to respond to opportunities because of LOCOG 'wanting to retain control', particularly over the timing of previews, which can be seen as an unavoidable consequence of creating a joint programme and wanting to ensure appropriate timing coordination with the hosting of the Paralympic Games.

- **Branding:** As briefly suggested earlier in the chapter, artists and producers across many projects also reported a series of difficulties in meeting LOCOG's requirements in relation to branding. The process of getting approval for marketing material was complex, time consuming and frustrating, and in some cases created problems when artists or organisations missed venues' print deadlines. In the case of *Unlimited*, there was no central website which brought together information about the commissions, and some artists felt that the programme had become lost in the wider Cultural Olympiad and might have benefited from more strategic support.

The final point raised by many delivery partners, beyond the case study interviewees, related to the difficulty in **either fully understanding or explaining to others what the Cultural Olympiad was about**. This was particularly noted for projects that did not become part of the London 2012 Festival. For instance, one project noted how, despite success in achieving their own core objectives (e.g. supporting creative innovation), they had some difficulty regarding the establishment of this project with the wider regional Cultural Olympiad programme, and with the visibility of the Olympiad more generally:

"One key concern highlighted by many stakeholders relates to the lack of understanding of the Cultural Olympiad amongst stakeholders outside of the Programme, the audiences and communities it serves to benefit, and also the media. This is not isolated to the East Midlands and is felt amongst stakeholder to be very much a national issue and therefore the responsibility of LOCOG to address". (*Igniting Ambition Draft Report*, ACE 2010)

In the case of projects focused on young people, many case study interviewees did not report the Cultural Olympiad being a significant motivating factor for participants after the initial connection had been made, and described the positive and negative aspects of being associated with the Cultural Olympiad as finely balanced.

"The Cultural Olympiad was a benefit because it was timed. It was a hook for the young people to be part of something big. But you had to start by explaining to young people what the Cultural Olympiad was – they [LOCOG] needed to be a bit more savvy about branding it. It was hard for young people to understand why if they were such an important part of the Cultural Olympiad, they couldn't get involved in other things such as the Torch Relay, difficult to manage their expectations". (Interview with museum project manager)

* * *

As with any Games experience, there was scope to do more, but what comes across most clearly around the 2012 Cultural Olympiad is that the achievements were shared by the sector, not just enjoyed by the organisers, with individual regions and nations breeding their own successes. Further, the London 2012 Festival brought a distinct aspirational focus to an otherwise dispersed programme and fulfilled a crucial Games-time objective to bring the nation together in a common endeavour. Yet the broader Cultural Olympiad allowed this common cultural endeavour to be marked by the diversity of curatorial visions, varied ideals, and even controversial ideas about the role culture should play within the Olympic programme. As an agitator and aggregator for an aspirational series of programmes, London can claim to have placed culture at the heart of the Games in one important respect – by ensuring that it was for everyone.

7 Conclusions

Six months after the end of London 2012, the first London 2012 Cultural Olympiad legacies are already apparent and range from benefits for future Games hosts to benefits for cultural stakeholders across the UK's nations and regions. The Cultural Olympiad's operational and programming framework has informed the planning and delivery of Olympic and Paralympic cultural programmes in Sochi 2014 and Rio 2016. In particular, the Cultural Olympiad's extensive collaborations with artists from Rio and Brazil have foregrounded some important cultural dimensions of the Rio 2016 programme, while London 2012 Festival partners have also co-commissioned artists with other major events' cultural programmes, such as Derry~Londonderry 2013 UK City of Culture and the Glasgow 2014 Commonwealth Games.

For the UK cultural sector, the evidence to date indicates that the UK population were motivated to extend their engagement in culture as a result of their London 2012 experiences. This motivation was higher for people that took part in the Cultural Olympiad and the London 2012 Festival. The Cultural Olympiad and post-Olympiad activity also raised the profile of the UK's cultural offer nationally and internationally and helped re-imagine iconic locations across the country, thus creating opportunities to reach new tourist markets in years to come. Furthermore, over half of projects and new partnerships established during the Cultural Olympiad will continue, providing a solid foundation on which to capitalise on the achievements thus far.

It is still early to fully appreciate the significance of the Cultural Olympiad legacy for the broad UK and international cultural sector. However, the impact of this experience as a far reaching cultural framework for the Olympic and Paralympic Games has been remarkable and it is already possible to highlight key dimensions that can shape future Games hosting processes and thinking around what cultural programming can do for the Olympic and Paralympic movements

Immediate legacies for the Olympic and Paralympic movements

The London 2012 Cultural Olympiad delivered an ambitious commissioning programme for world class artists, developed and produced in partnership with UK cultural organisations and international partners in the largest curated UK wide festival in the history of the country. It also created an open source participation and skills development programme involving all UK regions and nations, which provides a useful model for creative programmes to continue engaging communities and young people, as well as setting multi-sector and multi-region partnerships. This has raised the bar for future Cultural Olympiads as well as culture in the UK.

From an Olympic and Paralympic Games point of view, some of the most innovative practices that were tested and successfully delivered by London 2012 include a more flexible branding framework for cultural partners and comprehensive nationwide funding and delivery mechanisms. On the first point, the creation of the *Inspire* and London 2012 Festival marks enabled a wide range of organisations to associate with London 2012 without creating conflict with the interests of the Games' commercial partners, and this expanded considerably the opportunities for inclusion of diverse activities, particularly (in the case of *Inspire*) at grassroots level. On the second point, the establishment of a UK-wide network of Creative Programmers with the backing of long established national and regional stakeholders, promoted local design, ownership, and the on-going local presence of a trusted champion for the Cultural Olympiad, which was a crucial vehicle for delivering a UK-wide Games experience. The creation of a Cultural Olympiad Board, which became an official committee of the LOCOG Board, and the direct involvement of key cultural leaders, Games sponsors and the official broadcasters is also a vital lesson for future hosts.

Olympic Movement stakeholders have highlighted the added value of key programming decisions that had no precedent in previous Games. In particular, a disability-related programme such as *Unlimited* may have been solely associated with the Paralympics at previous Games, but London 2012 developed its Cultural Olympiad as a single cultural programme for both Games and marketed *Unlimited* as a flagship project from the outset in 2008, thus generating a multi-year cultural bridge between the Olympic and Paralympic Games. Informants at the International Olympic Committee indicate that they would support a similar approach in future Games, thus encouraging a joint cultural programme rather than a division between Olympic and Paralympic cultural activities. This London 2012 legacy is already materialising in the lead up to Rio 2016, and is one of the key learning points highlighted by Rio de Janeiro's cultural authorities.

The dedicated involvement of London 2012 domestic sponsors as Cultural Olympiad Premier Partners, and the involvement of the official Olympic broadcaster, the BBC, as Supporter, have also been noted by observers within the Movement as important to the success of the Cultural Olympiad. Their combined value lends further insight into what could be termed a *London 2012 Model for Culture*, combining high-end industry support and focused media profile and visibility, which exceeded what had been achieved in previous Games. The frameworks created by the London 2012 Culture Team maximised synergies between sponsors, the BBC, and other cultural stakeholders and were crucial in generating commercial partnerships and broader advocacy in support of the ambition to make culture and the arts central (rather than just additional) to the Games experience. The achievements of London 2012 involving corporate and media partners, which included a pioneering collaboration with the IOC Olympic Museum in Lausanne (i.e. *The Olympic Journey*), were noted by the Olympic Family as a reference point, which should be complemented in the future by similar levels of involvement from global Olympic sponsors to further promote cultural engagement around the Games and achieve greater synergy with other Games programmes, from sports to education and volunteering.

The approach to partnership and, in particular, the explicit emphasis on handover activity, resulting in significant collaborations with the hosts of future one-off UK events as well as future Olympic and Paralympic Games hosts, is a source of additional legacies for both Movements and evidence that the Cultural Olympiad can influence the framing of other major events. The London 2012 Culture Team and its regional delivery partners invested into establishing links with previous and subsequent Cultural Olympiads from the early stages. Some notable examples included collaborations with the Vancouver 2010 Winter Games, which informed activity in England's North West and were maintained throughout 2012. But perhaps the most extensive example of intercultural exchange across Games editions was the collaboration between artists across the UK and Brazilian artists, both in the lead up to and during the Games period in 2012. Many of these collaborations continued into 2013 and have plans for subsequent years, with the British Council playing an important role as funder and supporter of this work via initiatives such as *Transform*. For the Olympic and Paralympic Movements, to observe such extensive collaboration across Games hosts is another indication of the significant ways in which the cultural programme can promote international understanding and this is an additional Games legacy.

Finally, for the UK and international arts worlds, using the Olympic and Paralympic movements' values and themes as inspiration also resulted in opportunities to create ground-breaking art moments. The commissioning of artists such as Richard Long on Boxhill to present work alongside the Olympic cycling race; the use of Arthur's Seat in Edinburgh as the grounds for a live piece of public art made out of 120 endurance runners in *Speed of Light*; the production of new films responding to the Games such as BAFTA winner *The Swimmer* by Lynne Ramsay; Deborah Warner and Fiona Shaw's Olympic Truce inspired *Peace Camp*; and, as examples of unprecedented scale, the world premiere of *Mittwoch aus Licht* by Birmingham Opera Company, nominated for the first opera 'Oscars', and the collaboration of the Mayor of London with large scale pop-up

commissioned celebrations of London like Piccadilly Circus Circus and Elizabeth Streb's *One Extraordinary Day* are just a few that could be named.

The wealth of evidence presented in this report and supporting appendices, and the extensive range of dedicated project evaluations being made available by individual Cultural Olympiad delivery partners and project stakeholders across the UK, is proof of the commitment to fully document this experience so as to extract key lessons and facilitate knowledge transfer. This is the first time in Olympic and Paralympic history that the Cultural Olympiad has been examined in such detail. This exercise has provided previously unavailable insights into how a Cultural Olympiad can make a difference, not only to the Games, but also to the host city and nation's approach to delivering and experiencing culture and the arts. These pages provide unquestionable evidence of the scale and breadth of London 2012's cultural achievements and should be seen as a key point of reference for major cultural programming for years to come.

“working with the London 2012 culture team...was the real opportunity to learn how to create and conduct a very successful cultural festival with an attentive look towards what is groundbreaking and out of the ordinary, as well as towards the legacy that the event would leave to the city.” (Secretary of State for Culture, Rio de Janeiro)