


# LONDON 2012 CULTURAL OLYMPIAD EVALUATION

EXECUTIVE SUMMARY  
25 APRIL 2013

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# INTRODUCTION

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 that continue 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 summarises key findings from the Institute of Cultural Capital evaluation of the London 2012 Cultural Olympiad. These findings are organised into five main areas, which broadly correspond with the main promises highlighted above:

RAISING THE BAR FOR CULTURAL PROGRAMMING

ENGAGING AUDIENCES AND COMMUNITIES

DEVELOPING TOURISM

GOVERNANCE AND PARTNERSHIP APPROACH

PLACING CULTURE AT THE HEART OF THE GAMES

This Summary is complemented by a Full Evaluation Report and dedicated Case Study reports, available at:

[www.culturalolympics.org.uk/volume/vol-15-2013](http://www.culturalolympics.org.uk/volume/vol-15-2013)



# WHAT IS THE CULTURAL OLYMPIAD?

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'.<sup>1</sup> The London 2012 Games Candidature File 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 (*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 opposite an overview of the main milestones over time.

<sup>1</sup> IOC (2012) *Olympic Charter*. Lausanne: International Olympic Committee.

## MAIN PROGRAMMING COMPONENTS AND CHRONOLOGICAL MILESTONES

In 2008, the Cultural Olympiad launched as a series of *Major Projects* inspired by the London 2012 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 and aimed to maximise cultural sector 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.
- > 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 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 (LTUK) announced four national projects 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* mark. 2009 also saw the start of additional national and place-specific projects led by Cultural Olympiad Principal Funders, Premier Partners and Supporters.

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.

- > 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.

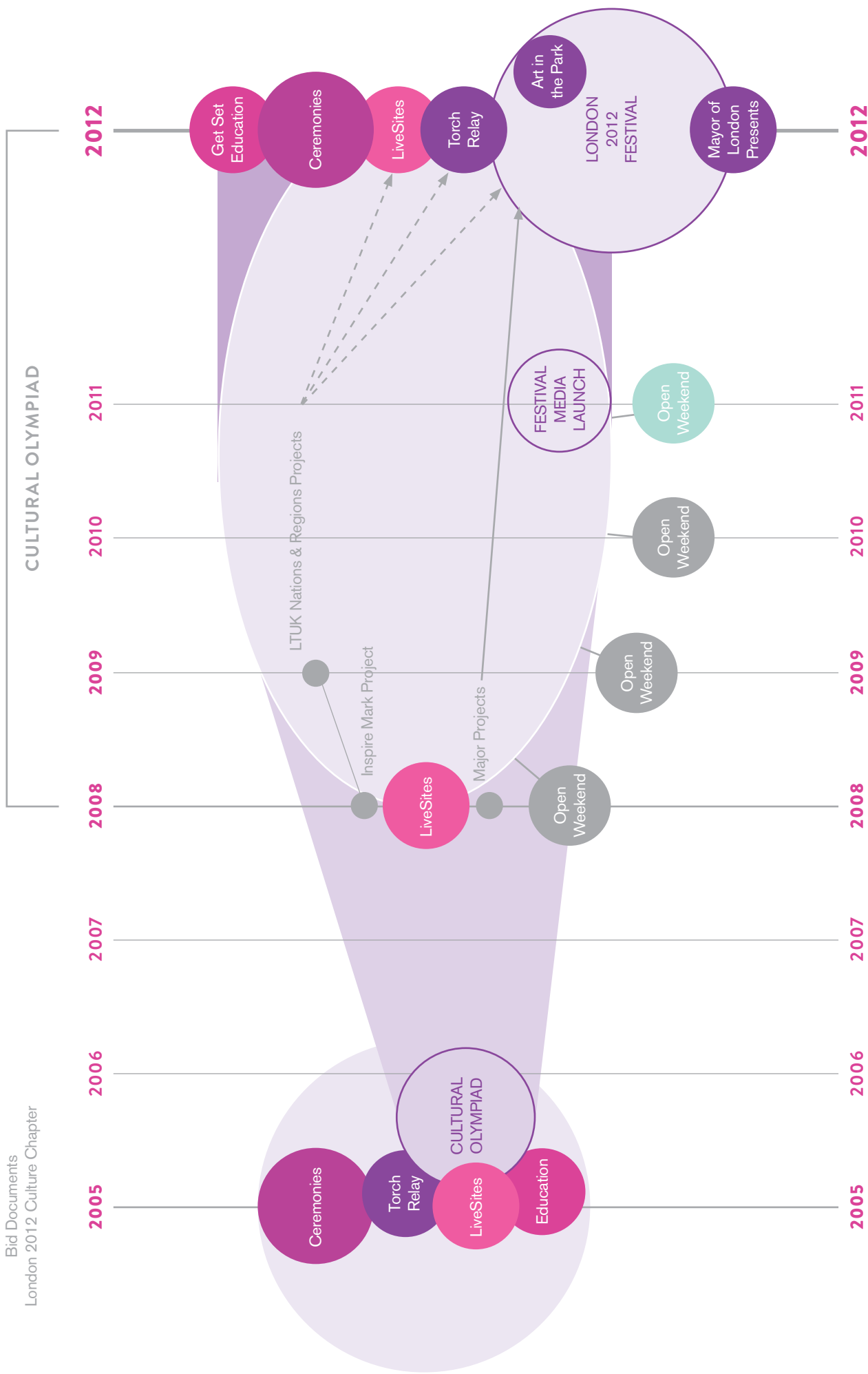
This evaluation covers all events that were part of the Cultural Olympiad, including the London 2012 Festival. Where relevant, specific mention is made of London 2012 Festival data and distinctions are made between Festival and non-Festival findings. By default, all references to the Cultural Olympiad are inclusive of Festival related findings.<sup>2</sup>

Find opposite a graphic summary of the Cultural Olympiad development from the bid stage in 2005 to its completion in 2012.

The London 2012 Cultural Olympiad main programming emblems:



<sup>2</sup> Note: The full Evaluation Report that complements this Summary also includes an overview of findings relating to the *Open Weekend* and *Inspire* programmes. However, within this Summary, most findings exclude these two programmes due to the lack of comprehensive data availability. Total figures must thus be considered slight understatements.



Bid Documents  
London 2012 Culture Chapter



# THE CULTURAL OLYMPIAD IN NUMBERS

## SIZE AND SCALE

**£126.6M**

budget across the four-year Cultural Olympiad, of which...

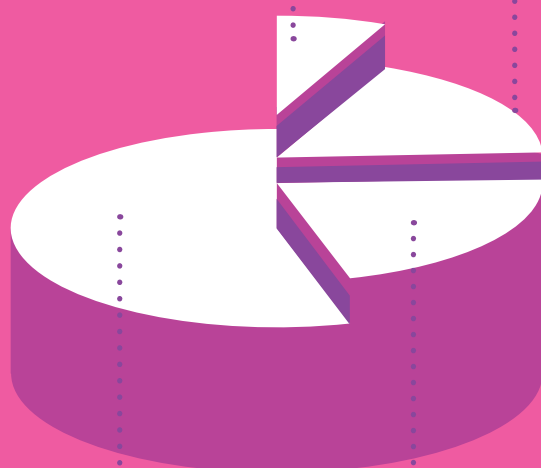
**89%**

goes to programming

**117,717 ACTIVITIES**

**7%** OTHER ACTIVITY  
the latter including dedicated broadcasts and online commissions

**22%** PERFORMANCES



**52%** SESSIONS FOR EDUCATION, TRAINING OR TAKING PART

**18%** EVENT/ EXHIBITION DAYS

**33,631** ACTIVITIES WITHIN THE LONDON 2012 FESTIVAL ALONE

**40,464**

ARTISTS, OF WHOM

**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 emerged 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

## PUBLIC IMPACT

**43.4M**

PUBLIC ENGAGEMENT EXPERIENCES, INCLUDING

**37.4M**

ATTENDANCES OR VISITS

**5.9M**

PARTICIPANTS

**45,597**

VOLUNTEERS

**38.5M**

FREE PUBLIC ENGAGEMENT EXPERIENCES

**15.4M**

WITHIN THE LONDON 2012 FESTIVAL

ESTIMATES OF

**1.6M**

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

**42,000**

Twitter account followers for the London 2012 Festival

with an

**84%**

positive sentiment

BY SEPTEMBER 2012

**29%**

of the UK population were aware of the Cultural Olympiad and Festival

This went up to **40%** awareness in London

**204.4M**

broadcast and online views and hits across the Cultural Olympiad (140m for the London 2012 Festival alone)

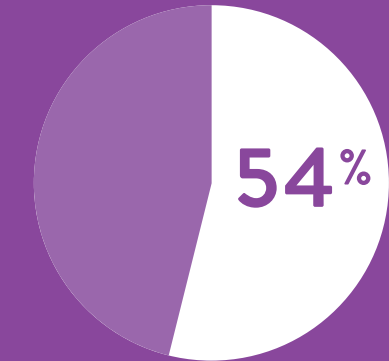
Percentage of London 2012 Festival audiences agreeing that being part of the Festival in the context of the Games was a 'once-in-a-lifetime' experience

**66%**

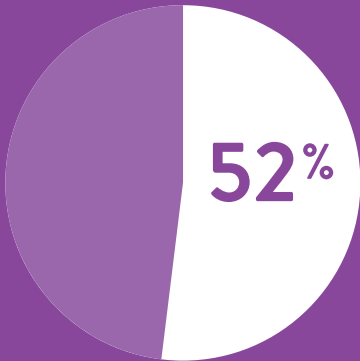
Percentage of London 2012 Festival audiences indicating that the event attended exceeded their expectations

**80%**

IMPACT ON THE CULTURE SECTOR



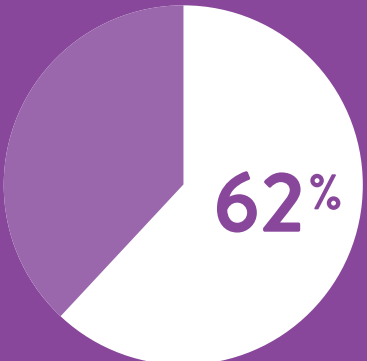
Projects indicated they would not have taken place without the Cultural Olympiad



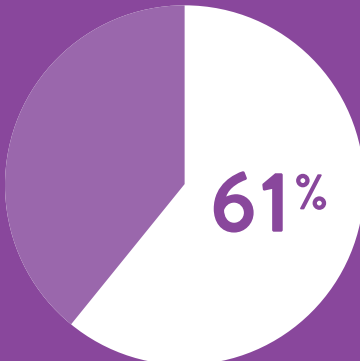
Projects indicated that they expect to continue beyond 2012 in a similar form



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

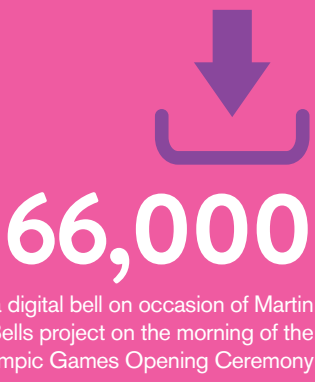
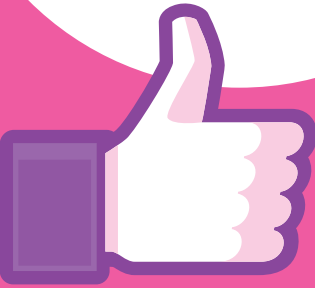


Projects indicated that they worked with new partners



Projects indicated that they expect to sustain new partnerships beyond 2012

ONLINE MEDIA



BROADCAST AND PRESS IMPACT



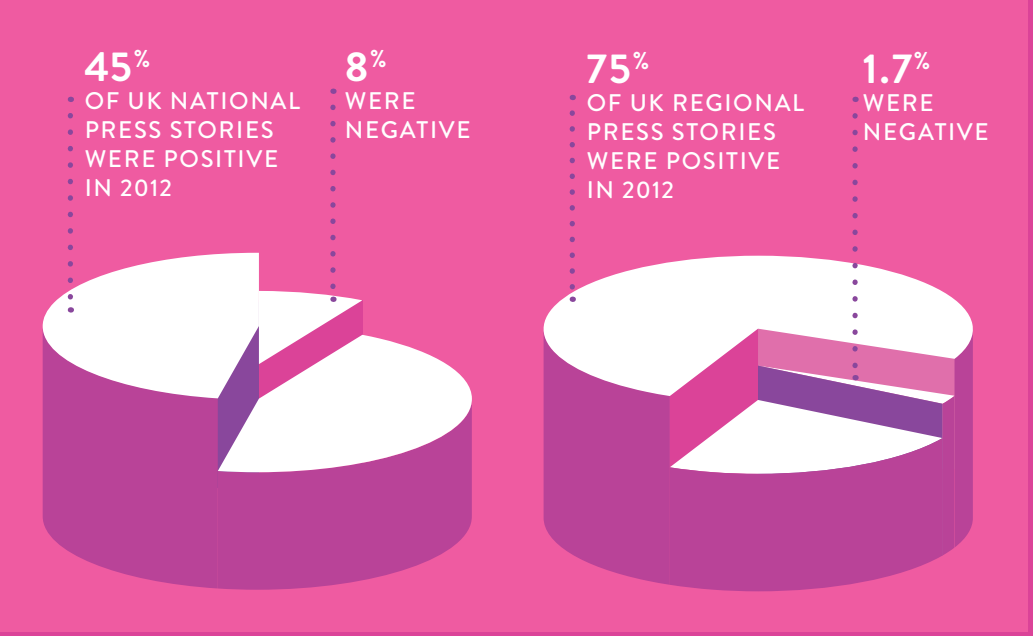
An estimated 3,876 stories referred only to the Cultural Olympiad, whilst 1,311 referred only to the London 2012 Festival, and 513 referred to both.



This represents BBC coverage of London 2012 Festival programming in 2012 exclusively



by the end of 2012 42 UK articles were produced by art critics choosing Cultural Olympiad activity as their top highlight or cultural pick of 2012.





# SUMMARY IMPACTS AND ACHIEVEMENTS



## 1 RAISING THE BAR FOR CULTURAL PROGRAMMING

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 artforms, as well as diverse types and nationalities of artist. 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.

Cultural Olympiad types of activity

	London 2012 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%
Other activity	747	2%	8,046	9%	8,793	7%
Total	33,631		84,086		117,717	100%

Source: ICC/ DHA Project Survey

> **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 artforms**, 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*.

> **40,464 artists** were involved in the cultural programmes. As evidence of the diversity of programming emphasis, the **regions emphasised slightly different elements in their approach**, with some more oriented towards developing the arts sector and prioritising artist-led experiences (e.g. involving a higher number of artists), and others emphasising 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 the 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.

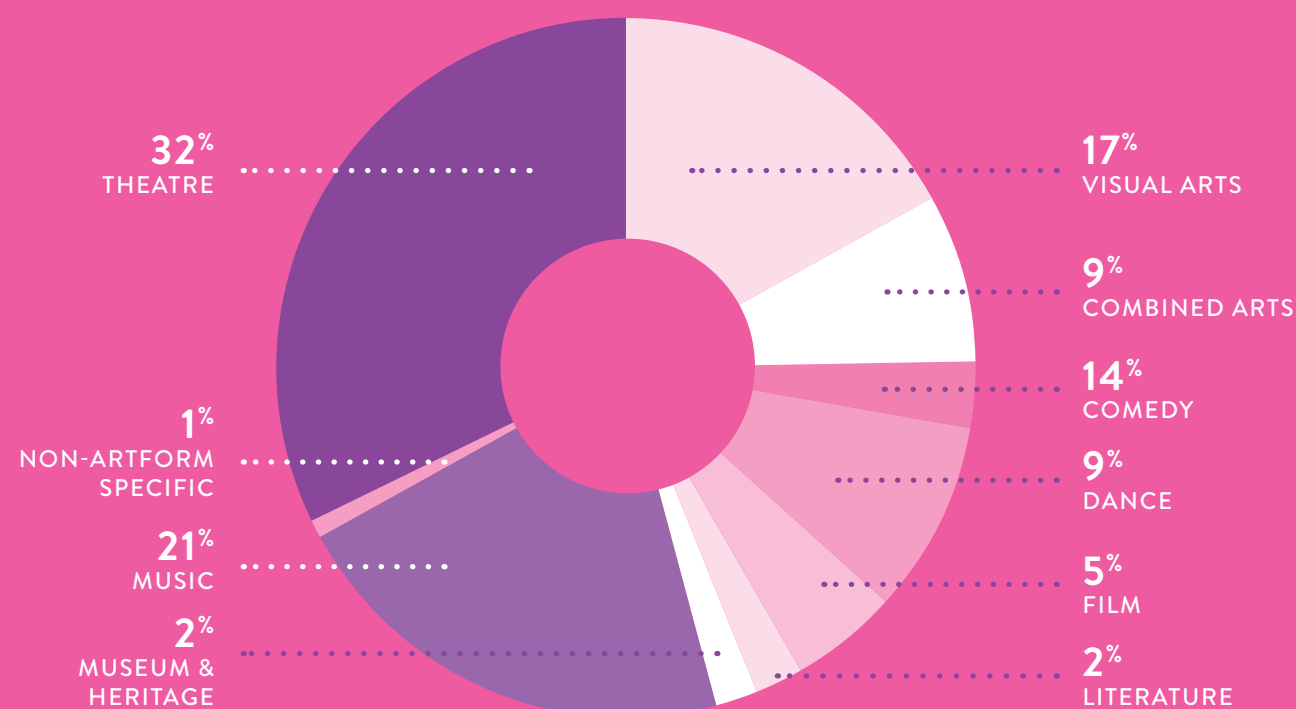
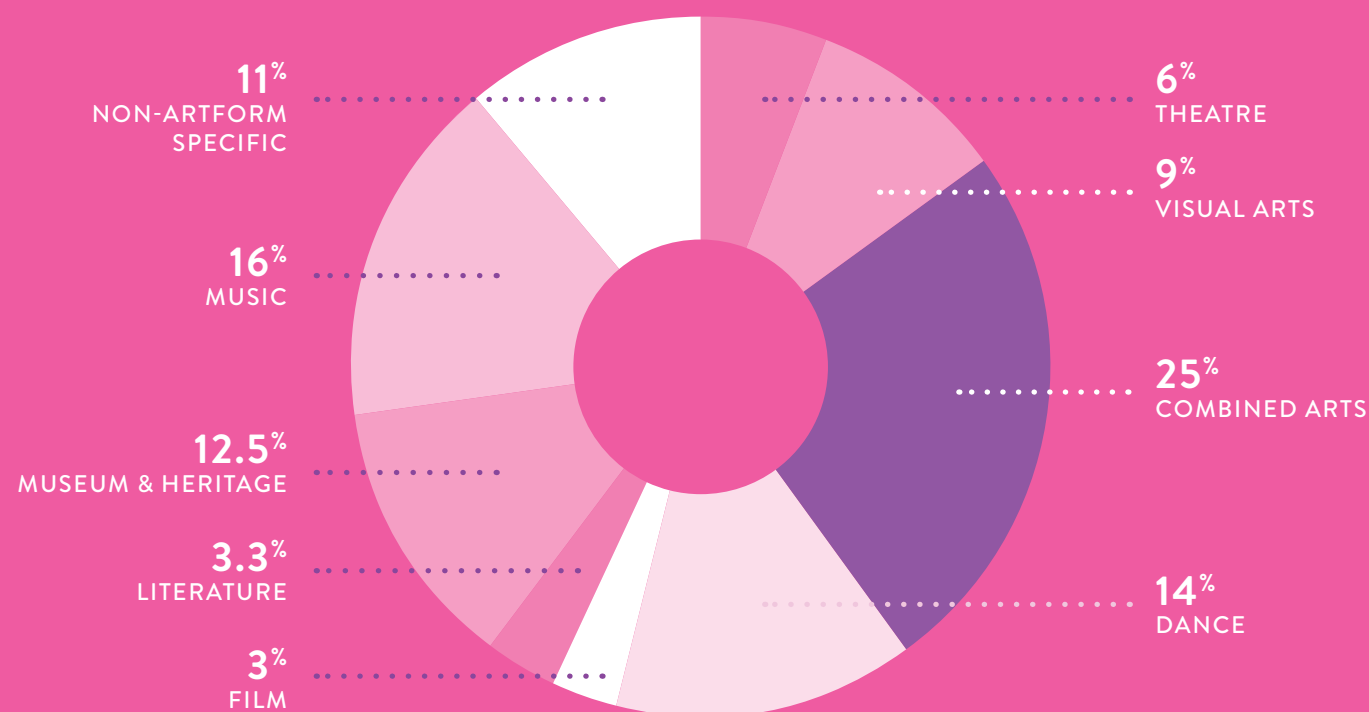
## VOLUME & DIVERSITY



## BREATH OF ARTFORMS

## Artform by project

Source: ICC/DHA Project Survey



> **A wide range of artforms was present throughout the Cultural Olympiad.** When comparing London 2012 Festival projects with projects outside of its remit, it is apparent that the former gave more prominence to classic artforms, with projects often involving 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 museum 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 the 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.

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, with **5,370 new artistic works or commissions** in total, ranging from films, fanfares and carnival floats to costumes, plays and graphic murals, to name just a few examples.

> The most commonly cited 'new' dimension of projects was the **opportunity to develop new partnerships (for 56 per cent of projects)**. This aspect was closely followed by references to greater scale, complexity or ambition of work, and the opportunity to work with new artforms 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, from the original *Major Projects* to London 2012 Festival commissions, and UK-wide projects funded via LTUK.

> 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.

## EMPHASIS ON THE NEW



DISTINCT VALUES  
& THEMES

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, 23 million 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 (e.g. *Tate Movie*,<sup>5</sup> *Somewhereto*).

> **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 (e.g. *Speed of Light* in Edinburgh's Arthur's Seat, *Connecting Light* in Hadrian's Wall).<sup>6</sup>

The Cultural Olympiad included work across all of the major sub-sectors of the creative industries<sup>7</sup> 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 such project in the East Midlands, *Igniting Ambition*,<sup>8</sup> leveraging £428,200 of additional funding from the European Regional Development Fund Competitiveness programme that almost doubled the original investment of £642,300 provided via LTUK.<sup>9</sup>

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, with less than 4 per cent negative. Stories in the regional press were **70 per cent positive** about the quality of programming.<sup>10</sup>

> 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.<sup>11</sup>

> 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 artforms. The event earning the highest volume of praise was the Tanztheater Wuppertal's Pina Bausch *World Cities 2012* month-long season of international contemporary dance co-productions, presented by Sadler's Wells and the Barbican.<sup>12</sup>

> London 2012 Festival activity secured a number of **national awards**, including three BAFTAS and a series of theatre awards.

5 *Tate Movie* was a UK-wide film project involving thousands of five to 11 year-old children in the production of a new digital film.

6 *Speed of Light* was a large scale public art intervention described as a 'mass choreographed act of walking and endurance running' (ICC/DHA Project Survey). The project involved hundreds of runners, each wearing specially designed light suits, performing nightly at different locations within Arthur's Seat. *Connecting Light* was an art installation involving hundreds of balloons led by internal LED lights, which together spanned the length of Hadrian's Wall. The lights responded to messages sent via digital media by audiences both on site and across the globe.

7 As defined by DCMS (2011) *Creative Industries Mapping Document*.

8 *Igniting Ambition* was the Cultural Olympiad regional programme for the East Midlands and was funded by LTUK to develop a Creative Innovation business support strand aimed at growing creative industries in the region between 2009 and 2012.

9 Focus Consultants (2012) *Evaluation of Creative Innovation Programme*.

10 ICC/University of Liverpool *UK National & Regional Press Content Analysis* (2003-2012). Please note this refers to coverage about the quality and significance of actual programming (eg. reviews of cultural events by art critics). Press coverage about Cultural Olympiad organisational or funding issues was less positive, particularly pre-2012. This is discussed under the 'Governance and Partnership Approach' chapter of the Full Evaluation Report.

11 LOCOG *International Press Clippings* (June-September 2012).

12 ICC/University of Liverpool *UK National & Regional Press Content Analysis* (December 2012).



NATIONWIDE,  
MULTI-REGION AND  
PLACE-SPECIFIC  
ENGAGEMENT  
THROUGHOUT 4 YEARS

2 ENGAGING AUDIENCES AND COMMUNITIES

The diversity and geographic reach of the Cultural Olympiad and London 2012 Festival were 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.<sup>13</sup>

> **Attendances and visits** accounted for **37.4 million**,<sup>14</sup> while **5.9 million participants and 45,597 volunteers** contributed to shaping the Cultural Olympiad directly. **The large majority of public engagement was free** (38.5 million either through free attendances and visits, participation or volunteering).<sup>15</sup>

Public Engagement across the Cultural Olympiad

	London 2012 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	4,123,953	1,801,961	5,925,914
Volunteers	12,208	33,389	45,597
<b>Total free public engagement</b> <i>(attendances and visits - free, participants and volunteers)</i>	<b>15,439,354</b>	<b>23,046,746</b>	<b>38,486,100</b>
<b>Total public engagement</b>	<b>20,205,285</b>	<b>23,206,777</b>	<b>43,412,062</b>

Source: ICC/DHA Project Survey & LOCOG Audience Data

- > Participants in the Festival include an estimated **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 the Olympic Games Opening Ceremony (27 July 2012), and **890,120 participants** in *StoryLab – Summer Reading Challenge*.
- > There was also additional engagement through viewing of **broadcasts, online viewings and hits of 204.4 million**. Of these, **140 million** were for London 2012 Festival activity.

Public Engagement across the Cultural Olympiad

	London 2012 Festival	Non-Festival	Total
Broadcast	125,064,718	46,390,919	171,455,637
Online	15,078,109	17,882,627	32,960,736
	<b>140,142,827</b>	<b>64,273,546</b>	<b>204,416,373</b>

Source: ICC/DHA Project Survey & LOCOG Audience Data

- > 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 among the population.
- > Find overleaf a summary table exemplifying these findings against four distinct projects.

38.5 MILLION FREE  
PUBLIC ENGAGEMENT  
ACROSS ALL  
DEMOGRAPHIC  
GROUPS

13 The range and volume of engagement during the Cultural Olympiad is likely to have been greater than the figures presented here suggest, as data for Open Weekend and Inspire projects was not available.

14 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.

15 Source: Project Survey and LOCOG.





DIVERSE APPROACHES TO PROJECT ENGAGEMENT

<p><b>Mandala</b></p> <p>Free event at Birmingham Town Hall and Nottingham Council House, using illuminations, 3D projects and international and British Asian music and dance.</p> <p>&gt; A young audience, with 55% under 35, and 25% under 25</p> <p>&gt; 29% of audience were non-White, with a significant audience from Indian and Pakistani communities</p> <p>&gt; A local audience, with 96% based in the region in which the event took place, and 57% within a 15-minute drive time.</p> <p>&gt; A strong sense that 'events like this help the local community to come together', with 92% agreeing that this was the case</p> <p>&gt; 62% felt that the local nature of the event was important, and 60% felt that the free nature of the event was important in encouraging them to attend.</p>	<p><b>Mittwoch aus Licht</b></p> <p>World Premiere of the final opera of Stockhausen's cycle <i>Licht</i>, staged by Birmingham Opera Company at a disused factory.</p> <p>&gt; 56% of audience came from outside the region hosting the event, half of whom came from London, and 11.5% from outside the UK.</p> <p>&gt; 51% of audience travelled for more than two hours to attend the event.</p> <p>&gt; Audience were regular cultural consumers, with 48% watching or participating in cultural activities at least once a week and 98% having attended an event similar to <i>Mittwoch aus Licht</i> before.</p> <p>&gt; 88% of audience rated the event as better or much better than expected.</p>
<p><b>Piccadilly Circus Circus</b></p> <p>Pop-up, open access, free, site-specific event with promenade circus featuring artists from major international contemporary circus companies, taking place in Piccadilly Circus and surrounding streets which were closed for the day.</p> <p>&gt; A young audience, with 70% under 35, and 39% under 25.</p> <p>&gt; 31% of audience were non-White, with significant audience from Black African and Black Caribbean communities.</p> <p>&gt; An audience which reflected the prominent London location, with 15% coming from outside the UK, and 15% from within the UK, but outside London.</p> <p>&gt; 12% of audience had not engaged in cultural activity in the last year, and a further 27% had only done so once or twice.</p> <p>&gt; 78% of audience said that the experience had made them more likely to attend another cultural event in the future.</p>	<p><b>The Big Concert</b></p> <p>Gustavo Dudamel and the Simón Bolívar Symphony Orchestra of Venezuela performed outdoors at Stirling Castle, near the area of Raploch where the El Sistema-inspired Big Noise project is based.</p> <p>&gt; 55% of audience were in a group of 3 or more, and 21% in a group of more than 7.</p> <p>&gt; 35% of groups included children aged between 5 and 16.</p> <p>&gt; A local audience, with 96% based in the region in which the event took place, and 64% within a 30-minute drive time.</p> <p>&gt; 93% of audiences said that the event was new or different for their area.</p> <p>&gt; A strong sense that 'events like this help the local community to come together', with 97% agreeing that this was the case.</p> <p>&gt; 6% of audiences had not engaged in cultural activity in the last year, and a further 24% had only done so once or twice.</p>

Source: Nielsen/ LOCOG London 2012 Festival Audiences Survey

- > Audiences reported very positive experiences of activities in the Cultural Olympiad, with almost **80 per cent of audiences saying that the event they attended 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, involving 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.
- > **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 was 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 on 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.<sup>16</sup>

EXCEEDING EXPECTATIONS, EXPANDING YOUNG PEOPLE’S ENGAGEMENT AND CHANGING PERCEPTIONS OF ARTISTS WITH DISABILITIES.

16 The disparities in the data reported by State of the Nation and Taking Part, with regards to the motivation of survey respondents to increase their engagement with cultural activities, may stem from methodological differences between the two surveys: the State of the Nation survey may, for instance, have *overstated* the motivation of respondents to engage more with culture, due to its significant emphasis on the Games; whilst the Taking Part survey could have *understated* the desire for greater involvement, due to limited awareness of the Cultural Olympiad among some population groups. In addition, the State of the Nation survey data comes from September 2012, when awareness of the Cultural Olympiad was relatively high; whereas the Taking Part data was collected throughout the year leading up to and including September 2012. Interestingly, month-by-month data for the question in Taking Part shows a significant rise for August and September 2012. However, these figures cannot yet be said to be reliable, given the way in which the sample for Taking Part is constructed, requiring a rolling year in order to be properly representative of the population.



### 3 DEVELOPING TOURISM

**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 in the period July–September 2012, and for some visitors motivated to come to the UK primarily because of the Games, this was the only engagement which they had with Olympic or Paralympic related activity.<sup>17</sup> 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 being driven by activity in the Cultural Olympiad is strong, with some activities 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.<sup>18</sup> This accounts for in the region of 13 per cent of all domestic visits which involved activity in the Olympics and Paralympics in this period. As with international tourism, domestic visits associated with Games activity show 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**.<sup>19</sup> 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.<sup>20</sup>

> There is evidence of **sustained tourism development both from multi-year activity**, with festivals and venues establishing profile over time, **and significant one-off activities** which encouraged different types of visitors, or new perspectives on existing tourism attractions. Outdoor attractions such as Stonehenge, Hadrian's Wall, Arthur's Seat in Edinburgh and the Giant's Causeway were the location for significant commissions. Venues such as Tate Modern, the British Museum and the National Portrait Gallery hosted major exhibitions and events. Locations like Ironbridge Gorge and the Lake District worked to establish their profile with tourists for cultural activity over multiple years.

> 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.<sup>21</sup> 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.

ENCOURAGING  
TRAVEL TO ENGAGE  
WITH NEW LOCATIONS,  
VENUES AND  
ORGANISATIONS

NEW PERSPECTIVES  
ON EXISTING TOURISM ATTRACTIONS,  
FROM STONEHENGE TO  
HADRIAN'S WALL AND  
THE GIANT'S  
CAUSEWAY

<sup>17</sup> International Passenger Survey.

<sup>18</sup> Great Britain Day Visits Survey, VisitEngland; Great Britain Tourism Survey, VisitEngland.

<sup>19</sup> VisitEngland (2012) *Domestic Trip Tracker August 2012*.

<sup>20</sup> Great Britain Day Visits Survey, VisitEngland; Great Britain Tourism Survey, VisitEngland.

<sup>21</sup> Foresight 111, VisitBritain.



## 4 GOVERNANCE AND PARTNERSHIP APPROACH

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 grassroots 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 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.

Cultural Olympiad Income by Distributor and Expenditure by area

Income by distributor		London 2012 Festival		Expenditure by area	
LOCOG		£ 33,795,041		Overheads, staffing and resources	£ 9,439,623
ACE		£ 36,362,949		Marketing and communications	£ 4,428,926
LTUK		£ 35,702,327		Programme	£ 112,750,989
GLA		£ 4,618,000			
Co-funding		£ 16,141,221			
		£ 126,619,538			£ 126,619,538

Source: LOCOG, Arts Council England and LTUK

A COMPLEX  
NATIONWIDE  
PARTNERSHIP MODEL,  
BUILDING-UP NEW  
LOCAL RELATIONSHIPS  
AND INTER-REGIONAL  
COLLABORATIONS



> 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 LTUK, with a smaller proportion delivered via the Greater London Authority (GLA). National Lottery and public funding was made available to Cultural Olympiad projects through Arts Council England, LTUK, 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 and 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, in education, the 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).



## 5 PLACING CULTURE AT THE HEART OF THE GAMES

**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 2012’s unique offer.**

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 involved a four-year lead-up programme using an open source approach to programming that 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, which maximised opportunities for cultural organisations to associate their programmes with the Olympic and Paralympic Games. This strategy ensured the protection of commercial sponsors by creating distinct marks (pictograms) for the *Inspire* programme and London 2012 Festival, 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 LOCOG 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 weakened the links between the Cultural Olympiad and other Ceremonies and Education programmes (e.g. Live Sites, Torch Relay and Education), it helped advance 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 DCMS and the 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 LTUK 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, garnered 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.

- > 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 from 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 month in which the Olympic Games were held, **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 an association included feeling part of a bigger national celebration, attracting different participants or audiences and gaining greater national profile. Further, contributors to distinct strands of the programme, such as representatives of projects dedicated to young people and artists contributing to the Deaf and disabled art programme *Unlimited*, highlighted the following as key additional benefits: operating at a greater scale and with more space for innovation; positive brand association (e.g. the Olympic and Paralympic Games as a "mark of quality" as well as accessibility) and opportunities to attract greater media attention.





## 6 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 elsewhere in 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 too early to fully appreciate the significance of the Cultural Olympiad's 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 considerably expanded the opportunities for inclusion of diverse activities, particularly (as 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 ongoing 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 (IOC) 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.

**KEY OLYMPIC LEGACIES:  
A MORE FLEXIBLE BRANDING FRAMEWORK  
FOR GAMES CULTURAL PARTNERS AND  
COMPREHENSIVE NATIONWIDE  
FUNDING AND DELIVERY  
MECHANISMS.**



The dedicated involvement of London 2012 domestic sponsors as Cultural Olympiad Premier Partners, and the involvement of the official Olympic broadcaster, the BBC, as a 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 with 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 in involving corporate and media partners, which included a pioneering collaboration with the IOC Olympic Museum in Lausanne (*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 – which resulted 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 in establishing links with previous and subsequent Cultural Olympiads from the early stages. Some notable examples of this 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 between 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, including: the commissioning of Richard Long to present work alongside the Olympic cycling race in *Box Hill Road River*; the use of Arthur's Seat in Edinburgh as the grounds for a live piece of public art created using 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*; 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*; and, as an example of unprecedented scale, the world premiere of *Mittwoch aus Licht* by Birmingham Opera Company.

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)

**THE LONDON 2012 MODEL FOR CULTURE: COMBINING HIGH-END INDUSTRY SUPPORT WITH FOCUSED MEDIA PROFILE AND VISIBILITY; EMPHASIS ON PARTNERSHIP & HANDOVER ACTIVITIES; AND BUILDING ON OLYMPIC & PARALYMPIC VALUES TO CREATE GROUND-BREAKING ART MOMENTS.**



# TECHNICAL NOTE

## KEY DATA SOURCES

The findings presented here are informed by the following primary and secondary sources:

**Primary research conducted by the Institute of Cultural Capital (ICC)**

- > A **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 1,722 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
- > **23 Case Studies** on projects representative of 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**

- > The **London 2012 Festival Audiences survey**, undertaken by Nielsen/LOCOC with analysis from ICC/DHA, surveyed a total of 1,868 audience members across eight projects in the London 2012 Festival<sup>22</sup>
- > The **State of the Nation** polling survey, undertaken by Nielsen/ LOCOC between July 2011 and September 2012
- > Data collated by LOCOC on: Venues, Audiences, Events, International Press Clippings
- > A range of national datasets, including Taking Part (DCMS), International Passenger Survey (ONS), Great Britain Tourism Survey (VisitEngland)
- > A selection of evaluations on specific Cultural Olympiad projects or programmes

## RESEARCH TEAM

This evaluation has been led by **Dr Beatriz Garcia**<sup>23</sup> as Evaluation Director with support from **Tamsin Cox**<sup>24</sup> as lead Project Collaborator.

Additional research has been conducted by **Kate Rodenhurst** (case study research) and **Prof Andy Miah**<sup>25</sup> (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).<sup>26</sup>

**Funding**

This Evaluation was funded by the Cultural Olympiad key stakeholders, led by LOCOC and Arts Council England, with special data access and support from Legacy Trust UK and the UK Department of Culture, Media and Sport.

22 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*.

23 **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 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. This Evaluation has built on this research model and her expertise on the experiences and cultural legacy of previous Games, from Barcelona 1992 onwards.

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

25 **Prof Andy Miah** is the Director of the Creative 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.

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



This Executive Summary, complemented by a Full Evaluation Report and Case Studies was originally published by Arts Council England, accessible at:

<http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/london-2012>  
<http://www.culturalolympics.org.uk/volume/vol-15-2013>