London 2012
Cultural Olympiad Evaluation

Appendix 1
Technical Appendices

25 April 2013

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Appendix 1.1 | Cultural Olympiad - Values and themes

London 2012 Festival objectives (LOCOG Transfer of Knowledge, last updated Nov 2012)

Introduction
Spread over four years, the Cultural Olympiad is designed to inspire creativity across all forms of culture. The culmination of the Cultural Olympiad will be the London 2012 Festival, bringing leading artists from all over the world together from 21 June 2012. A chance for everyone to celebrate London 2012 through dance, music, theatre, the visual arts, film and digital innovation, and leave a lasting legacy for the arts in the UK.

This paper sets out the objectives of the London 2012 Festival as the finale of the Cultural Olympiad. The London 2012 Festival is a curated programme of work, by Ruth Mackenzie, Director of the Cultural Olympiad. The objectives of the Festival are outlined below.

London 2012 Festival Objectives

• To put culture at the heart of The Greatest Show on Earth.
• To offer world-class, once-in-a-lifetime experiences which enhance the London 2012 Games.
• To use an opportunity like no other to showcase a world-class arts and culture programme, the best of any modern Olympic and Paralympic Games.
• To introduce new audiences to the UK’s exceptional cultural and creative industries.
• To send a statement around the world about the UK and the unique strengths of its world-class creative and cultural offering, helping to develop cultural tourism to the UK.

Programming the London 2012 Festival

Given the curated nature of the Festival, the programming is undertaken in accordance with the Directors vision and in line with the objectives outlined above. More specifically, the targets below have been set to ensure a balanced programme given the wide and varied audience for the Festival.

• Present a programme that reflects a broad range of cultural genres and reaches every region of the UK.
• Celebrates the Olympic Truce.
• To build capacity and create opportunities for the UK’s best deaf and disabled artists.
• Ensure sustainability of events and management in a sustainable way
• Introduce new audiences to the UK’s exceptional cultural and creative industries.
• Offer at least 10 million opportunities to attend an event – with 80% free of charge.

As the finale of the Cultural Olympiad, the London 2012 Festival will feature project that have their original creation in the Cultural Olympiad. These projects will be chosen, as with all others, in accordance with the programming guidance given above – in line with the objectives and the Directors curated vision. Where projects meet these requirements they will form part of the London 2012 Festival programme.
### Values and Themes for the Cultural Olympiad (LOCOG documentation, December 2007)

A four-year cultural festival in London and throughout the UK will gather pace from the end of the Beijing Olympics in 2008. In particular it will:

- Inspire and involve the widest and most inclusive range of UK communities
- Generate sustainable long terms benefits to our cultural life
- Create outstanding moments of creative excellence which underline London's and the rest of the UK’s global strength in the full range of performing arts and creative industries
- Offer unique opportunities to connect future generations with the UK’s artistic communities and with their peers around the world
- Help to establish the distinguishing values and personality of the 2012 Games
- Promote contemporary London as a major world city, developing an enlightened policy of cultural diversity and inclusion
- Offer a platform for the many different communities of the United Kingdom to unite around shared celebrations
- Embrace the Olympic movement values of Excellence, Respect and Friendship and the Paralympic movement vision; to “Empower, Achieve, Inspire”
- Drive attention to the whole of the UK for tourism and inward investment and use the creative industries as a key driver for economic regeneration

### Values and themes for the UK Cultural Olympiad

Whilst being widely accessible and inclusive, the Cultural Olympiad will, alongside the London 2012 Games, focus on a number of core values. In particular it will;

- Celebrate London and the whole of the UK welcoming the world – our unique internationalism, cultural diversity, sharing and understanding
- Inspire and involve young people
- Generate a positive legacy (e.g. cultural and sports participation, audience development, cultural skills, capacity building, urban regeneration, tourism and social cohesion, international linkages)

The Cultural Olympiad will also;

- Relish the fusion of/synergy between culture and sport
- Encourage audiences towards active participation
- Animate and humanise public spaces (e.g. Street theatre, public art, circus skills, live big screen sites etc)
- Use culture and sport to raise issues of environmental sustainability, health and wellbeing
- Honour and share the values of both the Olympic and Paralympic movements
- Ignite cutting edge collaborations and innovation (between communities and cultural sectors)
- Enhance the learning, skills and personal development of young people by providing access to and from parallel education programmes.
**Inspire mark programme: Criteria for acceptance (LOCOG documentation, 2008)**

Inspire themes

- Bring together culture and sport.
- Encourage audiences towards active participation.
- Animate and humanise public spaces (e.g. street theatre, public art, circus skills, live big screen sites etc.).
- Use culture and sport to raise issues of environmental sustainability, health and well-being.
- Honour and share the values of both the Olympic and Paralympic movements.
- Ignite cutting-edge collaborations and innovation (between communities and cultural sectors).
- Enhance the learning, skills and personal development of young people by providing access to and from parallel education programmes.
Appendix 1.2 | Culture Olympiad Board and Stakeholder Group

Cultural Olympiad Board

Original members (2009)
Tony Hall, Chairman (Royal Opera House and LOCOG Board)
Bill Morris (LOCOG)
Ruth Mackenzie (LOCOG - attendee)
Munira Mirza (GLA)
Alan Davey (ACE)
Dugald Mackie (LTUK)
Janet Paraskeva (OLD – became observer )
Nick Serota (TATE)
Nicholas Kenyon (Barbican)
Jude Kelly (Southbank)
Vikki Heywood (Royal Shakespeare Company)
Mark Thompson (BBC)
Roger Mosey (BBC - observer)

New members (2010)
Greg Nugent (LOCOG)
Jackie Brock Doyle (LOCOG)
Neil Macgregor (British Museum)
Nick Allott (Cameron Mackintosh)
Nicholas Snowman

Cultural Olympiad Stakeholder group

Ian Adams (BP)
Suzy Christopher (BT)
Leonie Sakey (ACE)
Mike Niedzwiecki (OLD)
Moira Swinbank (LTUK)
Paul Docherty (BC)
## Appendix 1.3 | Evaluation Data Sources

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<tr>
<th>Title</th>
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<td>Project Survey. 2012.</td>
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<td>The Accentuate Story 500 days and counting. 2011</td>
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<td>GB Day Visits 2012: July – September and YTD. 2012.</td>
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<td>Latest Travel News Stories – August 2012</td>
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Appendix 1.4 | Survey samples and methodology

There are two key primary data sources used in this report:

- London 2012 Festival audience survey, undertaken by Nielsen for LOCOG
- A survey of projects in the Cultural Olympiad, undertaken by ICC/DHA

This note supplies some information about the sample base for both these surveys.

London 2012 Festival audience survey

The table below shows the number of respondents to the Audience Survey by event. It is important to note that all respondents to the face-to-face survey had only attended one of the projects in the survey. There were a small number of respondents (c. 43) to the online survey that had attended more than one of the projects. The number of unique respondents, therefore, for the online survey is 1,868.

Figure 1: Sample base of London 2012 Audience Survey

<table>
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<td>London</td>
<td>319</td>
<td>Online</td>
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<td>Globe to Globe (Globe Theatre)</td>
<td>London</td>
<td>804</td>
<td>Online</td>
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<tr>
<td>How Like an Angel</td>
<td>East Anglia</td>
<td>164</td>
<td>Online</td>
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<td>Mittwoch (Birmingham Opera Company)</td>
<td>Birmingham</td>
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<td>The Big Concert</td>
<td>Stirling</td>
<td>104</td>
<td>Face-to-face</td>
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<td>Compagnie Carabosse</td>
<td>Stonehenge</td>
<td>85</td>
<td>Face-to-face</td>
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<td>Mandala</td>
<td>Midlands</td>
<td>51</td>
<td>Face-to-face</td>
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<td>Piccadilly Circus Circus</td>
<td>London</td>
<td>149</td>
<td>Face-to-face</td>
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<td><strong>Subtotal face-to-face</strong></td>
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<tr>
<td><strong>Total unique respondents</strong></td>
<td></td>
<td><strong>1868</strong></td>
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</table>

*Source: London 2012 Festival Audience Survey, Nielsen*

The size base for individual events is, in some cases, fairly small and therefore comparisons between events should be undertaken with caution. All the analysis provided in this report has been undertaken by ICC/DHA.
ICC/DHA Project survey

The Project Survey undertaken by ICC/DHA includes 648 projects from across the Cultural Olympiad. The unit of a project varies significantly over the Cultural Olympiad programme. Where possible, we worked with LOCOG, Arts Council England, LTUK and project respondents to identify where an activity could be said to be a significant unit of the programme in its own right. In practice this results in projects that are often very different in size, some of which have a sole focus and are clearly discrete from other activity, and some of which cover a wider variety of activities.

The Project Survey collected data from July 2012 to January 2013. It was able to reflect and gain data from projects which had taken place prior to July 2012 where there was a strong funder relationship and longitudinal data collection arrangements in place. For example, programme managers working on LTUK-funded nations and regions programmes were able to supply data for their programmes, including for activity prior to 2012.

The significant absences from the Project Survey which affect estimates of the size and scale of the Cultural Olympiad – estimates of the volume of activity and volume of public engagement – are activities involved in the Open Weekends programme (where those activities are not part of projects/programmes with activity in 2012) and Inspire Projects. With Inspire Projects, the Project Survey will be a partial reflection of these only; many Inspire Projects had finished prior to the Project Survey being in place.

The following figure gives an indication of the number of project forms completed.

Figure 2: Sample base of Project Survey

<table>
<thead>
<tr>
<th>Project Survey response rate</th>
<th>Festival</th>
<th>Non-Festival</th>
<th>All projects</th>
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<tr>
<td>Completed</td>
<td>368</td>
<td>149</td>
<td>517</td>
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<tr>
<td>Partially completed</td>
<td>32</td>
<td>2</td>
<td>34</td>
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<tr>
<td><strong>Subtotal</strong></td>
<td><strong>400</strong></td>
<td><strong>151</strong></td>
<td><strong>551</strong></td>
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<tr>
<td>Not completed</td>
<td>97</td>
<td>0</td>
<td>97</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>497</strong></td>
<td><strong>151</strong></td>
<td><strong>648</strong></td>
</tr>
</tbody>
</table>

Source: ICC/DHA Project Survey

Information is only available across all 648 projects for certain key elements of data. Where possible, data from LOCOG and other sources was used to fill any key gaps. Where the base used to calculate percentages changes across analysis, the change in base is stated. In some instances, it has been difficult to exactly ascertain the base size for a question, as not all questions required a response and (as noted above) there were some partial completions of the survey. On occasion, where identifying the correct base size is difficult, numbers of projects, rather than proportions of the overall number of projects, may be stated.

All the data from the Project Survey is ‘self-reported’. This is not uncommon in evaluation studies of events with multiple delivery organisations involved, and respondents to the survey were encouraged to be as clear as possible about the sources they used for collecting and identifying data. In some instances, respondents could indicate where reliable data was not available, rather than providing too rough or unsupported an estimate.
Appendix 1.5 | Stakeholder Interviews

The ICC conducted 47 stakeholder interviews with individuals from the following organisations:

- Olympic & Paralympic Family: LOCOG, ODA/LegacyList, IOC, IPC, Rio 2016
- Cultural Olympiad Principal Funders and Premier Partners: LTUK, ACE, BP, BC
- Cultural Olympiad Board and Supporters: VisitBritain, BBC, regional Creative Programmers, Greater London Authority, Festivals Edinburgh, Edinburgh International Festival, Royal Opera House, TATE, Southbank Centre
- Delivery partners & artists involved in dedicated case studies (see dedicated reports)

The views and insights on the programme by these stakeholders were fundamental in the prioritization of themes and identification of headline messages at the early stages of this Evaluation.

**Stakeholder Interview overview**

<table>
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<th>Category</th>
<th>Interviews</th>
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<tr>
<td>LOCOG teams</td>
<td>9 interviews across teams: Culture; Ceremonies, Live Sites &amp; Education Brand and Marketing; Media Relations; Look &amp; Feel</td>
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<td>Cultural Olympiad Board</td>
<td>3 Board member interviews</td>
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<tr>
<td>Funders / Stakeholder group</td>
<td>7 interviews with representatives from LTUK, ACE, BP, British Council</td>
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<td>London key stakeholders</td>
<td>2 interviews (ODA/ Legacy list; GLA)</td>
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<td>Regional stakeholders</td>
<td>4 interviews (Creative Programmers)</td>
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<td>National stakeholders</td>
<td>1 interview (VisitBritain)</td>
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<tr>
<td>International stakeholders</td>
<td>3 (International Olympic Committee, IPC)</td>
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<td></td>
<td>1 (Rio 2016 Organising Committee for the Games)</td>
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<td>1 (Rio Secretaria de Estado de Cultura)</td>
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<tr>
<td>Arts organisations / event managers/ artists linked to specific case studies</td>
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<td></td>
<td>23 (various case studies, see next section)</td>
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Appendix 1.6 | Case studies

The ICC conducted dedicated case studies on a number of projects, selected for their significance as exemplars of key Cultural Olympiad values. They are presented in six dedicated Reports.

Appendix 2 | Case studies: Art and disability

Nine projects were selected from the two main Cultural Olympiad strands dedicated to this area: the Unlimited programme, one of the original Major Projects which also became a flagship within the London 2012 Festival and Accentuate, regional programme for the South East.

Unlimited: The assessment includes an overview of the full programme, involving 28 commissions, and a close up on eight commissions:

- Unlimited Global Alchemy
- In Water I’m Weightless
- Creating the Spectacle
- Ménage a Trois
- Macropolis
- Irresistible
- Bee Detective
- The English Flower Garden

Appendix 3 | Case studies: Young people

Overview of main trends and impacts across selected projects dedicated to young people, and close up on four projects:

- National Portrait Award: Next Generation
- Blaze, North West youth programme
- Tate Movie
- Big Concert

Appendix 4 | Case study: Stories of the World

Overview of this programme strand, one of the original Cultural Olympiad Major Projects, and close-up assessment of 6 projects

Appendix 5 | Case study: Creative Jobs programme

- Assessment of this project, dedicated to growing creative skills for young people

Appendix 6 | Case studies: Tourism development

- CORE, Connecting Light and Lakes Alive
- Two of these projects (CORE and Connecting Light) are also exemplars of digital innovation

Appendix 7 | Technical appendix: Online and social media trends
Appendix 1.7 | UK Press Content analysis

An extensive media analysis exercise was conducted by the University of Liverpool to assess progression in the UK press narrative about the Cultural Olympiad and London 2012 Festival.

This exercise was funded separately and is ongoing under the direction of Dr Beatriz Garcia within the framework of the Institute of Cultural Capital. This evaluation includes a selection of top findings. Additional academic assessment will be produced over the coming months and published in following years.

Relevant press clippings were identified via a series of specific keyword searches within the electronic news database LexisNexis.

- **Main Keywords**: Articles including ‘Cultural Olympiad’ OR ‘London 2012 Festival’
- **Total (valid) clippings**: 1,574 UK national and 4,126 regional clippings, published between 2003 (one national article) and the 11 September 2012.
- **Analysed sample**: 526 national press clippings (34% of total national coverage) and 597 regional clippings (14% of total regional coverage).

### Sampled sources: National paper titles

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<td>West Midlands</td>
<td>8%</td>
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<td>Yorkshire &amp; Humber</td>
<td>7%</td>
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<td>North West</td>
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<td>North East</td>
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Main areas of analysis

Section of Newspaper (as defined by Lexis Nexis)
News; Page 1/Frontpage; Opinion/Comment/Columns; Features
Letters; Arts/Culture/Media sections; Business; Sport; Other

Attitudes to the Cultural Olympiad or London 2012 Festival
Each article was coded according to the attitude taken towards the key issues identified.
1 Neutral Clippings with no clearly discernable attitude
2 Negative Clippings that cover news with a clearly negative attitude towards the Cultural Olympiad or London 2012 Festival
3 Mixed Clippings offering both positive and negative angles
4 Positive As above, but in relation to positive news and debate

References within article

Centrality of Cultural Olympiad / London 2012 Festival references
1 Central Reference to the above is core to the story
2 Mixed Reference is significant but not the main point of the story
3 Marginal Mentioned in passing – quick reference only.

Explicit reference in the article
1 Cultural Olympiad
2 London 2012 Festival
3 Both
4 Neither

Other Olympic programme references
1. Olympic and/or Paralympic Games
2. Torch relay
3. Opening and/or closing ceremonies
4. Volunteering programme
5. Education programme (Get Set)
6. Various
7. None

Funder / stakeholder mentions
1. None
2. LTUK (Legacy Trust UK)
3. ACE
4. Olympic Lottery Distributor
5. British Council
6. Edinburgh Festivals / Edinburgh Int Festival
7. Creative Scotland or Scottish Arts Council
8. Arts Councils of NI or Wales
9. BBC
10. Channel 4/Film 4
11. BP
12. BT
13. Other corporate sponsors
14. Other stakeholders
15. Various stakeholders
Themes / Sub-Themes

1. Image / perceptions (of the Cultural Olympiad or London 2012 Festival)
   1.1. Cultural Olympiad – what is it
   1.2. London 2012 Festival – what is it
   1.3. Cultural Olympiad vs London 2012 Festival comparison
   1.4. Cultural Olympiad as different from the Games – art vs sport, art complementing sport
   1.5. Anticipated benefits or challenges of London 2012 for existing cultural programming

2. Economic issues
   2.1. Tourism attraction
   2.2. Cultural regeneration (East London) / other
   2.3. Creative industries development
   2.4. Investment in the arts (or lack of)

3. Cultural offer
   3.1. Artistic Excellence (critics event review)
   3.2. International / world class (comparators with other arts festivals and major events)
   3.3. Innovation / new ways of working / new artforms
   3.4. Highlight listings
   3.5. BBC & Channel 4 broadcasts of, or participation in Cultural Olympiad programming

4. Engagement (Access / representation / inclusion)
   4.1. Young people
   4.2. Deaf and disabled people
   4.21 Marginal groups (homeless, refugees)
   4.3. Geographic outreach – UK wide
   4.31 Global involvement/representation
   4.4. Outdoor activity
   4.41 Amateur/local cultural group participation
   4.42 Community-based participation
   4.43 Mass participation

5. Governance (Management & political issues)
   5.1. Leadership (article is mainly about a particular champion or lead)
   5.2. Key stakeholders (ACE, Legacy Trust UK, OLD, British Council, etc)
   5.21 Organisational issues (praise or controversies over how events have been managed)
   5.3. Funding / costs
   5.4. Sponsorship (role of BT, BP etc)
   5.5. Ticketing (ease of access, pricing etc)
   5.51 Marketing and promotion
   5.6. Political discussion (touches on national / regional / international sensitivities)
   5.7. Discussion on the bidding process

6. Legacy
   6.1. Local collaborations
   6.2. Regional collaboration
   6.3. National collaborations / partnerships
   6.4. International Partnerships
   6.5. Culture at the heart of the Games
   6.6. Blueprint to future Games or events
   6.61 Proposal for annual/bi-annual event
   6.7. Other
Event focus

The list below includes generic strands as well as specific event titles attracting noticeable levels of coverage. All programming strands or specific events listed below attracted 0.4% of total coverage or more, out of N= 1,773 sampled articles.

1. No specific event focus
   1.1. Listing/ highlights of more than one event

2. Cultural Olympiad events (original 2008 launch)
   2.1 *Inspired by 2012 / inspire mark*
   2.2 *Open Weekend*

2.3 Flagship events / Major Projects
   2.31 Artists Taking the Lead
   2.32 Unlimited
   2.33 Stories of the World
   2.34 Discovering Places
   2.35 Film Nation
   2.36 Sounds: Youth Music Voices, Music 20x12
   2.37 World Shakespeare Festival
   2.38 Festival of Carnivals

2.4. Other Cultural Olympiad events
   2.5 Various events (more than one of the categories above)

3. Nations and regions / LTUK funded programmes

3.1 Somewhereto_ (UK-wide)
3.2 Tate Movie (UK-wide)
3.3 Land of Giants (Northern Ireland)
3.4 Speed of Light (Scotland)
3.5 Tree of light
3.6 Games Time
3.7 We Play (North West)
3.8 imove (Yorkshire)
3.9 Relays (South West)
3.11 Moving Together (West Midlands)
3.12 Eastern Rising (East Midlands)
3.13 GeNERation (North East)
3.14 Accentuate (South East)
3.15 The Scottish Project (Scotland)
3.16 Power of the Flame (Wales)
3.17 Connections (Northern Ireland)
3.18 igniting Ambition (East Midlands)
4. London 2012 Festival events (launched November 2011)

4.1. Outdoors / open air / carnival
   4.11 All the Bells / Martin Creed
   4.12 Rio Occupation London
   4.13 Sacrilege – bouncy castle Stonehenge
   4.95 Connecting Light (Hadrian’s Wall)

4.2. Comedy
   4.21 Playing the Games
   4.22 Edinburgh Fringe

4.3. Dance
   4.31 Pina Bausch World Cities Season
   4.33 Big Dance

4.4. Film, Broadcast & Digital
   4.41 Film Commissions
   4.42 Britain in a Day/ Life in a Day (BBC)
   4.43 Hitchcock retrospective at BFI

4.5. Museums & Heritage
   4.51 The Olympic Journey

4.6. Music
   4.61 BBC Proms (also part of Original SOUNDS)
   4.62 BT River of Music (also part of original SOUNDS CO flagship. Code here)
   4.63 Hackney Weekend
   4.64 Dr Dee (Damon Albarn)
   4.65 Gustavo Dudamel: Big Concert (at Raploch)/ Simón Bolívar SO (at South Bank)
   4.66 Africa Express
   4.67 Mittwoch aus Licht (Stockhausen)
   4.69 Bandstand Marathon Finale

4.7. Poetry & Storytelling, Reading & Literature
   4.71 Shake the Dust Poetry Slam
   4.72 Poetry Parnassus

4.8. Theatre and Performance
   4.81 World Shakespeare Festival (inc, Globe to Globe)
   4.82 Gross und Klein
   4.83 Edinburgh International Festival
   4.84 How Like An Angel

4.9 Art, Design & Exhibitions
   4.91 Posters / Olympic posters – at TATE
   4.92 BT road to 2012
   4.93. TATE Tanks
   4.94 TATE – Olafur Eliasson 1st commission (Take a breath,cancelled) 2nd (Little sun)
   4.96 David Hockney, ‘A Bigger Picture’
   4.97 BP National Portrait Award: Next Generation

4.10 Other
   4.101 Metamorphosis: Titian 2012