



UNIVERSITY OF  
LIVERPOOL

  
institute of cultural  
capital

# **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)  
Moirra Swinbank (LTUK)  
Paul Docherty (BC)

## Appendix 1.3 | Evaluation Data Sources

Title	Authors / Source
Trade Group Survey. 2012.	1300Insurance.com
Somewhereto. Evaluation Note. December 2010.	Annabel Jackson Associates
Lakes Alive Evaluation Report 2012. November 2012	Helen Corkery Marketing Research
Cultural Olympiad in the West Midlands: an evaluation of the impact of the programme 2008-2012. November 2012.	West Midlands Cultural Observatory/Arts Council England
Arts engagement in England from 2005/06 to 2007/08. September 2009.	Arts Council England
2012 Games – our vision. The Cultural Olympiad and beyond. 2008.	Arts Council England
Taking Part Survey. 2011-2012.	Department for Culture, Media and Sport
Government Tourism Policy. March 2011	Department for Culture, Media and Sport
Welcome Legacy. Tourism Strategy for the 2012 Games – A Consultation. 2006.	Department for Culture, Media and Sport
Evaluation of Creative Innovation. October 2012.	Focus Consultants/Arts Council England
Creating an impact: Liverpool’s experience as European Capital of Culture. 2010.	Garcia, B., Melville, R. and Cox, T. Impacts 08.
NI/ROI PR/Marketing Programme: Happy Days 2012. Executive Summary. 2012.	Happy Days Enniskillen.
Blaze. First Year Evaluation. January 2011.	Icarus & Kate Rodenhurst Ltd
Stakeholder Interviews. 2011 - 2012.	ICC (Evaluation Team)
Case Studies. 2012-2013.	ICC (Evaluation Team)
Project Survey. 2012.	ICC-DHA (Evaluation Team)
Media Content Analysis of UK press from 2003 to 2012. 2012.	ICC-University of Liverpool (Evaluation Team)
London 2012 Debrief Presentations, Rio de Janeiro, 18 November 2012	International Olympic Committee
2012 Olympic Games Bid Procedure ‘Quick Reference’. 2010	International Olympic Committee
Overseas Travel And Tourism, Q3 2012. 10 January 2013.	International Passenger Survey
Accentuate Evaluation. August 2012.	Janice Needham



London 2012 Festival – Venues. 2012.	LOCOG
London 2012 Festival – Audiences. 2012.	LOCOG
London 2012 Festival – Events. 2012.	LOCOG
State of the Nation. 2011-2012.	LOCOG/Nielsen
Open Weekend. Post Event Follow-Up. 2011	LOCOG
Beautiful, Innovative and Creative. Research at the Third Manchester International Festival. 2011.	Morris Hargreaves McIntyre
Cultureshock. XVII Commonwealth Games. North West Cultural Programme. Evaluation Report. 2003.	Nadine Andrews
London 2012 Festival Audience Survey. 2012.	Nielsen
The Accentuate Story 500 days and counting. 2011	ScreenSouth
GB Day Visits 2012: July – September and YTD. 2012.	TNS/VisitEngland
STR Global – England Occupancy. 2012.	Visit England
Latest Travel News Stories. August 2012.	Visit England
Great Britain Tourism Survey Quarterly Regional Summary. Q3 2012.	Visit England/TNS
Tourism Day Visits: GBDVS 2011-2012	Visit England/TNS
The Tourism Forecast 2012	VisitBritain
The Tourism Forecast 2013	VisitBritain
Overseas Visitors to Britain. Understanding Trends, Attitudes and Characteristics. September 2010.	VisitBritain
Foresight Issue 41 March 2007	VisitBritain
Inbound Tourism Trends Quarterly, January 2013	VisitBritain
Domestic Trip Tracker – July 2012	VisitEngland
Domestic Trip Tracker – August 2012	VisitEngland
Latest Travel News Stories – August 2012	VisitEngland
Tourism Business Monitor: Visitor Attractions Report. Wave 4 – Post school summer holidays. September 2012.	VisitEngland/BDRC Continental

## 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**

Event	Region	Respondents by event	Survey Type
BT River of Music	London	319	Online
Globe to Globe (Globe Theatre)	London	804	Online
How Like an Angel	East Anglia	164	Online
Mittwoch (Birmingham Opera Company)	Birmingham	235	Online
<b>Subtotal online</b>		<b>1522</b>	
The Big Concert	Stirling	104	Face-to-face
Compagnie Carabosse	Stonehenge	85	Face-to-face
Mandala	Midlands	51	Face-to-face
Piccadilly Circus Circus	London	149	Face-to-face
<b>Subtotal face-to-face</b>		<b>389</b>	
<b>Total unique respondents</b>		<b>1868</b>	

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**

Project Survey response rate	Festival	Non-Festival	All projects
	Completed	368	149
Partially completed	32	2	34
<b>Subtotal</b>	<b>400</b>	<b>151</b>	<b>551</b>
Not completed	97	0	97
<b>Total</b>	<b>497</b>	<b>151</b>	<b>648</b>

*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

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

## 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.

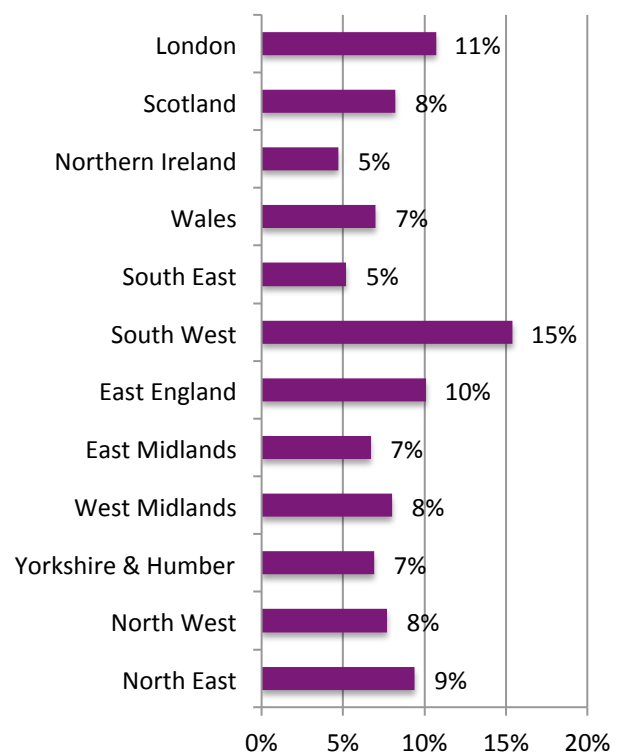
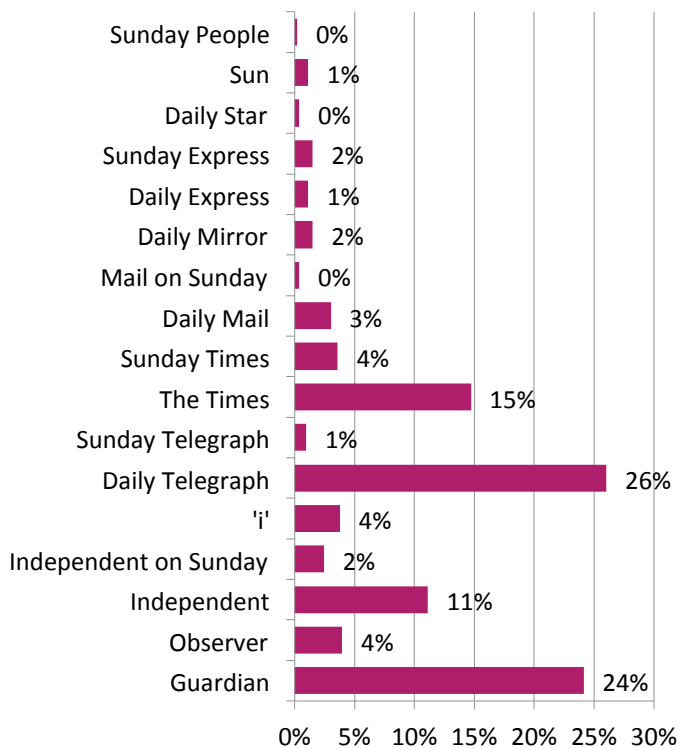
- **Main Keywords:** Articles including ‘Cultural Olympiad’ OR ‘London 2012 Festival’
- **Total (valid) clippings:** 1,574 UK national and 4,126 regional clippings, published between 2003 (one national article) and the 11 September 2012.
- **Analysed sample:** 526 national press clippings (34% of total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

### Sampled sources: National paper titles

### Geographical base of local/ regional papers

National titles (N = 526)

Local / regional papers (N = 597)



## 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   | 4. Volunteering programme        |
| 2. Torch relay                       | 5. Education programme (Get Set) |
| 3. Opening and/or closing ceremonies | 6. Various                       |
|                                      | 7. None                          |

### Funder / stakeholder mentions

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

## 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                                  | 4.41 Amateur/local cultural group participation |
| 4.2. Deaf and disabled people                      | 4.42 Community-based participation              |
| 4.21 Marginal groups ( <i>homeless, refugees</i> ) | 4.43 Mass participation                         |
| 4.3. Geographic outreach – UK wide                 | 4.4. Outdoor activity                           |
| 4.31 Global involvement/representation             | 4.5. Free events                                |

### 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                   | 6.5. Culture at the heart of the Games   |
| 6.2. Regional collaboration                 | 6.6. Blueprint to future Games or events |
| 6.3. National collaborations / partnerships | 6.61 Proposal for annual/bi-annual event |
| 6.4. International Partnerships             | 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) 2<sup>nd</sup> (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

**London 2012  
Cultural Olympiad Evaluation**

**Appendix 7 | Case Studies**

***Social Media Data Analysis***

25 April 2013

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## 1. Summary headlines

This report details the social media impact of the London 2012 Festival. Insights are based on targeted raw data from LOCOG's tracking software and independent social media analysis captured over three periods (pre, during and post Games in 2012).

The top findings are:

- The #London2012festival Twitter hashtag was a gateway for over **500 cultural organizations** to promote themselves during 2012.
- The **key drivers** of London 2012 Festival social media activity were LOCOG Twitter accounts (organization and individual).
- Some of the **smallest arts organizations** (in terms of social media presence) in the UK produced some of the largest amount of social media traffic eg. Lakes Alive.
- **Ruth Mackenzie** was the second-most mentioned individual on #London2012Festival, after Yoko Ono, demonstrating the value of personalized leadership in social media relations.
- Across the social media assets, @London2012Fest reached the same degree of influence as Arts Council England (each had 66 Klout<sup>1</sup> score) and exceeded them in terms of absolute followers (over 42,000, which was more than **Jonnie Peacock's** Twitter account by the end of the Paralympic Games).
- The @London2012Fest twitter account was **the largest Cultural Olympiad brand** on social media.
- The primary London 2012 Twitter assets (eg. @London2012 or @SebCoe) worked well for London 2012 Festival in advance of the Games, but were **not optimally sharing content** for Festival during the Games.
- Collectively, projects associated with London 2012 Festival **created new communities of arts audiences**, though Festival was not always visually or textually associated with the project.
- Outdoor, **mass spectacle events** were the most successful in terms of social media traffic.
- With the exception of the Guardian, **traditional media** did not do very much to promote London 2012 Festival through social media.
- The @London2012Fest twitter account was the **second most followed** LOCOG identity, after @London2012, exceeding the follower count of both mascots.

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<sup>1</sup> Klout gives an indication of the most influential moments associated with a social media presence.

## 2. Overview

*This report details the social media impact of the London 2012 Festival. Insights are based on targeted raw data from LOCOG's tracking software and independent social media analysis captured over three periods (pre, during and post Games).*

LOCOG tracking data followed a series of social media platforms over the Festival period. Principally, these were Facebook, Twitter, the London 2012 Festival website, and Google search analytics. The raw data was captured using Radian software from which insights were developed in discussion with the LOCOG new media team. Some key early insights affected the data capture, most importantly the fact that searches for the term 'Cultural Olympiad' were halted early on, due to insignificant returns.

The Independent research followed an extended portfolio of accounts and terms, tracking similar data to LOCOG's key searches to yield deeper insights into what took place online, particularly within Twitter. LOCOG's social media team confirmed that Twitter would be the primary social medium over the Games and the London 2012 Festival team, in particular, drove activity through this platform, giving the most detailed insight into what kinds of activity were happening around the period.

The findings reveal the crucial leadership role played by London 2012 Festival within the Cultural Olympiad, creating a single access point for cultural activity, through which audiences could learn about what was going on, both within the Festival and outside of it.

## 3. London 2012 Festival Website

Over **2 million** people viewed the website between Nov 2011 and Sept 2012, with an average monthly unique visitors: **200,000**. The total for the London2012.com website was **432m page views** and **109m unique visitors**.

During the Olympic Games page views reached **over 500,000 a month**, showing the added value of linking to a sports event, as most other months were approximately **30% lower**.

In absolute terms, the most viewed event was **BT River of Music**, with 158,777 page views, nearly 3 times the second most viewed event, **BBC Radio 1 Hackney Weekend**.

Most popular search terms (combined searches)

- 1st: 'Music Festivals' (100k+)
- 2nd: 'Outdoor and Carnival' (85,000)
- 3rd: 'Arts events' (23,000)

Most searched regional programme

- 1st: UK wide 'Sacrilege' (59,628 page views)
- 2nd: South West's Stonehenge 'Fire Garden' (38,061 page views)
- 3rd: North West's Lakes Alive on the Night Shift (26,302 page views)

## 4. Social media platforms

### 4.1 Facebook

- **Over 37,000 people** 'liked' the London 2012 Festival page
- The most popular week was **22 July, 2012**

### 4.2 YouTube of "London 2012 Festival"

In the top 10 videos, there were **over 130,000 views**, with **Yoko Ono** providing 20% of views, followed by Glasgow International Festival of Visual Art's video of '**Sacrilege**'

### 4.3 LOCOG Join In App

- **66,000 people** rang a 'digital bell' for All the Bells.

## 5. Twitter

Twitter Insights are based on data over 3 periods tracking #London2012Festival:

- 12 June – 11 July; 5,000 tweets;
- 12 July – 11 August, 2,840 tweets;
- 12 Aug – 10 Sept, 1825 tweets)

### 5.1 Key insights

- The @London2012Fest account was followed by over 42,000, which was more than **Jonnie Peacock's** Twitter follower count by the end of the Paralympic Games and more than **Arts Council England**.
- Approximately **1,200 tweets** were sent out through the @London2012Fest over the Festival period
- There were over **20,000 re-tweets** of @London2012Fest content.
- The number of engaged followers was approximately **4,000**, which reveals the number of users/institutions who were actively promoting Festival through their own social media activity.
- **85%** of tweets using #London2012 showed conveyed a positive feeling during Games time (95% including neutral comments). This compares to a UK 64% positive feeling across general Games, which is more positivity than when **Mo Farah** won the 5,000m (76%) and only just short of the moment when **Jessica Ennis** won gold (90%).<sup>2</sup>
- Exposure of tweets in terms of projected views was 1,0336,531.
- The demographic spread for the #London2012Fest was 44% male, 55% female, by end of festival.
- There was a significant slowing of follower growth for @London2012Festival at end of the Olympic Games period.
- **Bandstand marathon** was the single most influential tweet from the @London2012Fest account, whereas the most successful general collection of tweets was related to **Piccadilly Circus Circus**.

<sup>2</sup> Based on the EDF Energy of the Nation Twitter sentiment findings, which began at the start of the Torch Relay.

## 5.2 Promoting Culture UK Wide

Over **500 creative and cultural organizations** were made visible via the #London2012Festival hashtag, ranging from the global **Google Art Project** to the local **Golden Thread Gallery** in Northern Ireland. A lot of other Festivals, Theatres, Dance Studios and Art Galleries were present. The London2012Festival hashtag was a gateway for almost every major cultural programme happening in the UK during the year, promoting inclusive arts marketing. The London 2012 Festival was even mentioned by **Siobhan Sharpe** from the BBC Twenty Twelve comedy series in her character's Twitter account.

## 5.3 Top Tweeters

Top Tweeters are the accounts that worked the hardest for #London2012Festival in terms of number of tweets shared (not exposure figures). The primary drivers were London2012Festival team accounts, but the data also shows that sponsors, individual activists were crucial, while the accredited media were not present.

### 12 Jun – 11 July

- 1st: London2012Fest (186) (LOCOG)
- 2nd: RuthMackenzie (105) (LOCOG)
- 3rd: PaulWoodmansey (66) (LOCOG)
- 4th: CianSmyth (46) (LOCOG)
- 5th: TuesdayGutz (40) (LOCOG)
- 6th: Ms\_Alowe (36) (LOCOG)
- 7th: TheOdysseyFilm (28) Festival Project
- 8th: WestMidsFor2012 (24) Regional Programme
- 9th: BTRiverOfMusic (22) Festival Sponsor Project
- 10th: BuskWales (22) FestivalProject

### 12 July – 11 Aug

- 1st: London2012Fest (175) (LOCOG)
- 2nd: PaulWoodmansey (53) (LOCOG)
- 3rd: AndyMiah (51) (Media)
- 4th: Toni\_Burana (45) SPAM
- 5th: F1\_Oscar\_ (42) SPAM
- 6th: Jabberworks (35) (Sarah McIntyre, artist –illustration of Queen skydive)
- 7th: SapphireSparx (29) (fashion industry)
- 8th: CianSmyth (26) (LOCOG)
- 9<sup>th</sup>: CulturalOlympic (22) (magazine)
- 10th: UniqueLondon1 (20) (media)

### 12 Aug – 11 Sept

- 1st: London2012Fest (163)
- 2nd: F1\_Oscar\_ (51) SPAM
- 3rd: CianSmyth (51) (LOCOG)
- 4th: PaulWoodmansey (27) (LOCOG)
- 5th: AndyMiah (27) (academic/media)
- 6th: NigelHinds (23) (LOCOG)
- 7th: RuthMackenzie (22) (LOCOG)
- 8th: UniqueLondon1 (20) (media)
- 9th: FestEventInt (17) (Festival collaborator)
- 10th: CulturalOlympic (16) (media)



## 5.4 Most mentioned

### Which twitter accounts were most associated with #London2012Festival?

This data reveals which accounts drove the most traffic on Twitter, either by having their content re-tweeted or by their account name being mentioned within a tweet that was often re-tweeted. These figures tell us which were the most useful in pushing London 2012 Festival content around Twitter. The @London2012Fest account dominates, showing the importance of owning your own communication channel during the Games as the ultimate authority

#### 12 Jun – 11 July

- 1st: London2012Fest (1962) (LOCOG)
- 2nd: London2012 (239) (LOCOG)
- 3rd: DLWP (121) (Festival Project partner, De La Warr Pavillion)
- 4th: YokoOno (112) (artist)
- 5th: BTRiverofMusic (104) (Festival Sponsor Project)
- 6th: RuthMackenzie (99) (LOCOG)
- 7th: BigDanceNews (88) (Festival Project)
- 8th: TheBigConcert (80) (Festival Project)
- 9th: WestEndLive (79) (arts event)
- 10th: LakesAlive (76) Festival Launch Event

#### 12 July – 11 Aug

- 1st: London2012Fest (1171)
- 2nd: SurprisesSTREB (178) (Festival Project)
- 3rd: MoLpresents (110) (Festival partner)
- 4th: BTRiverOfMusic (89) (Festival Sponsor Project)
- 5<sup>th</sup>: AllTheBells (86) (Festival Project)
- 6th: London2012Festival (this shows people were unsure what was the official name of the Festival account, likely caused by using a hashtag with 'Festival' rather than 'Fest', which is the main account name)
- 7th: Sacrilege2012 (59) (Festival Project)
- 8th: Eddielzzard (48) (Festival Project, Coubertin lecture)
- 9th: London2012 (41) (LOCOG)
- 10th: V\_and\_A (38) (Festival Project Partner)

#### 12 Aug – 11 Sept

- 1<sup>st</sup>: London2012Fest (988) (LOCOG)
- 2<sup>nd</sup>: EdIntFest (60) (Festival Project partner)
- 3<sup>rd</sup>: LaurenLaverne (50) (media)
- 4<sup>th</sup>: AfricaExpress (47) (Festival Project)
- 5<sup>th</sup>: SouthBankCentre (44) ((Project Partner - Unlimited)
- 6<sup>th</sup>: DLWP (39) (Festival Project)
- 7<sup>th</sup>: Eddielzzard (38) (Festival Project – De La Warr Pavilion)
- 8<sup>th</sup>: MoLpresents (33) Festiva partner)
- 9<sup>th</sup>: TheSpaceArts (30) (BBC)
- 10<sup>th</sup>: ColdPlay (27) (Festival project – Bandstand Marathon)