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# Beyond Performance

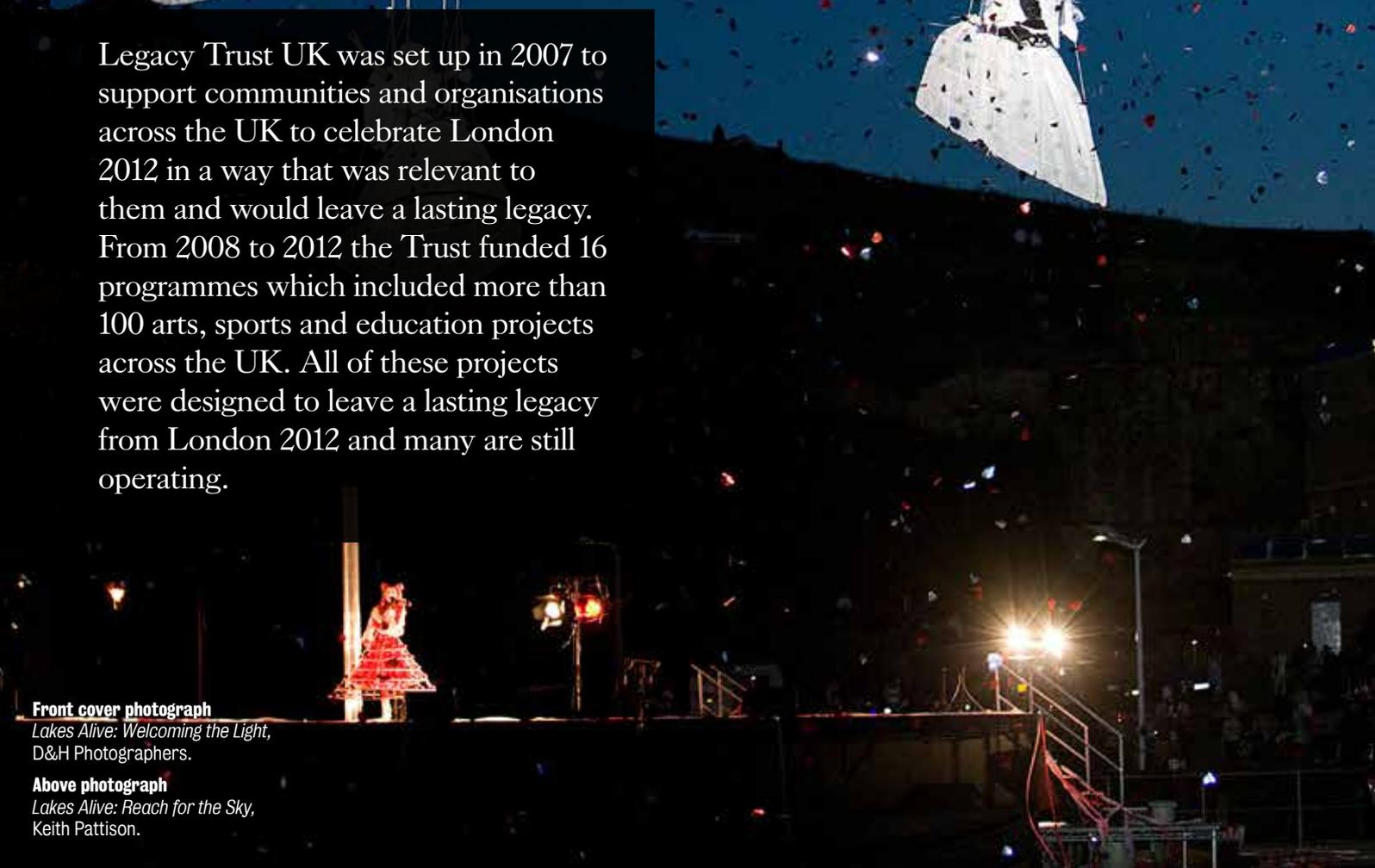
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**A Cultural Enquiry into major events and culture**

*November 2013*



Legacy Trust UK was set up in 2007 to support communities and organisations across the UK to celebrate London 2012 in a way that was relevant to them and would leave a lasting legacy. From 2008 to 2012 the Trust funded 16 programmes which included more than 100 arts, sports and education projects across the UK. All of these projects were designed to leave a lasting legacy from London 2012 and many are still operating.



**Front cover photograph**

*Lakes Alive: Welcoming the Light,*  
D&H Photographers.

**Above photograph**

*Lakes Alive: Reach for the Sky,*  
Keith Pattison.

# Foreword

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I am delighted to present here the findings of the first Cultural Enquiry emerging from the Cultural Institute at King's. The Institute connects the College with practitioners, producers, policy makers and participants across arts and culture, creating space where conventions are challenged and original perspectives emerge.



Through its Cultural Enquiry programme, the Institute offers a neutral space in which different voices can come together to address shared questions and common concerns, identifying solutions that will deliver value to the cultural sector as a whole. By facilitating access to the College's analytical rigour and research expertise, the Cultural Enquiry programme aims to support the sector in moving beyond anecdote towards compelling evidence of the role that culture can play in tackling individual and social concerns.

I am very grateful to Moira Swinbank and Dugald Mackie, of Legacy Trust UK, who shared our ambition to consolidate the cultural legacy of London 2012, and whose enthusiastic support has made this Enquiry possible. Our thanks are also due to our sounding board and to the many contributors across the arts, sport, government, funders and sponsors who gave so generously of their time and experience and whose wisdom and expertise form the basis of the recommendations and findings in the following pages.

Finally, I'm very grateful Dr Iyabo Osho, Research Associate, and Fran Hegyi, Director of this first Cultural Enquiry and author of this report. Her experience as Senior Cultural Adviser with the London 2012 Culture Team, along with her rigorous approach and tireless capacity for hard work, made her the ideal person to lead this conversation, and she has done so with great skill and commitment.

I look forward to working with colleagues across King's, the Higher Education sector and the many and varied stakeholders who have contributed to this report over the coming months to realise the ambitions it sets out.

A handwritten signature in black ink, appearing to read 'Deborah Bull'. The signature is fluid and cursive, with a large initial 'D'.

Deborah Bull

**Photograph:** William Burlington



# Introduction

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King's College London is world-renowned. Over 200 years, it has played a major role in identifying and exploring the big questions, placing it firmly at the heart of world thinking. More recently, it has set itself a new ambition, to connect the finest and most curious minds across academic research and cultural practice: the big questions, through a different lens.

This Cultural Enquiry, the Cultural Institute's first, has explored how expertise developed over seven years of planning and delivering the 2012 Cultural Olympiad can most effectively be harnessed and made available as a resource for the nation. The UK delivered what is widely regarded as the most successful Cultural Olympiad of modern times, which, alongside its sporting achievements, is something of which the nation can be proud. This success raises questions about the role arts and culture might play in adding value to major sporting and national events in the future, and how that value might be maximised.

Over the next decade the UK will be bidding for and hosting a number of major events, whether they be sporting or other landmark events. Ensuring that the learning from London 2012 is available to the nation and to future event organisers is a core theme of this Enquiry.

In sharing our findings and recommendations, we are clear that there is a case for making arts and cultural activity an integral part of many major events. The public support this notion, as do the experts from both sports and culture who gave evidence to this Enquiry.

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Arts and culture can increase the likelihood of staging a successful major event: they provide context and colour; a means to broaden and diversify audiences; and engage with the host communities. They offer the opportunity to place the UK on an international stage, providing a global platform for our world-class cultural and creative talents. They contribute to civic society, national identity, local pride and, importantly, they add a sense of celebration and fun to the event.

However, it is also clear that more can be done to integrate culture into the planning and delivery of events. We heard evidence of a disconnect between event managers and the arts and cultural sector. The case that arts and culture can deliver real benefits not only to the event itself, but also across a range of policy areas, needs to be made more clearly and robustly.

Although we present a range of academic evidence as well as compelling anecdote in this report, the Enquiry revealed a need for more robust longitudinal research into the impact of the events on the horizon (the Commonwealth Games in 2014, the Rugby World Cup in 2015, the World Athletic Championships in 2017, the commemoration of the First World War) to demonstrate the impact that arts and culture can make on these events and on the communities that host them. We need to develop new ways of transferring knowledge between academics and practitioners, those delivering major events and those commissioning arts in the UK, between previous host cities and those looking to develop future events.

The Enquiry process engaged over 70 contributors across arts and culture, sport, national and local government, business and funding bodies. We are encouraged that so many people were willing to take part in this conversation at so many levels and that the potential value of further and focussed investigation was universally understood.

Across all our conversations and respondents, there emerged a clear and collectively held belief that if that extraordinary summer of 2012 is to be more than just an unforgettable one-off, the time to act is now.



**Above photograph**

Mayor of London:  
*Elizabeth Streb, One Extraordinary Day*  
Mayor of London

**Left photograph**

Mayor of London:  
*Arcadia's Lords of Lightning, Showtime*  
Mayor of London



# Key findings

## The value that arts and culture can bring to major events is widespread but it is not universally recognised

Value is created a number of different areas:

- ♦ **Civic and public realm** – through the contribution to agendas such as civic pride, well-being, engaging communities, regeneration, education and learning.
- ♦ **Operational effectiveness** – through enhancing spectator experience, promoting cultural tourism, facilitating crowd management, contributing to sports presentation, delivering financial and resource efficiencies and greater partnership working.
- ♦ **Stakeholder benefit** - through positive opportunities for:
  - **government and civic leadership** (the delivery of public and economic benefit)
  - **event organisers** (enhanced reach, operational effectiveness, media profile)
  - **host cities** (contribution to public policy outcomes, regeneration, workforce skills, city image, reputation and pride, capacity to bid for and host future events, economic benefit)
  - **local communities** (chance to get involved, develop skills)
  - **spectators** (an enhanced and rounded event, appeal to the whole group/family, opportunity to access local culture)
  - **arts and cultural sector** (a new platform for work, new connections and the opportunity to form partnerships, potential of investment, a new and broader audience, possible broadcast exposure)
  - **sponsors** (ability to activate sponsorship using arts and culture, additional and meaningful staff engagement opportunities)

But value is not always recognised:

- ♦ **Within the leadership** of national government and agencies, some international governing bodies, and local government (in particular where the disciplines of arts, events, sport, and culture are not differentiated) there is **acceptance of the value created** when arts and culture are integrated within major events.
- ♦ However, the value that integration of arts and culture with major events can bring is **not as widely recognised amongst sports events organisers, event producers and many national governing bodies**, since their focus is to deliver a world class core event rather than to attend to cultural and legacy outcomes.

There is a structural disconnect between the commercial and public value potential of many major events and the delivery mechanisms often put in place, which militates against the realisation of legacy and organisational outcomes.

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**There is an openness and willingness to embrace arts and culture as part of major events to a greater extent and in a more systematic way than currently exists**

- ♦ There was a uniformly positive response from the expert contributors to this Enquiry to the idea that culture and arts can be a positive addition to, or element of, major events. The Nielsen survey of 2000 nationally representative UK adults commissioned by Legacy Trust UK demonstrates that this appreciation of the role of arts and culture is shared by the general public:
  - 62% of the UK public would like to see arts and culture routinely programmed as an integrated element of major events
  - 40% would be willing to travel to attend an arts or cultural activity associated with major sporting events

*(Source: Nielsen/Legacy Trust UK, October 2013)*

**The space where sport, arts and culture come together for major events has potential to create positive impacts but is not yet well understood, articulated or managed**

- ♦ Arts and cultural managers and practitioners and sports event managers often have little appreciation of each other's activities. They are perceived to speak different languages although they have similar values.
- ♦ There is a disconnect, reflected in administrative and funding structures, which does not support the common social and economic outcomes to which both activities contribute or the reality of how people participate in, interact with and consume both arts and sport.
- ♦ This disconnect is exacerbated by the organisational and bureaucratic structures that exist within major event delivery. Whilst clearly defined roles and responsibilities are necessary to deliver an event at scale, the specialist disciplines may mean that communication and collaboration across functions and different organisations or departments is not easy.
- ♦ Hosting a major event brings opportunities for people to emerge from their working silos and to seek new partnerships as the delivery of a major event is more than 'business as usual'.



**Above photograph**  
*UK Centre for Carnival Arts*  
Marc Sethi

**Left photograph**  
*sampad: Mandala*  
Adrian Burrows



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### **The delivery models for major events may bear further examination to ensure they allow for public, commercial and legacy outcomes to be delivered**

- ♦ The practice of setting up a **temporary events company** to deliver a major event **may not always be the best model** if long-term city, sponsor and legacy outcomes are to be realised and learning carried forward since permanent organisations such as local government are not integral to that structure.
- ♦ The practice of **employing specialists to come in, deliver the event and then leave can be problematic** as it may preclude the host city workforce from gaining the skills and expertise which could be put to good use for future major events or in the operation of their day to day business.
- ♦ At the same time, **input from experts can have a positive effect** on a host organisation - it can introduce new ways of thinking, knowledge, skills, behaviours and outlooks that can be learned and adopted by local staff and capitalised on for future events.
- ♦ The **event experts need to be persuaded** that whilst not actually delivering legacy outcomes themselves, they can adapt their behaviours and practice to support others to contribute to and deliver them.
- ♦ There is a **role for the host city** in examining the levers it has available to ensure that their long-term legacy outcomes can be delivered through any short-term event delivery structures and to influence those structures accordingly through robust negotiation with, for instance, the event governing body.

### **The example of the Olympic and Paralympic Games is one reference point for future major events**

- ♦ London was felt to have **redefined what is possible** in the realm of arts and culture in relation to major events. The non-sporting elements of the London 2012 Games were seen as critical in enabling London to have staged the friendliest and most engaging Games ever and should provide the standard to which future event organisers aim.
- ♦ Lessons can be drawn from the experience of London 2012 but it is critical to learn how to 'downscale' to ensure that strategy, activity, programming and communication are **appropriate and proportional** to the size of the core major event.
- ♦ **It may not always be appropriate to programme arts and culture alongside major events.** The decision to include a wider arts and cultural programme should be made according to local circumstances, the size and scale of the core event and the legacy ambitions of the host city/region.

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**There is a strong appetite for an initiative that explores these issues further and acts as a catalyst for progress and a focus for knowledge, expertise, research, support and guidance**

- ♦ There is a clear **role for government in providing leadership** across the arts, culture and sports sectors to ensure that there is greater collaboration around major events, leading to the creation of public value.
- ♦ A twin-track approach may be necessary – to **make the case** effectively for the positive benefits and outcomes that arts and culture can bring to major events, coupled with the introduction of a **technical requirement** within the bidding process for a major event to include an appropriately sized **arts and cultural programme**.
- ♦ There is overwhelming support for the creation of an **independent consortium** of organisations and higher education institutions to lead this work, ideally with leadership from Government.
- ♦ A **strategy** that maps the UK's potential and actual forthcoming events – sporting, cultural, anniversaries, Expos, awards, national moments – and that uses them to deliver wider benefits at local and national level would be welcomed.
- ♦ The development of easily accessible **advice and guidance** – a toolkit – on the staging of cultural programmes in conjunction with major events would be welcomed.
- ♦ A **forum**, in which honest experiences of what worked, and what didn't, could be shared and learnt from, would be welcomed.



**Above photograph**  
*Great East Swim 2009*  
Dave Tyrell

**Left photograph**  
*Lakes Alive: Oporto Lara Poto de la Camara*  
Voala



# Recommendations

The Enquiry makes the following recommendations to help ensure that the expertise and knowledge created from the hosting and staging of cultural programmes as part of major events is harnessed and made available to the event industry, sports, arts and local authorities for the benefit of the nation.

## **Governments and their agencies should:**

- ♦ **Support conversations** between arts, culture, sports and research organisations with a view to realising the public benefit that can be created by working collaboratively on major events.
- ♦ **Support work** to determine the factors that indicate that it is appropriate to programme arts and cultural events.
- ♦ **Require event organisers to stage an arts and cultural festival of proportionate scale** in conjunction with their event as part of the bidding process if appropriate.
- ♦ **Develop guidance** for host cities and major event organisers on how to stage a cultural programme in conjunction with that event.
- ♦ **Ensure that a calendar of potential and forthcoming major events is made available widely** within the UK arts and cultural sector.
- ♦ **Provide leadership for and sponsor a new initiative** to deliver the above recommendations.

## **Host or potential host cities should:**

- ♦ **Consider the levers available** – funding, structural, political – with which to ensure that long-term public policy outcomes are reflected in the terms of engagement with the event’s rights holders and the event delivery mechanisms.
- ♦ **Understand the potential of the major event** to be a multi-faceted experience (albeit with the sport or other core activity at its centre) that can offer value through providing a sense of celebration and creating an atmosphere above and beyond the core event.
- ♦ **Include a commitment to arts and culture** as part of a major event at bid stage and reflect that commitment in the budgeting and operation of the organising committee or events company.
- ♦ **Consider the most appropriate delivery model** for the event, balancing the requirement to produce an outstanding event and also deliver long-term legacy outcomes.

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### Event organisers and the arts and cultural sector should:

- ♦ **Recognise the potential** of programming arts and culture to help deliver a multi-faceted event reaching the widest possible audience.
- ♦ **Aim to find common values, objectives, systems and timelines** that enable the effective integration of the core event, arts and culture and other functions which deliver benefits and legacy.
- ♦ **Ensure that the arts and cultural programme has access to the same branding** as the major event and is integrated into its marketing campaigns.

### Making it happen

The potential of integrating sport, art and culture to deliver public and civic value across a range of policy agendas is widely recognised. The Enquiry therefore recommends that government, with its oversight and overview, is best placed to provide leadership in sponsoring the following:

- ♦ **A focused, time-limited programme of work, initiated to:**
  - articulate the value of integrating arts and culture into major events (and the opportunity cost of not doing it);
  - consolidate learning;
  - find common ground and language;
  - produce guidance;
  - identify expertise;
  - commission and carry out research;
  - develop a methodology to capture the evidence of the impact;
  - develop new operating models and approaches;
  - explore how to embed skills and transfer knowledge and learning;
  - consider possible models for the delivery of the initiative including: a 'Major Event Champion'; a Centre of Excellence within an existing organisation; and
  - culminate in a major symposium to share expertise and deliver the results and knowledge into the public realm.
- ♦ **A consortium body of expertise to lead and deliver this work.** This would include universities with relevant academic expertise, representatives of stakeholder bodies across art, sport and government and would also draw upon a network of people with skills and expertise in the delivery of arts and cultural programmes in the context of major events.
- ♦ **The work should take place over a 3-5 year period** to include a number of major events (such as the Commonwealth Games in Glasgow 2014, the commemoration of the First World War, the Olympic and Paralympic Games in Rio 2016 and possibly the UK Athletics Championships in 2017), all of which could provide action-research opportunities.



#### Above photograph

*Great Train Dance*  
Rosie Kay

#### Left photograph

*Opening Ceremony of the  
London 2012 Olympic Games*  
Jamie Squire/Getty Images



# Methods

The methodology chosen in conducting this Enquiry was designed to enable the team to identify ways of harnessing the learning gained from staging arts and cultural events alongside other major events.

We engaged with over 70 cultural and sporting practitioners, funders, supporters and academics through a series of one-to-one interviews and roundtable discussions. We undertook a thorough literature review and also conducted a survey where a representative sample of 2,000 UK adults provided their views on arts, culture and sport.

## Research questions

At the outset of the Enquiry the following research questions were set:

### Value

1. What does adding value through cultural activity mean? How can value be added through cultural activity to enhance sporting and other major events?

### Delivery

2. What are the key factors to consider (e.g. resources, conditions, relationships) for those involved in organising cultural events?
3. How, practically, can the integration of culture into major events be improved?

### The future

4. How could a new resource or initiative help to meet the needs of those organising integrated sporting and cultural events?
5. How would this new resource operate? What would its remit be? What would it deliver? Where would it be based and how would it be funded?

## Research design

The primary research for the Enquiry consisted of three key methods: a survey, one-to-one semi-structured interviews and round table discussions. This approach makes use of triangulation, generating both qualitative and quantitative data to provide responses to the research questions.

### Survey

A survey of 2,000 nationally representative adults from around the UK was commissioned by Legacy Trust UK to test attitudes towards culture and sport. The survey was conducted by Nielsen and was launched into the field in September 2013.

The survey included both open and closed questions. This approach allowed respondents in the Enquiry to provide their own views, ideas or suggestions in response to a question. Closed questions were also used to allow for the ability to quantify results in numerical fashion.

### Roundtable discussions

A series of roundtable discussions took place with representatives from sports and culture, policy makers, funders and researchers during October 2013. This methodology developed a space for the sharing of ideas, concerns and communication of key ideas central to the Enquiry's aims.

## Semi-structured interviews

A series of one-to-one semi-structured interviews was carried out with key individuals from the cultural sector including funders, major event organisers and central and local government representatives and academics in the field of culture, sport and cultural programmes. The interviews enabled in-depth information to be collected and allowed the research questions to be explored, examined and clarified. It also allowed for respondents to develop their own ideas and speak more broadly on the issues raised by the Enquiry team.

### A note on terminology

'Culture' is a complex term. As with many concepts, it is a socially constructed term that can mean different things at different times and can also vary in its interpretation from place to place. UNESCO defines the term culture as: 'the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs'. In the UK, culture has become synonymous with celebrating diversity, inclusiveness and multiculturalism.

In England, the Department for Culture, Media and Sport (DCMS) exercises no official definition of the term, but does include many art forms, cultural expressions, and institutions under 'culture'. In 2004, the DCMS attempted to define culture as encompassing 'the visual and performing arts; audio-visual arts; architecture and design; heritage and the historical environment; museums, galleries and archives and tourism'.

Compared to culture, the term 'sport' is much easier to define. UNESCO defines the term as 'physical activity, which, through casual or organised participation, aims at expressing or improving physical fitness and mental well-being, forming social relationships or obtaining results in competition at all levels'.

Sport England state that they and other 'sports councils do not decide what is and what is not a sport'. Instead, they acknowledge that there are different opinions on what constitutes sporting activities but it is understood to include physical activity or exertion, groups or individuals and competition.

Throughout this report, the term 'event' is used in the context of both sporting and cultural events. It is used to describe a planned occasion or celebration and, when associated with sport, the terms special event, mega event, hallmark event and major event are commonly employed.

Local or minor events can be viewed as festivals or events aimed predominately at local audiences that provide social and entertainment value. This type of event is usually supported by local government and has a range of benefits for local audiences, which include the strengthening of community bonds through feelings of belonging and pride in community and encouraging participation in arts and sporting activities (Bowdin et al. 2011).

Major events are events that are capable of attracting significant visitor numbers, media coverage and economic benefits. According to UK Sport (1999), there are three elements that are required for an event to be classified as a major sporting event:

- It involves competition between teams and/or individuals who compete on behalf of a number of nations.
- It draws a significant amount of public interest on a national and international scale through media coverage and spectator attendance.
- It is of international significance to the sport concerned and features prominently on their international calendar.

Hallmark events refer to events that have become inextricably linked to the spirit or ethos of a town, city or region (Bowdin et al. 2011). Hallmark events are usually held repeatedly in the same location and can be viewed as embodying the essence of a particular place. A good example of a hallmark event is the Notting Hill Carnival.

Mega-events are events that are so large in scale that they have the ability to affect the host city and nation's economy. These events attract a global audience and the coverage of the events penetrates global media on a massive scale. In defining 'mega-events', Getz (1997: 6) suggests that mega-events 'yield extraordinarily high levels of tourism, media coverage, prestige or economic impact'. Events of this scale include the Olympic Games and the FIFA World Cup.



**Above photograph**  
*Big Dance 2012*  
Ben Pruchnie

**Left photograph**  
*Lakes Alive: Mintfest*  
Ben Pruchnie

# Detailed findings

## 1.

### Arts and culture can deliver value

The cultural sector, in common with many other sectors, has to justify its worth and value, both economically and in wider social terms, as pressure is exerted on public and private cultural budgets. The arts in particular are under increasing pressure to provide a clear account of value and worth to those who fund and support them.

Current debates around cultural value have presented a variety of ways to understand the meaning and value of culture. The value of culture and its articulation and measurement have remained a central issue to cultural policy in the last two decades and have been well documented (Langen & Garcia 2008, McGuillivray & McPherson 2013, Inglis 2008, Throsby 2010, Holden 2004). The way that cultural value is currently measured has increasingly been questioned in relation to the methodologies applied and the results produced (McGuillivray & McPherson 2013, Holden 2004, Throsby 2001). Currently two major initiatives are examining the value of culture: The Warwick Commission on the Future of Cultural Value, and the Arts and Humanities Research Council's Cultural Value Project.

There was almost universal agreement from interviewees and contributors that culture can and does add value to major events. Most people interpreted 'adding value' as something that contributed an extra element to major events. In particular, culture was viewed as something that had the capacity to 'enhance', 'deepen' and 'extend' major events through its connection with the event. In articulating this issue, people felt that culture added value to sporting events in the following ways:

- ♦ **Civic and public realm** – Economic and social impact, employability and inclusion, civic engagement, critical analysis
- ♦ **Operational effectiveness**
- ♦ **Stakeholder benefit**
  - government and civic leadership
  - event organisers
  - host cities
  - local communities and spectators
  - arts and cultural sector
  - sponsors

## Civic and public realm

### Economic impact

The economic impact of major events is well recognised. The Notting Hill Carnival is reported to generate £93m over a three-day weekend, the Brighton Festival over £20m a year and Edinburgh's festivals are worth £261 million to the Scottish economy. Cultural activity associated with the London 2012 Games in the West Midlands alone accounted for an estimated £32.8 million added to the regional economy (West Midlands Cultural Observatory, 2012).

In a keynote speech by Culture Secretary Maria Miller, *Testing times: Fighting culture's corner in an age of austerity* (Miller 2013), culture, innovation and creativity are identified as drivers for economic growth. Culture in the UK is highlighted as a vehicle to build intangible outcomes such as trust and respect on an international basis.

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## Social impact

*The role that culture plays in our national life is well understood. The arts stimulate us, educate us, challenge and amuse us. They are of instrumental, as well as intrinsic, value and their social benefits are numerous and beyond doubt. Alongside these social benefits, perhaps because of them, culture is able to deliver things which few other sectors can. It brings our country to life and encourages people to visit our shores; it develops a sense of community and attracts visitors to disparate parts of our nation; it allows us to build international relationships forging a foundation for the trade deals of tomorrow; it cultivates the creativity which underpins our wider industrial efforts.*

(Miller 2013).

Matarasso (1997) sees art as contributing to creating a confident, stable and creative society. His research adds an extra dimension to work on the economic and aesthetic rationale for the arts by examining their role in social development and cohesion. The arts are argued to positively impact upon social cohesion, personal development, confidence, skill building, health promotion and community development.

## Employability and inclusion

The value and impact of culture stretches beyond the economic, tackling social exclusion, health and well-being, skills, employment and human capital. Arts and culture provide a number of volunteering and skills generation opportunities. In 2011/12 over 1,100 people volunteered with City of London arts and cultural organisations, amassing 38,000 volunteer hours (City of London, 2013).

In the current economic climate, volunteering can offer many intrinsic benefits such as increased self-esteem and well-being as well as valuable work experience. Volunteering can also offer a route into employment through the acquisition of human, social and information capital.

Tackling social exclusion is a long-standing concern in British cultural policy and art and culture can be viewed as one way of addressing this problem not solely through employment (City of London 2013, Guetzkow, 2002, Matarasso, 1997, DCMS, 1999), but also by reducing crime rates (Ruiz, 2004, National Culture Forum 2010) and increasing community cohesion (Matarasso, 1997).

## Civic engagement

Governments and civic leaders understand, support and promote events as part of their strategies for economic development, community building and destination marketing. They are viewed as key tools in national, city and region marketing strategies and image promotion (Bowdin et al 2011: 3).

Events can offer a space for people to bond, groups to celebrate and communities to form as well as providing key commercial opportunities, strengthening civic engagement.

## Critical analysis

The arts and artists play an important role in reflecting and exploring questions and issues relating to society. They are able to challenge, present alternative viewpoints and a critical response to an event. This in itself can be challenging for those who wish to programme cultural events expecting a purely celebratory result.

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*'Culture and arts is about questioning, interrogation, challenge and taking a position. If all you want is the culture programme to be a celebration it loses credibility. Culture works as a response to an event not as a celebration. It can't be used to sell the event.'*

(Festival Producer)

*'Dissidence is possible. Anarchy is always possible. The role of the artist is to challenge. Art is distant. A cultural festival maintains the possibility of it.'*

(Academic)

### **Operational effectiveness**

Several people regarded the role that culture could play in relation to sporting events as enhancing operational effectiveness by providing entertainment or diversion in the 'down time' between scheduled activities as part of the main event.

*'For the visitor, they want entertainment – and of course sport is a branch of entertainment. For residents, the wider cultural piece is important, not bread and circuses.'*

(Sports Leader)

*'...the added value that culture gave to the main event was providing other things to do and see...other reasons to go... It fills in time during the day when the sport is not on.'*

(Arts Leader)

*'A lot of sports events involve waiting around for long periods of time. It's a perfect time with a captive audience to give performances, art, installations etc. But not third rate pop stars miming to songs on the pitch at half time. We have got to do better than that – otherwise it is just ignored.'*

(Cultural Leader)

*'From the point of view of the spectator travelling to an event, the majority of people who travel will want to have some engagement with the cultural life of the country in which the event is taking place. They will have some free time but it will be limited.'*

(Sports Leader)

It was acknowledged however that the existing role of the events producer is to deliver the core event and that the responsibility to plan and produce a cultural programme, however beneficial to the event, is not within their remit or gift. Therefore there may be a case to examine how best to align or integrate these responsibilities.

*'Staging a cultural programme is a distraction. Staging a large-scale event is hard enough and so you want to do things that are contained.'*

(Sports Leader)

*'It has to be done well so you need resources – time and effort. So, if there is not much resource then what there is has to be focused on the sport. You have to take pragmatic decisions to do less but to do it really well.'*

(Major Event Producer)

*'You need to leave these guys [event producers] alone. They are under huge pressure to get their part of the event right, so it has to be someone else working alongside them.'*

(Sports Leader)

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## Stakeholder benefit

Contributors to the Enquiry identified several stakeholders that can benefit from the introduction of a cultural programme in conjunction with the main event.

Value was perceived to be in attracting new people to both arts and sport; providing opportunities for local communities to get involved; providing a platform to show off great UK arts and culture; providing a shop window on the UK to domestic and overseas tourists; enabling a city or country to establish itself in the minds of a viewing or visiting public; providing the differentiating factor amongst other countries or cities; and saying something about who we are as a city, country or people.

### Event organisers

Event organisers, particularly sport event organisers, may gain access to new audiences and 'high profile' artists and performers who may help promote the event and broaden its potential to reach new audiences.

In **extending the reach of a major event**, particularly a sporting event, people felt that the combination of sport and culture was favourable and allowed fans of both to enjoy the benefits of both activities. The integration of culture into sporting events acts as a way of extending audience reach by attracting fans of culture within the realm of sport and vice versa.

*'...because of the Cultural Olympiad I think more people thought about going to the sport because it brought it to the attention of non-sport fans. I'm not sure I would have gone to the sport if I hadn't been involved in the Cultural Olympiad. A number of people involved thought 'maybe I'll go to the Olympics'...'*

(Cultural Leader)

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The process of extending audience reach through the integration of culture into sporting events also allows an opportunity for people who attend sporting events to engage with art forms with which they may not have engaged had it not been for the culture-sport integration. This has implications for cultural policy in relation to issues of engagement and participation.

*'Traditionally the big events are sporting - it's really important that they stop being for just some and that they should be for all.'*

(Cultural Producer)

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*'There are a lot of advantages of having culture alongside the Games because you can run it for longer, you can have a greater geographical spread...'*

(Academic)

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Arts and culture were seen as providing a more holistic and rounded experience for visitors and spectators and as playing an important role in extending and adding value to the main event – particularly sporting events – providing a more **rounded and attractive proposition**.

*'By linking sports to all sorts of cultural activities...it makes it inviting for people to visit the city for a sporting event.'*

(Academic)

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*'Cultural events to enhance the main event can be valuable and bring more people into the thing. It brings value to the event organisers and stakeholders. It enhances the event as a whole.'*

(Cultural Producer)

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*'It brings in a different audience, so people who might not necessarily go to a sporting event might go to the cultural side or vice versa.'*

(Academic)

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*‘..major events like the Olympic Games, Rugby World Cup, Ryder Cup come along very rarely and so are open for reinvention each time. It’s a chance to look afresh at a country or city and what it offers...’*

(Festival Producer)

### Host city or nation

There is often perceived to be value for the host city or nation, particularly around its **image and identity** as a leader, or as a destination, or in creating a sense of **pride** as a nation or more locally.

*‘Culture is a means of thinking about national identities. At important moments governments recognise the value of culture and its role in defining national identity.’*

(Academic)

There was also seen to be a role in strengthening the city’s **reputation** for competence and reliability, thus enhancing its chances of attracting major events in future.

*‘..it really enhances the city’s CV. It allows us to think about what we might want to bid for in future.’*

(Cultural Leader)

### Local communities

Arts and culture were often thought to add value to the proposition for the **local resident population and communities**. Many respondents mentioned the importance of cultural events and their potential to engage local communities.

A number of people felt adding value in sport and cultural events is entwined with increasing community engagement, participation and inclusion. The event should not exist in isolation from the resident community in which the event is hosted. The event for these respondents should actively engage local communities and be embedded within the community.

*‘... the city’s residents can feel excluded. There is a danger of that happening so there is real value in delivering some feeling of value to the city through cultural activity otherwise they feel alienated.’*

(Sports Leader)

*‘...culture can add value as long as it provides a way for local people to get involved – or it just doesn’t work for business.’*

(Corporate Sponsor)

*‘For value to be added to a major sporting event, it would have to be in a community based approach which would mean that it would have to come from the community from which it is located.’*

(Academic)

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## Spectators

The integration of culture into sporting events was something that was viewed by some as joyful and enriching the experience of the event. This was seen as modifying the quality of experience in a positive way.

*'It would be something which would make an event either more appealing or deepen or enrich the engagement that people might have with that event.'*

(Academic)

*'It's about the audience – it's about the depth and the quality of the event. It's about social value. I am thinking about the audience.'*

(Academic)

## Arts and cultural sector

The value that programming arts and culture alongside major events can bring to the cultural sector itself was commonly identified as one of the main benefits. These were thought to include the opportunity to play and present on a much wider platform, the potential for increased exposure to, and introductions to, major corporate sponsors and the opportunity to develop international collaborations.

The value of developing new partnerships that endure beyond the event to sustain and benefit all and indeed inspire creativity was also mentioned.

*'There is value to the cultural sector in taking events to dramatically wider audiences, be they local, national, international or broadcast audiences.'*

(Cultural Producer)

*'It's an opportunity to play to a much bigger audience - a sports audience. To play to actual visitors and a broadcast audience.'*

(Broadcaster)

## Sponsors

The introduction of an arts and cultural programme was welcomed by most corporate sponsors as it provided the potential for them to connect and communicate with broader audiences and markets, and offered opportunities for staff engagement in an industry in which it can be challenging to find value outside of the standard model.

*'Sports sponsorship has such a premium because of the broadcast rights – I'm not sure about the value of that. The culture... that offers something different for us.'*

(Corporate Sponsor)

*'We sponsored [the festival event] because it allowed us to invest locally and it created opportunities for us to bring creativity into the workplace.'*

(Corporate Sponsor)

*'A cultural programme provides a sense of occasion and fun.'*

(Broadcaster)

*'...It's about contacts...culture brings people together. You meet new people, work together and have new ideas. It's serendipity. You bump into someone and new ideas happen...that's how creativity happens...'*

(Cultural Leader)

## 2.

### There is appetite to enhance major events through arts and culture

The atmosphere of fun and celebration created by the cultural events surrounding London 2012 and other major events is something that the general public appreciate and would like to see repeated.

Throughout 2013 the legacy of the London 2012 Games was tracked through surveys conducted by Nielsen and commissioned by Legacy Trust UK, with a particular emphasis on the impact of arts, sports and education projects taking place in local communities throughout the UK. All the information presented in this section is taken from the most recent survey results in October 2013, unless stated otherwise.

The adult population of the UK remains overwhelmingly in favour of having hosted the Games in 2012, with more than eight out of ten believing that staging the Games was good for the UK overall, invoking feelings of national pride and inspiring a positive outlook.

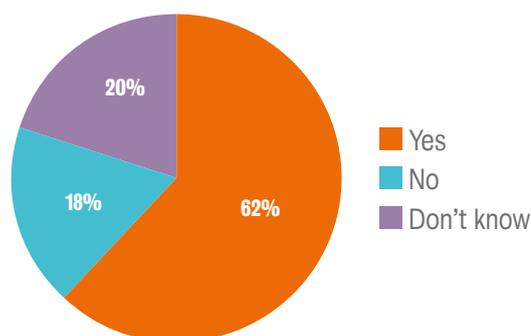
Benefits such as an 'increased international profile for tourism and business' and 'improved infrastructure' are mentioned and significant associated benefits in areas such as arts and culture and volunteering are also highlighted.

From previous studies we know that one in three UK adults were aware of either the 2012 Cultural Olympiad or the London 2012 Festival and that more than 10 million people said that they had been personally inspired to take part in more cultural activity, try a new cultural activity or go to watch a cultural event (Nielsen/LOCOG State of the Nation, September 2012).

The latest research, commissioned for this Enquiry, now tells us that **staging cultural and entertainment events in conjunction with a major sports event has come to be seen by the general public as enhancing the overall spectator experience** (see Fig 1).

Of those who feel that cultural events enhance the events with which they are associated, a wide range of sports events are mentioned but the focus tends towards the larger one-off events, such as the Commonwealth Games and the Rugby World Cup, and major annual events such as Wimbledon, the Open (golf), Test Cricket and Champions League football.

### Significant potential exists for integrating cultural events with sporting events



Do cultural events enhance sports events?

Fig 1

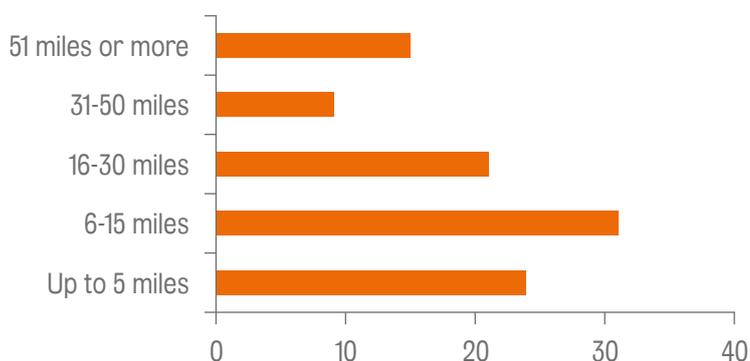
This suggests **there is potential to expand the range of arts and cultural activity staged in conjunction with major sports events and that such activity would be positively received** by spectators, as well as providing the opportunity for local people to engage, whether or not they are attending the sports event.

When asked to specify the type of cultural activity they would be interested in attending, respondents identified a wide range of alternatives with the most popular being **music, cinema, museums and heritage, comedy, theatre, visual art and street art/theatre**.

One in three people who believe that cultural events enhance sports events would be willing to travel between six and fifteen miles to attend, while 40% are prepared to travel more than fifteen miles (see Fig 2).

Once there, almost a quarter of spectators anticipate a combination of 'free to attend' and 'paid-for' events to be on offer, and whilst there is a small number who expect all events to be provided free of charge, around half of all respondents would be prepared to pay from £10 to over £40 to attend the right type of event (see Fig 2).

**A significant proportion of the general population now sees cultural events as an integral part of major sporting events**, broadening and enhancing the overall spectator experience and providing an opportunity for the arts and cultural sector to engage with sports event organisers.



#### How far would you travel?



#### How much would you pay?

Fig 2

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# 3.

Sport, arts and culture together can create positive impacts but there is work to do

Culture's connection to sport is not a new phenomenon. Culture has a long tradition in sports and major events (The Commission for Culture and Olympic Education, 2013). The notion of holding an arts and cultural event within the Olympic Games is 'embedded in the very foundations of the Olympic Movement' (Garcia 2002, 5). In fact, a cultural element (in the form of a programme) is a compulsory component in hosting the Olympic Games.

The link between culture and sport has been noted by a number of commentators both within academia and cultural policy (cf. Jowell 2004, O'Brien 2010, CASE 2010a, Inglis 2008). In particular, the realisation of the positive impact culture can have on economic development, regeneration and community cohesion has meant that culture and sports increasingly occupy a place on the political agenda.

## Two tribes

Inglis (2008: 464) suggests a wide gulf between arts, culture and sports that makes it difficult to unite in the achievement of cultural programmes. In a similar way to Garcia (2001), Inglis suggests 'if the arts-culture-sports interface is to become a key site for policy interventions in the future, it would be instructive to consider previous examples of how such an interface has hitherto been conceptualised and operationalised'.

Inglis further argues that the status of sport and culture are unequal in terms of publicity and standards and that this is a failure on the part of organisers and administrators. He warns that money and structure are key factors in influencing the degree of success in integrating arts-culture-sport:

*'In the future it would very much help if all interested parties – cultural policy makers, government officials, sports organisation workers, artists, art administrators and so on – paid more attention to the deeper social structural reasons that both underpin what they do and how they think, and which make the arts-culture-sports nexus, while potentially so fruitful, also so utterly problematic.'*

Some contributors to the Enquiry felt that sport and culture were inextricably linked and some people viewed sport as a cultural form in itself.

*'The separation between culture and sporting events is problematic because sporting events are deeply ingrained within power relations and cultural forms. Sport is as powerful a cultural form as a piece of art or any form of culture... Any instance in sport is already formed as part of culture.'*

(Academic)

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Others felt that they were very different worlds and that there was much work required to find common ground in order for them to be mutually supportive.

*‘There are difficulties around the perception of working with the arts. People in sport think that they themselves are hands-on doers and vice versa, the arts people think the sports people are philistines.’*

(Sports Leader)

Several people believed that the funding and administrative structures in sport and the arts are fundamentally different and this could negatively impact on the integration of culture in sporting events.

*‘Sports organisations or organising committees think that you can put a piece of art out for tender – but you can’t; it’s unique and the artist’s idea.’*

(Arts Administrator)

*‘The average punter has interest in both sport and culture; they are interested in seeing both art and sport. They are not two separate worlds. The people who are most separatist tend to be those at the top of each tree – the administrators.’*

(Broadcaster)

*‘The personalities and egos in both sport and art can be quite difficult to work with. You want to meet them half way and have an impact but that can be seen as interventionist.’*

(Corporate Sponsor)

The arts-culture-sports triumvirate is an increasingly important space within cultural policy debate and practices (Inglis 2008). Sport is seen to reflect social, cultural and political relations and draw parallels with cultural ideals. Halone and Mean (2010) suggest that sport, culture and language are indeed interrelated and can be viewed in additive terms.

Hanley (1992) and Parry (1989) suggest many commonalities between arts and sporting experiences, such as their ability to showcase human excellence, their educational and entertaining aspects, their international appeal, and an implied creativity and spirit of self-improvement. These commonalities indicate that effective dialogue and a connection among culture, arts and sport are possible and make a case for event organisers to consider how to make this integration more fluid.

Economically, there is a case for the culture and sports connection through increased revenue at mega-events (Garcia 2001, Chalip and McGuirly 2004). Integrating sports with culture and the arts can increase economic impact in many ways – for instance, through encouraging wider spend, longer stays – and bring about an appeal to broader market segments (Green 2000).

*‘Culture in policy terms speaks different language to sporting policy.’*  
(Academic)

# 4.

## The example of the Olympic and Paralympic Games is one reference point for future major events

There was broad agreement that London 2012 provided helpful lessons in staging a cultural programme in the context of a major event, particularly in the areas of joint funding, planning and delivery, branding and the accommodation of non-Olympic sponsors. However, the Olympic and Paralympic Games was often thought to be unique and that the extent to which it is always appropriate to consider a cultural programme should be examined carefully to ensure a proportionate response.

*'It is very difficult – it would depend on the sport, for instance, I couldn't imagine a cultural festival with Wimbledon, it would seem very odd. If we had the World Cup, I don't see the benefit of having a cultural festival that would run along with it.'*

(Academic)

*'The point of the Olympic Games was that it was coming here. It meant it was special. The Commonwealth Games is the same. For the First World War commemorations it is right that artists and culture have a say in that too. For the FA Cup, Wimbledon, the Ashes... no.'*

(Cultural Leader)

*'Is there really anything you can't touch? There is enough space for culture but you have to test on a case-by-case basis.'*

(Arts Administrator)

In addition, it was felt that when it was deemed to be appropriate, consideration should be given on how to 'down size' the efforts in order that the cultural programme was of a proportionate size in relation to the main event; but that event could be an annual, domestic event.

*'The key question is: Is it possible to replicate the sense around the Olympic Games that you can create a cultural platform? What's the DNA that needs to be in place? Is it scalable down?'*

(Arts Administrator)

*'Usually we only start thinking about major events when they are a one-off but some annual ones are huge in their own right. Wimbledon for example attracts 50,000 people per day - it's a massive number of visitors that has a major impact. All tour groups want something for the visitors to do outside of the sport. So it's not as clear cut as mega vs major, or international vs domestic.'*

(Sports Leader)

Some contributors though observed a point of principle related to the right to access the benefits of public funding.

*'The bottom line is that if there is public money involved there is a responsibility to get the community engaged. Commercial sponsors won't care about that and it's not their responsibility.'*

(Festival Producer)

## 5. Future delivery models

### Delivering legacy

A year on from the London 2012 Games attention has moved on to issues related to legacy and tangible benefits. The potential benefits of the Games were noted in a 2002 report by the House of Commons Culture, Media and Sport Committee, which highlighted the potential of the Games in impacting social inclusion and health and education. A new culture of volunteerism, better transport infrastructures, grassroots participation and a reduction in youth crime were also noted as potential benefits (House of Commons 2002).

In 2013, the Government pledged a lasting legacy from the Olympics and Paralympics in five key areas: sport and healthy living, regeneration and East London, economic growth, bringing communities together and the legacy from the Paralympics. It is still too early to tell the exact legacy and tangible benefits of the London 2012 Games, but 'in today's world of public accountability, governments hosting the Games seek evidence of a return on their investment' (Scott 2013).

The legacy that can be derived from future major events is likely to be of similar importance to governments and public investors. Some of those contributing to the Enquiry suggested that the current practice of creating an entirely new organisation to deliver the event, which is then disbanded afterwards, may militate against the delivery of a legacy for the local population as skills and expertise are lost to the host city.

*'There is a danger of reinventing ways of working each time and because these events come around rarely, the teams are brought together new each time, there is a lack of learning from event to event, there is no continuity. That wastes time and money.'*

(Festival Producer)

*'It is a danger that the knowledge and expertise from the delivery side gets either dissipated or dismantled and we lose the notions of best practice, what works, and what does not work. The question should be how do you retain that knowledge in a meaningful and accessible way?'*

(Academic)

The potential to reimagine the delivery model of a major event presents opportunities for arts and cultural organisations in the UK. In examining the challenges facing arts organisations in future years, Bakhshi and Throsby (2010) suggest that cultural organisations should adopt flexible business models that can adapt to the needs of stakeholders and raise capital at short notice. New business models could open up economic opportunities from the use of digital technologies in online operations.

Leadbeater (2005) argues that organisations are facing a 'fluid' and 'challenging' environment. He identified specific challenges for arts organisations including: value of art; creativity; audience; diversity and equality; new business models; commerce and culture; public partnerships; strategy; leadership and people.

The realm of major events could offer the arts and cultural sector the space in which to develop these elements of their practice.

# 6.

## Integrating arts and culture

*'You need to bring together the city council, leaders and politicians, sporting associations and NGBs, the organising committee of the bid team, the planners, the cultural players, community groups, transport, main schools...'*

(Arts Leader)

Contributors to the Enquiry were asked to consider how to improve the integration of arts and cultural activity within a major event. Inevitably, many took the recent experience of the Olympic and Paralympic Games as their reference point. However, there are undoubtedly principles that are applicable to a smaller, major event context.

### Not an add on

A number of people felt that sport and culture needed to be integrated better into delivery mechanisms in order to raise the profile of cultural events associated with a larger major event. In particular, it was felt that culture should not be viewed as something that is simply added on to those events. Some respondents believed that sport and culture need to occupy equal status in policy, planning and the audiences' imaginations.

*'There is a danger that the cultural programme is very worthy and earnest and credible in one corner and on the field of play there is glitter, short skirts and girl bands. The audience think that that is culture because it's what they see. Culture and ceremonies and sports presentation can't inhabit two separate corners and never meet.'*

(Festival Producer)

### Leadership

The need for strong leadership was identified by many people as a fundamental requirement. This included political, managerial and creative leadership.

*'You need the support of the sports franchise owner, sporting heroes, government agencies, ACE, cultural institutions, arts influencers, government as an enabler and a broker and possibly a funder.'*

(Cultural Leader)

*'The top of the organising committee needs to agree that culture is a fundamental part of it. Legal, finance, marketing. The CEO, the face of the organisation needs to be mentioning culture as part of the culture of the organisation from the beginning.'*

(Arts Manager)

The role of the artistic leader in curating a coherent programme was mentioned by several people.

*'You need artistic curation because you can't just programme something because 'it's a good thing' – you need to be thoughtful about what works and what doesn't. It's a balancing act between a badge and creating something new. You need to pick carefully and it can't all be badging because people see that.'*

(Cultural Producer)

### Regional spread

Regional Spread was another issue that was raised by some people who felt that compared to the regions, there was an unequal concentration of cultural events hosted in large cities like London. This issue raises questions of inclusion/exclusion and better cultural planning in organising and delivering cultural events around the country.

*'I have always found the cultural events have been tacked on and are quite peripheral... I might be wrong about this; I might in the wrong part of the country to appreciate the events.'*

(Academic)

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*'You have to make an effort to go there. Programme geographically. Live screenings around the country or the village hall opportunities work really well. You have to bring something to their location.'*

(Corporate Sponsor)

*'There needs to be better linking up - better relationships with the media to promote the activity – especially outside London as it's really hard to get coverage there. The work has to be high quality in order to get the media interested and to get them away from London.'*

(Cultural Leader)

*'It's all too easy to think that you can just bolt on a cultural programme with a separate life to the sport. London 2012 tried to make it a core proposition but both the arts and the sports world were sceptical. It needs to get into the heart of the proposition. Not be an afterthought. Being right at the heart is important.'*

(Cultural Leader)

### Themes and branding

A further theme to emerge was the desire for there to be a stronger connection between culture and the event in relation to themes and branding. A number of people felt that previous cultural programmes had had limited success in integrating culture and sport because the cultural programmes lacked a meaningful and obvious connection to sport. This raises questions of appropriate thematic and programming approaches of cultural festivals in the context of major events.

*'What would be good is to start integrating events which are still cultural but not directly relevant to sport. I think it would be clever... if they gave many of these events a sporting theme. For example, an exhibition of sport artefacts, or a season of films with a sporting theme.'*

(Academic)

*'You need to make the art relevant to and linked to the sport. Not literally, portraits of sports people or sculptures, but taking inspiration from the sporting event. Not just a concert stuck in the middle of it.'*

(Broadcaster)

*'The offering needs to make sense in the context of the wider event. You need a link or reference back to the sporting event. You could have a small number, 10-20 events, that culminate in the Opening Ceremony which would give coherence and build up. Use the sporting events to provide the shape or framework and to give the cultural events more impact.'*

(Cultural Producer)

*'Brand...you need to be clear about how it will be branded and marketed. There needs to be a coherent brand and messaging as part of the overall event. It's not sensible to have sub brands.'*

(Cultural Producer)

Several people referenced the need to brand and market the cultural programme effectively.

*'You need buy in from event organisers so that it is integral and promoted as such. There needs to be a joined up campaign. It doesn't make sense to have separate brands – they need to be integrated.'*

(Cultural Producer)

*'You need a structure that is prepared to open doors (and wallets and brand). We had big battles on brand.'*

(Sports Leader)



# Making it happen

## A new initiative

The contributors to this Enquiry were overwhelmingly positive about the proposal for a new initiative to make progress in this area. Many outlined the benefits it would bring for event organisers, local communities, cultural policy researchers and academics. It was also suggested that such an initiative could influence government policy through the dissemination of critical and engaged research.

Many felt an initiative was needed to provide a more effective way of measuring the legacy associated with major events and develop appropriate methodologies to engage more effectively with local communities in understanding the impact.

In addition, many people felt that an initiative could help to foster the successful integration of artistic and cultural programmes as part of sporting events in the future.

## Expectations

Contributors had varied views on how a new initiative could tackle the issue of better **integrating arts and culture into major events**. Some expected the initiative to focus on the legacy of events; some found the concept of legacy problematic because of difficulties in measurement.

Several people felt that a move towards a **longitudinal and qualitative approach to capturing impact** in this area would be helpful.

*'I would expect an initiative to do some longitudinal research which looks at the impact of these events into the future which has a UK wide focus, not just London. It should look at how other communities can benefit from these big events which obviously only happen in big cities, but also look at other events which are happening throughout the UK and look at their benefits.'*

(Academic)

It was felt that any new work needed to be clear in relation to its aims and objectives and would need to make the connections between sport and culture clearer in raising the profile and value of culture in sporting events.

*'If the value proposition is to say there is a link between sport and the arts and it is something which we can reinforce and point to, then I think this is minimalistic and probably won't make much of a lasting impression. On the other hand, if it is built on a programme which looks at aspects of identity and the relationship between culture and sport – the celebration of identities and 'others' in sporting and cultural terms... if the aims of the initiative were constructed on those terms, then I think that would be both something which would be worthwhile.'*

(Academic)

Several contributors were also keen on the initiative conducting **rigorous research** that fully engaged with local communities on a long-term basis. In this respect, the initiative would be a **critical and independent resource** to provide impartial **advice and evidence** for policy documents and support to event organisers, local community groups and the cultural sector.

*'It would look at how to go about evaluating these events and work out how those people who have been impacted – where they are? What has happened to them? Are the local communities still there?'*

(Academic)



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People suggested that the initiative could act as a primary research resource to influence policy, challenge government, provide **best practice** in planning, bidding and funding cultural events and challenge existing practices in the area of cultural policy and planning.

*'Some organisations were too small and not well-equipped to engage with a large juggernaut. The ecosystem of small organisations needed to up their game. There wasn't the understanding within the big organisation or the help anywhere else to support the small ones to get there.'*

(Cultural Producer)

*'A clear toolkit of what to do and how to do it.'*

(Corporate Sponsor)

*'You need an awareness map of major sporting events.'*

(Creative Industries Leader)

A clear theme of providing a **nationwide or even international approach** was highlighted by a number of people who suggested that support and provision should be comprehensive in reach. One respondent also suggested that the initiative should take advantage of digital technologies in adopting a virtual presence.

*'It should offer advice internationally as the big picture, the processes and so on, are universal.'*

(Cultural Producer)

*'...ideally a university or academic organisation that can bring some critical examination, something with a reputation that's bigger than one city. It needs to be independent.'*

(Festival Producer)

A final theme centred on expectations related to the initiative acting as a **central resource for all** things relating to cultural programmes associated with sporting events. In conjunction with carrying out primary research, respondents suggested that the initiative could act as a **knowledge bank** that provides evidence of the impact that arts and cultural programmes make to events in one central area. In this respect, the initiative would be a **'go to' resource** for anyone working within the cultural sector and those who wish to plan events.

*'[The initiative] moves towards building and extending a knowledge bank or research repository where existing knowledge, experience and research is built upon...It should have a practical base in terms of it being helpful to various organisations and events in the future by pulling together a lot of material in an accessible way.'*

(Academic)

*'Then what will be needed is one central resource of all of these different documents – for instance, a bank of policy documents, a bank of academic documents and a bank of impact evaluations all in one place and people in the network that are working on that together. Then the people who work for the initiative are somehow associates of it.'*

(Academic)

*'I would expect that initiative to have longitudinal, long-term, medium-term as well as short-term goals in terms of understanding the impact of cultural events on communities.'*

(Academic)

*'..it would roll out best practice and broker relationships.'*

(Event Producer)

*'It would commission new research. Look at new ways of doing things like working with host broadcasters.'*

(Cultural Leader)

*'It would be important not just for London, but for the whole country.'*

(Academic)

**Left photograph**  
Urban Games  
Chris Maines-Beasley

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*'You need an arm's length space where all sides can come together. Distance. Space and interaction.'*

(Cultural Leader)

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### **Delivery**

In thinking about possible delivery models for such an initiative, almost all contributors suggested that the initiative should act as an **independent** body that would emphasise its **impartiality and credibility** in research dissemination and provide a **neutral space** in which to conduct debate.

People were less clear about where the initiative would fit in structurally. Some suggested it might be suited to a university, while some suggested DCMS should have a role.

*'If it were in DCMS, it could go some way to breaking down the silos, it could influence policy – it's a logical fit because of its existing mandate.'*

(Academic).

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*'You need to ask – is it going to happen organically or does it need intervention? Well, it hasn't happened so far so you really do need DCMS to make it happen, to bring people together.'*

(Cultural Leader)

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Identifying the right **people** with the right **experience and skills** to support the effort was also identified as being critical to success.

*'Getting in early with planning and legal is important as is embedding cultural brokers – you need people with creative sensibilities who can negotiate different sensibilities. A small number of people who can survive being blown off course.'*

(Cultural Leader)

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### **Funding**

A multi-faceted approach that incorporates public and private funding streams was a theme from the interviews with academics. Some respondents mentioned public funds and the National Lottery as potential funding streams, while others suggested large private sector businesses as a source of support.

Respondents also highlighted that a public and private funding structure could be adopted in the early stages of the initiative and once established the initiative could be self-sustained through producing research and reinvesting the money back into the initiative.

*'It would be good if it was a combination of public and private funding. If it was able to act as a social enterprise to raise money from its own activity – so, a self-sustaining organisation in which culture and community building are able to form an economically viable strategy.'*

(Academic)

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Over the last five years the UK delivered some of the most mature cultural programming of any Games. It provided moments of challenge, delight, celebration and reflection, rediscovering and shaping the Cultural Olympiad as a response to contemporary society. There is no reason why this cannot be achieved, at scale, for events in the future – as long as we work together, beyond boundaries and across disciplines, to realise this vision.

# Contributors

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We are grateful to the following people who have given their time and shared their expertise with the Enquiry team.

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Bill Morris	James Berresford	Paul Kaynes
Bridget McConnell	Jan Paterson	Paula Murray
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Eddie Berg	Maggie Gold	Susan Deighan
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