

# Beyond Performance

A Cultural Enquiry into major events and culture

**COMPANION REPORT**

*November 2013*

**This is a companion report to the report presented on 26 November 2013 as part of the Cultural Enquiry. The report, written by Dr Iyabo Osho, provides a detailed analysis of the findings of research and includes a full methodology chapter, literature review and bibliography.**

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# Key findings

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

Value is created in a number of different areas:

- **Civic and Public Realm** – through the contribution to legacy agendas such as civic pride, well-being, community cohesion, 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 the creation of advantage to:
  - **government and civic leadership** (the delivery of public and economic benefit, social policy objectives)
  - **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, employment opportunities, ownership of cultural event)
  - **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 the integration of arts and culture with major events is **not as widely recognised amongst sports events organisers, event producers and many national governing bodies**, because their focus is on delivering a world class core event rather than attending to cultural and legacy outcomes.

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

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 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 2,000 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 arts, sport 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** and have different 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'**.

The delivery models for major events may bear further examination to ensure they allow for public policy 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 and legacy outcomes are to be realised and learning is carried forward to future opportunities in other cities.

- The practice of **employing specialists to come in and 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.
- **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 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 not necessarily the best 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 is not always appropriate to programme arts and culture alongside major events.** Alongside mega events like the Olympic Games there are a range of mid-sized major events or large regular events that may benefit from the introduction of an arts and cultural programme. Such a decision should be made according to local circumstances and the ambitions of the host city/region.

**There is 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 the integration 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 as a technical requirement** as part of the bidding process for a major event.

- There is support for the creation of an **independent consortium** of organisations and higher education institutions to lead this work, sponsored by 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 did not could be shared and learnt from would be welcomed.



# Introduction

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 pioneer through cultural partnerships, connecting the finest and most curious minds across academic research and cultural practice: the big questions, through a different lens.

The Cultural Institute's first Cultural Enquiry has explored how the 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 the UK's vibrant arts and culture might play in adding value to major sporting and national events in the future, and how that value might be maximized.

Over the next decade, the UK will be bidding for and hosting a number of major events, in the sporting realm and otherwise. 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 the findings and recommendations, it is clear that there is a case for making arts and cultural activity an integral part of major events. The public support this notion, as do the experts from both sports and culture who gave evidence to this Enquiry.

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 to 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, community cohesion, 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.

The Enquiry revealed a need for more robust longitudinal and qualitative research into the impact of the events on the horizon (the Commonwealth Games in 2014, 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 around 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, 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.

# A Note on Terminology

It is important to provide a contextual analysis of the key terms that will be used throughout this report. The first term for analysis is 'culture'.

## Culture

'Culture' is a complex term with no fixed definition (Throsby, 2001). In the UK, culture has become synonymous with celebrating diversity, inclusiveness and multiculturalism. Culture, as with many concepts, is a socially constructed term that can mean different things at different times and can also vary in its interpretation from place to place. Raymond Williams, a key thinker on culture, asserts that culture remains a persistent historical problem that is one of the two or three most complicated words in the English language (Williams, 1976). Williams suggests this because culture is used in a wide variety of distinct disciplines and 'incompatible systems of thought' (Williams, 1976: 87). More recently, Throsby (2001) suggests that culture is a word that is used commonly but without a tangible or agreed core meaning. Throsby believes that culture can be used in the following ways – first, to refer to a set of attitudes, beliefs, mores, customs and practices that are common amongst a particular group.

This definition bears some similarities with UNESCO's (2002) definition of the term:

*...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.*

Throsby's second definition of culture denotes to certain activities that are carried out by people and the products produced in their activities, that are concerned with intellectual, moral and artistic aspects of life (Throsby, 2001: 4). This definition is useful, as it allows for a framework, through its functional orientation, for the inclusion of cultural goods, cultural institutions, cultural industries and the cultural sector to be examined. It also allows for the use of 'culture' as a tool by definition to qualify a sector of activity: the cultural sector.

Problematizing the concept of 'culture' further, the 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' (DCMS, 2004). Likewise, Frey (2009: 20) deems the concept of culture as 'an institution or as an organization supplying artistic services'.

Given the contentious nature of the term 'culture', it is no surprise that its conceptualisation has impacted successive governments' understanding of the term. For instance, the cultural industries and creative industries have been used interchangeably in the past but have very different meanings. Many commentators have attributed the shift towards the use of the term 'creative industry' to the New Labour government in their attempt to unify and democratise 'culture' (Galloway and Dunlop, 2009, Throsby, 2010).

Nonetheless, on closer examination, both industries have a number of commonalities as both use cultural knowledge and creativity in their outputs by producing products and services with social and cultural meaning. In particular, Galloway and Dunlop (2009) suggest that the use of both terms interchangeably ‘confuses’ and ‘conflates’ the concepts of culture and creativity and also has implications for theory, policy and practice. More recently, the DCMS has proposed changes in classifying and measuring the creative industries, as attention has focused on inconsistencies in their methodologies in areas of industrial activity and the use of standard industrial classification (SIC) codes. The DCMS therefore argues for a more robust method in defining and classifying the creative industries (DCMS, 2013b).

In differentiating both terms, UNESCO, regard cultural industries as those industries that ‘combine the creation, production, and commercialisation of content which are intangible and cultural in nature’ and assert that these industries are pivotal to ‘promoting and maintaining cultural diversity and in ensuring democratic access to culture’ (UNESCO, 2013). In contrast, UNESCO views the creative industries as broader in scope to encompass activities that include cultural industries in addition to all cultural and artistic production. The creative industries include products or services that have a large element of artistic or creative endeavour, such as architecture and advertising (UNESCO, 2006).

Overall, it could be argued that the ‘cultural industries’ put a greater emphasis on cultural heritage and traditional and artistic elements of creativity, whereas the ‘creative industries’ tends to place a focus on individual creative talent and innovation.

## Sport

In searching for competing definitions of sport, it is quickly evident that the term ‘sport’ is much easier to define compared to culture. In their charter on Physical Education and Sport, UNESCO define 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’ (UNESCO, 1978). Similarly, the Oxford Dictionary defines sport as an activity that involves physical exertion and skill that an individual or team competes against another or others for entertainment (Oxford Dictionary, 2013). Likewise, Rowe (2004) sees sport as a universal endeavour that involves individual or groups getting together to engage in physical activity that are structured by rules. Rowe goes on to distinguish between professional and amateur sport by stating that ‘some people are paid huge sums of money for partaking in these activities, while others do it for fun’ (Rowe, 2004: 1).

Nonetheless, despite a broad consensus on what constitutes sporting activity, 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.

## Events

*Governments now support and promote events as part of their strategies for economic development, nation building and destination marketing. Corporations and businesses embrace events as key elements in their marketing strategies and image promotion (Bowdin et al. 2011: 3).*

Events are increasingly becoming integral to our lived experiences and bring about a range of benefits. Events in various forms, offer a space for people to bond, groups to celebrate and communities to form as well as key commercial opportunities.

Throughout this report, the term 'event' will be 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 events are commonly employed.

The term 'event' can be defined as 'a thing that happens or takes place, especially one of importance' (Oxford Dictionary, 2013a). Events can be classified on the basis of their size, type and context. Events are ultimately time-bound, in that: 'events are temporary occurrences ...They have a finite length, and for planned events this is usually fixed and publicized' (Getz, 1997: 4). In a sporting context, thousands of events take place on a global scale every year ranging from local, community and grassroots events to major and mega events like the Olympics or Football World Cup.

## Local (or Minor) Events

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

## Major Events

Major events are events that are capable of attracting significant visitor numbers, media coverage and economic benefits. Such events include The Isle of Man TT Races and Silverstone, which hosts the Formula One British Grand Prix (Bowdin et al. 2011). According to UK Sport (1999), there are three elements that are required for an event to be classified as a major sporting event:

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

## Hallmark Events

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 very good example of hallmark event is the Notting Hill Carnival. A primary function of hallmark events is to raise awareness of a host community. The most cited definition of hallmark events is by Richie (1984) who suggests that hallmark events refer to:

*Major one-time or recurring events of limited duration, developed primarily to enhance the awareness, appeal and profitability of a tourism destination in the short and/or long term. Such events rely on their uniqueness, status, or timely significance to create interest and attract attention (1984: 2).*

## Mega-Events

Mega-events are events that are so large in scale that they have the ability to affect the host city and nations' 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. Likewise, Malfas, Theodoraki and Houlihan (2004) suggest that mega-events can be viewed in two main respects: first, in relation to its internal characteristics - its duration and scale and second, in regards to its external characteristics – in relation to the impact it has on the host city, media and tourism.

Roche (2000: 1) believes that mega-events are best understood as 'large-scale cultural (including commercial and sporting) events, which have a dramatic character, mass popular appeal and international significance.' In differentiating mega-events from other types of events, Roberts (2004: 108) asserts that sports events are deemed 'mega' because they are 'discontinuous', unique, international and big in composition. Events of this scale include the Olympics and the World Cup.

Literature that seeks to determine the criteria for defining mega-events largely focuses on the external characteristics of the event and its impact. Legacies created by mega-events can be viewed both positively and negatively for host cities and communities – for instance, in transforming cities into tourist destinations (for example, following the Barcelona Olympics in 1992) or in the transformation of regenerated areas into exclusive and gentrified enclaves (cf. Watt, 2013). The sheer scale of mega-events affect not only the local economies involved, but also shine a spotlight on the host nation resulting in direct and indirect impacts.

# Methodology

This methodology section provides a discussion of the research methods used in completing this Enquiry; the research design appropriateness; the selection of participants; informed consent and confidentiality; data collection methods and data analysis techniques. The methodology chosen was designed to enable the team to identify ways of harnessing the learning gained from staging cultural events alongside other major events.

The team 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 conducted a survey with a representative sample of 2,000 people who, as members of the public, have provided their invaluable views on 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 this Enquiry consisted of three key methods: a survey, one-to-one semi-structured interviews and round table discussions. This methodological approach makes use of triangulation generating both qualitative and quantitative data to provide a holistic understanding of the area of research. A triangulation of method can also allow a researcher to produce fuller and more comprehensive findings (Neuman, 2006).

The reason for using triangulation was to ensure accuracy of information by combining research methods therefore mitigating the weaknesses or disadvantages of any single method (Martin and

Hanington, 2012). For instance, research question 1 was addressed in the one-to-one interviews with cultural practitioners, academics and in the survey. This was extremely important as the survey and interview findings underpin the potential need for a new resource or initiative to help meet the needs of organising integrated sporting and cultural events, which may be the ultimate outcome of this Enquiry. Both methods also helped to articulate the added value of culture in major events.

## Survey

The first step methodologically in the Enquiry was designing and distributing the survey. A survey of 2,000 representative adults from around the UK was commissioned to test attitudes towards culture and sport. The survey was conducted by leading research experts, Nielsen and was launched into the field in September 2013.

The survey was a result of a year's work between the Legacy Trust and Nielsen and continued questions from a previous wave to track any changes in people's views on the impact of the Games, looking specifically at legacy elements, attitudes towards disabilities and culture. In the most recent wave of the survey, the aim was to understand the role of cultural events associated with major events more broadly and people's involvement in community activities.

The rationale in using survey methods were as followed: firstly, as a research instrument, surveys are useful for collecting large amounts of data from a large number of respondents. Surveys therefore have a wide and inclusive coverage and provide a breadth of view (Denscombe, 2010). Secondly, surveys allow researchers to find out actual information relating to groups of people – for instance, what they think, who they are and what they do. The survey carried out by Nielsen fulfilled this purpose by providing the Enquiry with vital insight and take-aways on culture and sport from a representative sample of the UK population. Third, survey methods aim to remove as much bias from the research process which can produce results that are replicable. Finally, the sampling selected by Nielsen is representative of the population thus allowing for statistically significant findings to be generated (May, 2010).

The survey used in the Enquiry included both open and closed questions. The main advantage of this approach was that it allowed respondents to insert their own views, ideas or suggestions where a pre-coded answer did not fit in with their response (for instance, in the 'other' category). An advantage of using closed questions was that it allowed for the ability to quantify results in numerical fashion and questions could be pre-coded which sped up the analysis of results. One disadvantage in using closed questions was that pre-coded selections might not accurately reflect respondents' views. In this respect, respondents might feel forced to select the 'best fit' category. Finally, as in the case with large samples in quantitative research, the survey limited the extent to which it was possible to drill down into respondents' opinions and behaviours.

In the next stage of this Enquiry, a logical research step would be to conduct qualitative research with a representative sample. Focus group discussions would be an appropriate method to take the insights and questions generated from this survey and drill down further into peoples' thoughts and sentiments on culture and sport. It would also allow for the discussion to be led by the respondents.



*The focus group offers the researcher the opportunity to study the ways in which individuals collectively make sense of a phenomenon and construct meanings around it...focus groups reflect the processes through which meaning is constructed in everyday life and to that extent can be regarded as more naturalistic than individual interviews (Bryman and Bell 2003: 369-370).*

## Round Table Discussions

The second method used was a series of round table discussions with representatives from sports and culture, policymakers, funders and researchers during October and November 2013. The rationale for this methodology was as followed: first, it gave each person in the discussion an equal right to participate thus making it an inclusive research method. Second, participants took an active role in the discussion which positively impacted their levels of contribution. Third, it developed a space for the sharing of ideas, concerns and the communication of key ideas central to the Enquiry's aims. Fourth, as a methodology, it allowed a stimulating space for the Enquiry's research questions to be addressed. Research questions were used as a basis to generate conversations among participants and led to further questions arising.

There are few disadvantages with using round table discussions as a research methodology. One disadvantage could be one participant dominating the round table discussion. This possibility could negatively impact participation rates and affect the quality of discussion. Fortunately, this situation did not occur in the Enquiry.

## Semi-Structured Interviews

*Interviews are a fundamental research method for direct contact with respondents, to collect first-hand and personal accounts of experience, opinions, attitudes, and perception (Martin and Hanington, 2012: 102).*

The final method used in primary research phase for this Enquiry was a series of one-to-one semi-structured interviews. Interviews are useful when in-depth information is required which was the case in this Enquiry. Additionally, interviews are also useful when issues need to be explored and need further clarification or would benefit from development (Wilkinson, 2000). This last point was of importance, as this Enquiry aimed to *identify* ways of maximising the learning acquired from staging cultural events alongside sporting events and sought to recommend new ways of delivering effective integration. All the research questions required an element of clarification through using respondents' expert knowledge and experience in organising, attending, planning, running or researching culture, sport, cultural programmes and events.

The choice of the semi-structured interview was to allow space for the researcher to be flexible in terms of the order in which topics were covered. It also allowed for respondents to develop their own ideas and speak more broadly on the issues raised by the researcher (Descombe, 2010). Semi-structured interviews were also easier to control in relation to time-keeping and questioning (Martin and Hanington, 2012).

This methodology was easier to generate themes and analyse and also allowed the researcher to probe and prompt respondents in their answers.

Disadvantages of semi-structured interviews include time, inconvenience and interview bias (Bailey, 1994). Typically, interviews are particularly time consuming for the researcher and for the respondent. For instance, the researcher may have to travel a long distance to meet with the interviewee and because of the nature of interviews, may have to wait a long time for the respondent to have time in their schedule to be interviewed. The data gathering process may also be time consuming as large amounts of raw data may be generated (Matthews and Ross, 2010). Interviews can also be inconvenient with respondents suffering from 'respondent fatigue', illness or stress. Interviews can also be prone to bias if an interviewer misinterprets a respondents' answer. In this situation, the interviewer should probe the interviewee further to get clarification in their response to ensure accuracy, which was the protocol followed in the Enquiry.

## Selection of Participants/Respondents

Selection of the respondents for the interviews and round table discussions was based on the identification of key cultural and sporting practitioners and academics in the field of arts, culture and sport. Potential participants were recruited via email with an invitation to participate in the Enquiry and were given a background on the purpose and aims of the research.

### Interviews and Roundtable discussions

The following selection criteria were used for one-to-one interviews and round table discussions:

1. Respondents will either work within the cultural sector organising, planning or funding cultural and sporting events or have conducted considerable research within the field of culture, sports and major events
2. Respondents will be knowledgeable on the research area of the Enquiry

### Survey

Survey participants were selected through a research panel. Panel members were invited to complete a survey via email which included a link that directed them to the survey. Age was the only prerequisite for selection, as respondents needed to be 16 years of age or over. Quotas were then set to meet the UK profile based on age, gender, and region.

## Informed Consent and Confidentiality

All respondents gave voluntary informed consent to participate in the Enquiry:

1. Respondents were informed that they were being asked to take part in a research study via email
2. Respondents were provided with an explanation and background of the research and notified as to how long the research might take

3. Respondents were given details of the methodology that would be adopted in carrying out the research
4. Respondents were given a brief description of the benefits their contributions would make to the Enquiry and its findings
5. Due to the time constraints involved in completing this Enquiry, all respondents who were interviewed were given the option of a telephone or Skype interview in place of face-to-face interviews

## Data Collection

A Dictaphone was used to record respondents' comments in the interview discussions. This method of recording information was used as it provided a convenient way to record the information provided by respondents in real-time. It also enabled the researcher to go back to the recordings to analyse themes and concepts emerging from a range of recordings. This method of data collection enabled accurate transcription of large amounts of qualitative data that were later organised into themes.

In some cases in the Enquiry, hand written notes were used to record interview and round table data. In these instances, detailed notes of respondents' comments were taken alongside a reference to which question was addressed. Hand written notes have some advantages over electronic recording methods as they are reliable and can act as a back-up if mechanical failure occurs.

## Data Analysis

Qualitative data were analysed through developing themes and concepts from the interviews and round table discussions. Thematic analysis was adopted as it is a method that allows for the search of themes or patterns to be drawn out and analysed. It was also a useful tool to identify themes which accurately reflect data from respondents. Thematic analysis was chosen over narrative analysis as thematic analysis allows for an analysis of ideas from within cases which are then compared *across different cases* as the unit of analysis. In contrast, narrative analysis involves comparing cases against each other as a whole.

Quantitative data from the survey were analyzed using a standard approach that utilised data tables to calculate the means, standard deviations and 'top 2 boxes' scores for most questions.

## Conclusion

This Enquiry has adopted methodological triangulation whereby quantitative and qualitative research approaches have been adopted. This Enquiry utilised a range of methods to address the research questions in a holistic and comprehensive manner. It has taken into account key methodological issues in relation to representativeness and replicability in its selection of methodology.

Given the time constraints in completing this Enquiry, the methodology adopted has fulfilled the purpose of the Enquiry which was to identify ways of maximising the learning gained from staging cultural events alongside major events by engaging with key cultural and sporting practitioners and academics through the use of one-to-one interviews and round table discussions. Central to the methodologies used, was addressing the research questions and addressing the aims of the Enquiry which were to ensure that the knowledge gained from organising cultural events as part of major events was built upon to strengthen future bids, and the delivery and planning of future events. The methodology has not only engaged with cultural and sporting practitioners and academics, but has also reached a representative sample of 2,000 people – who, as members of the public, provided their invaluable views on the Olympics, legacy, culture and sport.

Informed consent was given by all respondents and confidentiality issues were discussed and agreed upon before any research took place. The data collection was carried out using a Dictaphone and hand written notes. The data analysis for this Enquiry consisted of a thematic analysis of qualitative data which allowed themes and patterns to be comprehensively explored. Quantitative data from the survey were analysed using standard quantitative methods that included standard deviations and ‘top 2 boxes’ scoring. This analysis allowed for an effective way of assessing sentiment on the impact of the Games and the perceived value of cultural events in conjunction with sporting events.

# Literature review: The landscape

*In 2005, alongside the UK Government and Mayor of London, I stood in front of the International Olympic Committee and pledged that we would use the opportunity of hosting the games to provide a meaningful legacy and inspire young people to choose sport (Lord Coe cited in London 2012: 8)*

The outcome of lasting and meaningful legacy from the London 2012 Games was “built into its DNA” from inception and was a core theme in its bid (DCMS, 2012: 6). In the run-up to and aftermath of the Olympics, many organisations in the UK have been involved in realising the legacy from London 2012 including local and central government, the Olympic Park Legacy Company and the London Development Agency.

The London 2012 Games was a success by any measure, for instance, Team GB finished third on the medal table, the Games were delivered on time and within the budget set in 2007 and over five-hundred and ninety thousand overseas residents visited the UK in July and August in relation to the Games (ONS, 2012). The cultural element of the Games: the 2012 Cultural Olympiad and London 2012 Festival were the largest cultural programmes of any Olympic and Paralympic Games in history.

The Cultural Olympiad generated a huge public impact and with it a high level of public engagement. It brought together a range of funding, arts, cultural, heritage, local, international and sporting partners in a unique working collaboration to produce a four year UK-wide cultural programme. In terms of its reach, the London 2012 Festival amassed a public engagement of 20.2 million, of which 15.4 were free attendances and the Cultural Olympiad had 5.9 million participants, of which 4.1 million participated in the Festival (Arts Council England, 2013a).

The Cultural Olympiad and the London 2012 Festival raised the profile of the cultural sector by:

- Raising the profile of artists and giving them a platform for work
- Showcasing the artistic and cultural talent of the UK
- Providing opportunities for artists to make new connections
- Attracting new forms of investment in art and culture
- Providing new ways of working in partnerships across sectors and disciplines
- Bringing art and culture to a broader audience through the vehicle of the Olympics and Paralympic Games as a ‘mega’ sporting event

Currently, a plan to hold a UK arts festival every two years to capitalise on the successes from the 2012 Cultural Olympiad has been dropped, but other legacies from the Cultural Olympiad continue. For example, the Arts Council England will continue to fund Unlimited, which commissions deaf and disabled artists, £10m of National Lottery money is allocated to fund a four year programme to commission artists to mark the World War I centenary and the Digital arts channel The Space which was launched in 2012, is likely to continue permanently.

## Aims and objectives

The Enquiry **aims** to identify ways of maximising the learning acquired from staging cultural events alongside major events and recommend new ways of delivering an effective integration. In doing this, the contributions from experts across arts, sports, culture, national and local government, business and funding bodies will be crucial in elucidating recommendations to support this work. The **objective** of the Enquiry – to ensure that the knowledge gained in organising cultural events in conjunction with major events is built upon in strengthening future bids, the delivery and planning of future events will test the need for a new resource or initiative to lead this work. In the pages that follow, secondary evidence is scoped and documented to provide an overview of research on culture, sport and art and its connection to major events to provide a broad picture of issues in these areas.

# Significance

This literature review provides evidence on cultural and major events. In doing so, it examines relevant research on the integration of culture and sport, the notion of 'value' and culture and the impact of cultural events on wider society. It also provides a picture of current and future measures for funding and supporting the arts and culture in the UK, a review of government plans to develop culture, sport and major events in the UK and also presents evidence on the working practices in cultural organisations.

The review is important for a number of reasons. First, there are arguments to suggest that the current ways of measuring the impact and value of culture are problematic and alternative measures should be sought (McGillivray and McPherson, 2013, SPEAR 2011, Bakhshi and Throsby 2010). This issue is extremely important in the current economic climate and undoubtedly affects the cultural sector. The cultural sector, in common with many 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 it. This review aims to examine existing work on the value of culture and its impacts and benefits to society. This review will examine different perspectives on how cultural value is measured and articulated and review work which puts forward proposals on how best to assess the value of culture.

Second, the practice and business of culture needs to be understood if the cultural sector is to fully capitalize on the positive impact of the Cultural Olympiad. The Cultural Olympiad and London 2012 Festival signalled a watershed period with 'new ways of working for arts, culture and the creative industries and some new models for ongoing funders' (Arts Council England, 2013a). Given the economic and social successes of the Cultural Olympiad and London 2012 Festival, it is therefore important to examine the ways cultural organisations currently work and review research and evidence from sources on the working practices exercised during the cultural programme to put forward some of the reasons why the event was a success logistically.

Third, after systematically reviewing upcoming mega and major sporting events in the UK for the remainder of 2013 (as of November 2013) and 2014, only four have a cultural programme running alongside the core event.

## Sporting events

1. Rugby League World Cup (England and Wales)
2. UCI Track Cycling World Cup (Manchester)
3. ATP World Tour Final (London)
4. IPC Athletics Marathon World Cup (London)
5. Amlin Challenge Cup and Heineken Cup Finals (Cardiff)
6. The Tour De France (Leeds and London)
7. Commonwealth Games (Glasgow)
8. IPC Athletics European Championships (Swansea, Wales)



9. Ryder Cup (Gleneagles)
10. NEC Wheelchair Tennis Masters (Lee Valley, London)
11. ATP World Tour Finals (London)

The Rugby League World Cup will take place across 21 host venues across England, Wales, France and Ireland and aims to build on the Cultural Olympiad legacy by extending the scope and scale of the sporting event for the spectator. As part of RLWC event, a cultural programme will run alongside the sport which will include a RLWC 2013 Dance programme consisting of 3,000 dancers and many other art and cultural events regionally. Likewise, the Amlin Challenge Cup and Heineken Cup to be held in Cardiff includes an European Champion Village in the event that aims to engage fans beyond the sporting event with a range of activities including live bands, food stalls and family-friendly activities, such as face painting and photo walls.

The Tour De France will have a 100-day cultural festival that will be funded by the Arts Council, local authorities and commercial sponsorship. The festival is themed around three elements:

1. En Plein Air

Yorkshire landscapes, cityscapes/built environment, iconic buildings - using open spaces in unexpected and innovative ways.

2. French Connection

French themed activities, engage, build collaborative projects with French artists and companies.

3. Emblematique

Showcasing Yorkshire's distinctive cultural identity and the region's cultural heritage through innovative, creative expression.

Following on from the successes of the Cultural Olympiad and the London 2012 Festival, the Commonwealth Games in 2014 will have a cultural programme that aims to add to the spectator and audience experience and display the best of Scottish culture. There will be two strands to the cultural celebrations: a Scotland-wide programme called Culture 2014 and a Games-time celebration in Glasgow that runs alongside the sporting action called Festival 2014 (Glasgow, 2014).

All four cultural programmes are a great step towards integrating culture within major or mega sporting events and showcasing the value that culture can bring to these events. However, it is concerning that out of the eleven high-profile events that will be held in the UK in the upcoming year, less than half have a cultural programme. Research has shown (Matarasso, 1997, City of London, 2013, Arts Council England, 2007b) that culture can have a positive impact on feelings of wellbeing and provide a heightened sense of civic pride and increase community engagement. Culture, as the Cultural Olympiad demonstrated, has the capability to draw in massive audiences and engage them in diverse and meaningful ways (cf. Arts Council England, 2013a). This gap in the inclusion of culture emphasises the importance of the Enquiry and its review in highlighting the role that cultural programmes can play in major sporting events. In examining the integration of culture in sporting events, this Enquiry will draw out key recommendations from primary and secondary research that could prove valuable, not only raising the profile of culture associated with sporting events, but also in articulating the value of culture in relation to spectator experiences and for wider society.

# Structure of Review and Review Questions

This review is written in a narrative style to provide an interpretative account of literature. The main aim of the review was to give a broad picture of the key issues in the area of this Enquiry, and the extent to which there are important gaps which need further research. It was obvious from the outset that this review would prove challenging as it attempts to map a wide range of literature and evidence on culture, sport and events, funding, impacts, legacy and measuring and articulating the value of culture within a tight timescale for this Enquiry. We have only been able to touch on some of the important areas and the sections of the review do not themselves provide definitive overviews - this would not have been possible given the resources for this project.

However, this review has attempted to map through clearly explained methods the key area that support the Enquiry's aims and objectives and in doing so, put forward recommendations for further research.

## Review Questions

This scoping review will address the following questions:

1. How are the connections between culture and sport qualitatively articulated?
2. What is the value of culture and how is this value currently measured?
3. How do cultural events contribute to the economy, regeneration and wider society?

## Structure of the Review

The structure of this review will be organised into six sections:

1. Methods
2. Integrating Culture and Sport
3. Demonstrating the Value of Culture
4. The Impact and Benefits of Culture
5. The Politics of Funding and Supporting the Arts and Culture
6. Cultural Working Practices: London 2012 and the Cultural Olympiad
7. Legacy: London 2012 and the Cultural Olympiad

Studies will be grouped together thematically in order to address the review questions and meet the aims of review.

# Methods

## Data Sources and Search Strategy

In carrying out this review, the search strategy took place in four key stages. The first stage included a search for databases to access evidence within the scope of this review. This initial search was carried out using the Internet and specialist library databases to ascertain which databases would be included in the full search and to identify key terms to use for each database. Free text searching on online databases was carried out controlling for different spellings and using appropriate truncations, whereby text words found in the fields, such as the title, author and/or abstract were searched to scope existing research and evidence on the topic area of the Enquiry.

The key terms used for this review were:

‘Cultural Olympiad’; ‘London 2012 Festival’; ‘London 2012 Olympic/Paralympics Games’; ‘sport’ and ‘culture’; ‘London 2012 and legacy’; ‘mega events’; ‘major events’; ‘cultural events’; ‘cultural programme’; ‘cultural festivals’; ‘cultural sector’; ‘cultural sector’ and ‘funding’; ‘culture and regeneration’; ‘cultural value’; ‘cultural working practices’; ‘cultural impact’; ‘culture and economic impact’; ‘economy and culture’ and ‘economy and cultural events.’

Boolean logic was used to combine search terms together in database searches and thesaurus searches were used to identify related terms to the key terms used in the review.

The second stage included a more in-depth database search, whereby identified databases were searched. The databases used for this review were Web of Science (Database 1), Web of Knowledge (Database 2), Sage Journals Online (Database 3) and EBSCO (Database 4). Identified search terms from stage one were used to search these databases using free text and thesaurus terms. A further search for literature was conducted from conference papers, unpublished reports and grey literature, using search engines and the following databases: OpenGrey (Database 5), COPAC (Database 6) and Summon (Database 7).

Stage three of the search strategy included a bibliography search whereby the bibliographies and reference lists of selected publications were searched to identify potential sources for inclusion in this review. In a snowballing effect, related papers were also identified through database searches in stage two and through searching the ‘related papers’ and ‘times cited’ sections in identified articles online to ascertain if the sources were relevant. Hand searching of relevant journals, such as the *International Journal of Cultural Policy* were carried out by examining the content pages and abstracts of journals. The final strategy used in stage three was author searching whereby key authors and spokespeople in the area of the Enquiry were searched. Authors searched in this stage included Beatriz Garcia and David Throsby.

In the final stage of the search strategy, searches were performed on Google and Google Scholar search engines. In all stages, the selection of sources were restricted to English publications.

## Study Selection (Selection Criteria)

Sources gathered following the search strategy were public reports, academic journals, academic books and grey literature. All sources gathered during the search strategy were independently screened for inclusion and exclusion. First, the title of the articles, reports and publications were screened for relevance. If the titles at this stage lacked relevance, they would then be rejected. Second, in the case of journal articles, abstracts were scanned for relevance and were either accepted or rejected based on relevance. Third, if there were any doubts on the relevance of articles, reports and/or publications for inclusion after reading the abstract, the full-text document would be obtained for further review. At this stage, any evidence that was deemed irrelevant based on full-text analysis was excluded. Sources were included based on the following inclusion and exclusion criteria:

Exclusion criteria	Inclusion criteria
Is the study off topic? (For instance, is it looking at culture and science)	The study is about the Cultural Olympiad, London 2012 Cultural Festival; culture and sport; the 2012 Olympics and Paralympic Games; cultural events/programmes and impacts of culture/cultural events in relation to the economy, regeneration, employment and inclusion; cultural value; funding and the arts and culture; legacy; London 2012 and the Cultural Olympiad and working practices
Study not published in English	Study published in English
Studies only include an abstract	Studies include a full-text document
Studies are reviews of books, newspaper or magazine articles	Studies are journal articles, publications and/or grey literature (e.g. conference papers, reports by various bodies)

The rationale behind the inclusion and exclusion criteria was to ensure that the sources used for the review were relevant to the aims and review questions. As a result of the time constraints in completing this Enquiry, only studies published in English were included in the review.

## Data Analysis: Type of Review

This review consists of a preliminary scoping study that maps relevant literature in the field of culture, sport and major events. A scoping study or review refers to the gathering of literature in a particular area to provide an overview of the type or quantity of research available on the topic of interest. This review has included a range of relevant databases, hand searches and source identification to map the area of study for this document.

In examining scoping studies further, it is clear that the term has many competing explanations. In this respect, there has been a variety of descriptions of the purposes of scoping reviews in the last ten years, but there is no real consensus over its definition or the purpose. As such, definitions and purposes of scoping reviews or studies have been explained in various ways: Ehrich et al. (2002: 28) see the purpose of scoping reviews as an exercise to map a 'wide range of literature, and to envisage where gaps and innovative approaches may lie.' Anderson et al. (2008) highlight four key purposes of scoping reviews: 1. Literature mapping, 2. Conceptual mapping, 3. Policy mapping and 4. Stakeholder consultation. Likewise, Arksey and O'Malley (2005) suggest that scoping reviews have four key purposes: 1. To examine the extent and range of research activity, 2. To determine the value for undertaking a systematic review, 3. To summarise and disseminate research findings, 4. To identify research gaps in existing literature. In particular, Arksey and O'Malley (2005: 7) suggest that:

*Generally speaking, these four types suggest two different ways of thinking about the role or purpose of a scoping study: the first two suggest that the scoping study might be perceived as one part of an ongoing process of reviewing, the ultimate aim of which is to produce a full systematic review. The second two types suggest that the scoping study might be conceived as a method in its own right – leading to the publication and dissemination of research findings in a particular field of enquiry.*

Although definitions of scoping studies draw attention to the need for a comprehensive coverage of available literature, scoping reviews can vary in degrees of depth covered (Arksey and O'Malley 2005). For instance, some scoping reviews have been published in journals in their own right (cf. Levac, Colquhoun and O'Brien, 2010, Weeks and Strudsholm, 2008), whilst others form part of a larger study on the topic of research, as in the case of this Enquiry.

Whilst there is some contention on the definition, role, nature and purpose of scoping reviews, Arksey and O'Malley (2005) suggest a distinct methodological framework for conducting a scoping study. Stage 1 – identification of the research question, stage 2 – identifying relevant studies, stage 3 – study selection, stage 4 – charting the data, stage 5 – collating, summarising and reporting the results and stage 6 (optional) stakeholder consultation. In developing Arksey and O'Malley's methodological framework, Levac, Colquhoun and O'Brien (2010) recommend the following enhancements which include: clarifying and linking the purpose of the review and the research question (stage 1), balancing the feasibility of the review with the comprehensiveness of the scoping process (stage 2), using an iterative team to approach, select studies and extract data (stage 3 and 4), incorporating numerical summary and qualitative thematic analysis and consider the implications of findings to policy, practice or research (stage 5). The final stage consists of the incorporation of consultation with stakeholders as a required component of the methodology (stage 6).

This review has adopted Arksey and O'Malley's methodological framework in completing this scoping review. It is important to note that the charting or presentation of data has been carried out using a narrative analysis and does not include quantitative data tables. This is because data presented in this review were largely of a qualitative nature and as a result, is better examined using a narrative discussion and analysis.

# Discussion: Integrating Culture and Sport

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 cultural programme), is a compulsory component of hosting the Olympic Games - as stated by the International Olympic Committee:

*....a program of cultural events which must cover at least the entire period during which the Olympic Village is open" (International Olympic Committee, 2010: 80).*

In the UK, sports and cultural policy became inextricably linked in 1992, when the Conservative government set up the Department for National Heritage. Since then, sport has become formally attached to culture in the form of the Department for Culture, Media and Sport (DCMS) which was set up in 1997. The DCMS aims to make Britain a 'leading force in creativity.' The Department currently focuses on providing strategic support for large events that may require government guarantees and the co-ordination of agencies and government departments (DCMS 2013a). The DCMS play a central role in advancing the debate on cultural industries and how they can be used for economic benefit.

*To have a society in which there is no government support for the arts or culture would be a very barren civilization. Of course, there are many cultural activities that can thrive and survive on their own: the popular music industry is a fine example. But there are others, which involve innovative or difficult or new or esoteric work, where public subsidy is entirely justified (Smith, 1998: 18).*

Although this quote was taken from a New Labour pledge 15 years ago, it still has some relevance for current government policy. The support that the current UK government gives to the cultural sector is still a pressing issue, particularly following the successes of the London 2012 Games and in the lead-up to Commonwealth Games in Glasgow in 2014.

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 impacts culture could have on economic development, regeneration and community cohesion has meant that both culture and sport increasingly occupy a place on the political agenda.

In a mapping toolkit report by CASE (2010b), it was suggested that culture and sport are central to achieving policy targets (for example, on social exclusion and cultural participation). The UK government has shown its growing commitment to sports and culture through its CASE programme in partnership with the Arts Council England, English Heritage and Sport England and its eight year commission of the Taking Part survey. The DCMS also co-chairs on the Creative Industries Council with the Department for Business, Innovation and Skills (BIS).

## Culture and Sport: Natural Bedfellows

The arts-culture-sports triumvirate is an increasingly important space within cultural policy debate and practices (Inglis, 2008). Academically, a discursive dialogue on the conceptual connection between sport and culture is largely absent due to the assertion by some that sport is inherently part of culture (Halone and Mean, 2010, Rowe, 2004, Rustin, 2009). Culture and sport are arguably fundamental to the identity of a healthy society. Sport is seen to reflect social, cultural and political relations and draw parallels with cultural ideals.

Theoretically, Halone and Mean (2010: 388-389) suggest that sport, culture and language are indeed interrelated and can be viewed in additive, formative and cyclical terms. They state:

*An additive approach to sport, language, and culture fosters a regulative assumption, leading one to conclude that any two of the three dynamics may literally regulate (thereby equalling) the presence of the other....A formative approach to sport, language, and culture fosters a constitutive assumption leading one to conclude that any two of the three dynamics may literally constitute (thereby giving rise to) the presence of the other....A cyclical approach to sport, language, and culture fosters a reciprocal assumption, leading one to conclude that all three dynamics mutually give rise to the production and the reproduction of the other.*

Indeed, Hanley (1992) and Parry (1989) suggest many commonalities between arts and sporting experiences, such as their ability to showcase human excellence, their simultaneously pedagogic and entertaining aspects, their international appeal, and the creativity and spirit of self-improvement that they imply. These commonalities suggests that an effective dialogue and connection between culture, arts and sport is feasible and makes a case for the fluid integration of sport, arts and culture in the context of major events.

Economically, there is a case for the integration of culture in sporting events 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 a wider spend, longer stays and it can also bring about an appeal to a broader market segment. In making this case, Garcia (2001: 216) suggests that culture and arts are effective marketing tools for sport events and serve identical functions or provide the same product. Garcia also calls for a more explicit integration of cultural and artistic perspectives with sport and acknowledges that it is a challenge 'to ensure that cultural and arts programs are designed and promoted to be relevant to the sport event experience'. Moreover, Garcia (2001) admits that Olympic cultural programmes have been unsuccessful in the past because of organisational and administration issues.

Likewise, Hughson (2007: 3) calls for further focus on the connection between sport and cultural policy:

*The need for focused consideration between sport and cultural policy is demanded by trends to partial amalgamation of sport and the arts under the comprehensive policy rubric of "culture".*



## Culture and Sport: A Disconnection

Inglis (2008: 464) suggests a wide gulf between arts, culture and sports that it makes it difficult to unite the areas 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 conceptualized and operationalized.'

In examining this contentious issue, Inglis further suggests 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 organising committees and administrators. He argues that the planning of a Cultural Olympiad is challenged by differences in the fields of arts and sports. He also questions why there is a strong tendency for cultural programming budgets to be the first area to be cut when budgets 'sky-rocket'.

In reference to the London 2012 Games, Inglis argues that conceptually arts can be placed on the same ontological footing as sports and arts and can instrumentally produce profits and encourage participation. He warns that money and structure are key factors in influencing the degree of success in integrating culture-art-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. It seems unlikely that de Coubertin's vision will ever be fully realised, within the context of the Olympics or elsewhere (Inglis, 2008: 475).*

# Demonstrating the Value of Culture

The concept of value is historically rooted in the field of economics where price, utility and worth are assigned to commodities (Throsby, 2001). Nevertheless, the cultural sector continuously faces the challenge of proving its own value and worth in a quantified and measured way that can be understood by decision makers. In recent times, the impacts and outcomes of the cultural sector have increasingly being questioned, not least in justifying public expenditure, but also in its demonstration of a tangible return on investment.

Current debates surrounding 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 in cultural policy in the last two decades and have been well-documented (Langen and Garcia, 2009, McGillivray and 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 (McGillivray and McPherson, 2013, Holden, 2004, Throsby, 2001). In addressing this issue, currently, there are two major initiatives that examine the value of culture: The Warwick Commission on the Future of Cultural Value and the AHRC's Cultural Value Project.

The UK government frequently uses methods that are based on economic frameworks to measure cultural value. For instance, in April 2013, English Culture Secretary Maria Miller called on the sector to focus on 'economic impact' and promote culture as a 'commodity' to justify public investment. At the same time, others suggest that cultural value is unquantifiable and that alternative methods to measure and articulate the value culture should be adopted.

It is arguable that measuring value through economic measures is inadequate in accurately capturing the rounded value and benefits that culture offers. It is therefore no surprise, that there is much debate, particularly within academia, as to the validity and adequacy of using economic methods to measure the value of the arts and culture.

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 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 valuing culture, there are three types of classification: first, a total economic value (TOV) or cost-benefit analysis which takes into account use values. Second, non-use values (Snowball, 2008) and third, cultural value (Throsby, 2001). The 'use value' relates to market prices – for instance, the price of admittance to an exhibition or to the theatre. 'Non-use value' aims to capture the benefits a person derives from a cultural event/artefact or the importance placed on the existence of an event/artefact irrespective if the event/artefact is of direct interest to a person.

In measuring cultural value, research has tended veer in a number of directions: such as measuring the value of culture through its social or economic 'impact' (Myerscough, 1988,

Matarasso, 1997) approaching value through mixed methods (McGillivray and McPherson 2013) and articulating cultural value through qualitative methodologies which takes into account intrinsic benefits.

## Measuring cultural value through economic measures

In recent years, there have been attempts to capture cultural value in a variety of ways, but no methods have been unequivocally accepted as 'perfect' in measuring the value of culture. It would therefore be in the interests of the cultural sector, in its attempt to maintain a dynamic and vibrant sector to encourage research that is rooted in empirically well-grounded that examines arts and cultural organisations' roles, the contribution of art and culture and the qualitative and quantitative outcomes derived from engaging in cultural events. In this way, continued research will enable methodologies to accurately articulate the politics of cultural value in a way that is of value not only in relation to policy outcomes, but also in regards to academic endeavours.

Research that articulates the value of culture through economic terms has largely rested on multiplier values and cost-benefit analysis where the arts might be off-set by losses elsewhere in the economy. Many economic explanations of cultural value aim to justify public funding of the cultural sector by proving its economic worth or to re-legitimise art investment. Pratt (1997) suggests that there are two key responses to valuing the cultural industries through economic terms: direct evaluation and indirect impact. Direct evaluation considers the cultural industries like any other industry – the product has a market value if traded (e.g. art). In this regard, it is therefore not unreasonable to consider the cultural industries on the basic measures of which are output and employment. Indirect impact seeks to explore the *extra activity* that is generated by the arts and culture (e.g. participation figures, and secondary impacts via proximity on shopping, tourism, transport and accommodation).

In his influential book, *The Economic Importance of the Arts in Britain*, Myerscough (1988), an economist, asserts that the arts should be grounded in economic terms (Myerscough, 1988: 61). Myerscough approaches the arts from a productive activity and indirect impact standpoint whereby the arts contribute a considerable amount to the economy by stimulating tourism, mass employment, urban renewal and export earnings. He notes that the arts are an integral part of the economy that has a broad range of economic and social impacts. Myerscough's work has been heavily criticised by Hughes (1989) who is critical of Myerscough's interpretation of the arts sector, the survey designed used, the validity in measuring the economic impact of the arts and the conclusions presented.

Likewise, O'Brien and Feist's (1995) study on employment in the arts and cultural industries demonstrated that the arts indeed have an important economic impact by identifying a total number of 648,900 individuals employed within the cultural sector which represented 2.4% of the economically active population. Similarly, in 1998, the DCMS published the *Creative Industries: 1998 Mapping Document* which provided an overview of the economic contribution of the creative industries. The report estimated that the creative industries accounted for over 1.4 million jobs, generated £60 billion in revenue and an estimated £7.5 billion exports per year.

In *London: A Cultural Audit* (Freeman, 2008) - the LDA's first attempt to 'make meaningful comparisons [of cultural and artistic life] with other world cities', it was acknowledged that measuring cultural and artistic output is extremely difficult due to the

contested nature of culture and the subjectivities involved in experiencing culture.

More recently, the Arts Council England (2012) produced a guide to assist arts and cultural organisations on measuring the value and economic impact of culture. Their approach falls into two categories: measures of spending which looks at the actual amount spent by organisations, audiences and performers and its effect on the economy and the valuations of the wider benefits which attempts to quantify the benefits people derive from culture. The measures and techniques put forward by the Arts Council England are followed: economic impact assessment (EIA), economic footprint analysis, contingent valuation (CV) and social return on investment (SROI). Interestingly, in the guide, the Arts Council England do not mention alternative measures beyond economic methods, but do acknowledge that: 'there is scepticism in some quarters towards the claims made by arts and culture representatives for the economic benefits of their work' (Arts Council England, 2012: 32).

Although, economic approaches to art and culture are not without their critics, Bakhshi, Freeman and Hitchen (2009) ask for a shift away from rejecting economic criteria for arts and spending towards an approach that applies the rigorous application of cultural economics. This approach aims to take into account the intrinsic benefits of art using Contingent Value (CV) and Willingness to Pay (WTO) estimates of public value. Bakhshi, Freeman and Hitchen suggest that cultural economics offer a commensurable measure of cultural valuations by capturing and summarising when choices are made between spending on the arts and other public expenditures. They acknowledge that CV and WTO economic methods are not without fault, but argue that they are the most appropriate tools available to capturing the intrinsic value of culture:

*Their [CV and WTO] existence, the weight of authority that supports them, the rigorous scrutiny to which they have been selected, and the fact that their results to date support the informed criticism of the arts community, suggest that significant benefits would result from applying them properly. And one of those benefits would be the unblocking of the false and needless polarisation between artists and economists (Bakhshi, Freeman and Hitchen, 2009).*

O'Brien (2010) in phrase one of research funded jointly by the ESRC, AHRC and the DCMS supports this claim by recommending the use of economic valuation techniques in measuring cultural value and calls for this to be used in conjunction with other methods. O'Brien (2010:9) presents two reasons for this: first, the valuation of culture 'must embrace a cultural discourse if it is to gain the support of the cultural sector' and second, because the debate on the validity and adequacy of using economic frameworks in capturing cultural value is still an on-going process.

In phrase two of the research (Donovan 2013) recommendations are put forward for the DCMS to adopt a holistic approach to valuing culture which takes into account a mixture of economic and non-economic approaches. In adopting such an approach, it would be important to synthesise this information within an evaluation framework, such as a multi-criteria analysis (MCA). Approaches to cultural valuation should therefore take into account and represent the intrinsic value of the cultural good or service in its analysis.

In his report recommendations, O'Brien (2010) argues that cultural value is a complex and difficult term and suggests that it is the responsibility of the DCMS to create clear guidelines on measuring cultural value that uses economic valuation techniques. He also recommends that the DCMS should

develop closer links with academics working in cultural economics in commissioning practical studies to measure cultural value. Elsewhere, O'Brien argues that the arts and cultural sector need to adopt methods that are compelling to government:

*....the fact remains that in a time where central government will be using cost benefit analysis to work out where the axe may fall, the arts and cultural sector may find that speaking the language of the economist will make their story much easier to tell (O'Brien, 2011).*

## Alternative proposals in measuring cultural value

There is growing number of studies on alternative methods in measuring and articulating the value of culture (Throsby, 2001, McGillivray and McPherson, 2013, Holden, 2004, Donovan, 2013). Much of this research rests on qualitative, interpretive, holistic and mixed-method approaches that seek to understand the 'intrinsic' values of culture.

In this respect, Throsby (2001) argues that economic and cultural values should be seen as distinct concepts, and suggests that one approach would be to 'disentangle' the idea of cultural value by deconstructing it into its constituent elements in articulating its multi-dimensional nature. In doing this, it may then be possible to use the concept of 'cultural value' in a way where its significance in connection to economics is more meaningful (Throsby, 2001: 31). Value must therefore be measured using cultural discourse, for instance, through aesthetic, spiritual, social, historical, symbolic and authentic values (Throsby 2001: 28-29).

Likewise, McGillivray and McPherson (2013) express dissatisfaction with current ways of measuring cultural value. They put forward a multi-criteria analysis (MCA) as recommended by Donovan (2013), as a possible solution that could enable different types of value to be captured and scored. They argue that the use of narrative methods in conjunction with economic valuations would be especially useful in capturing the value of mega-events, such as the Olympic Games.

In 2004, Holden suggested that publically funded culture generates a triangle of three forms of value: institutional, instrumental and intrinsic that combine to make cultural value. Two years later, he went further to set out a further triangle which consists of the *public* who either enjoy or decline participation in 'culture' (whatever form that may be), the *politicians* and policy makers who set cultural policy and provide the funds to support it and *professionals* who use the funds to meet their own cultural objectives. In combining the analysis of value within both relational triangles, it offers an insight into where the 'cultural system' is failing to articulate value. Holden (2006) is able to draw out that there is a mismatch of value concerns between different stakeholder groups which results in a misunderstanding. For instance, politicians and policymakers have a primary interest in the *instrumental* value, the public are interested in *intrinsic* value whereas professionals' primary motivations are *intrinsic* values (individually) and *institutional* values in regards to their employment. Therefore, in overcoming this issue, Holden (2006: 59) suggests:

*If the public funding of culture is to rest on firm foundations there must be a proper recognition of the value concerns of everyone involved. An accommodation must be found through informed debate. An over-*

*reliance on any one element of the I-I-I value triangle, or an overemphasis on the concerns of any of the P-P-P interest groups, is detrimental to a properly functioning cultural system.*

# The Impact and Benefits of Culture

It is widely documented that culture and the arts are subject to proving its value and worth in public and cultural policy, and this value as we have seen in the section above, is mainly measured through its economic impact. As examined, there is an increasing body of research that puts forward alternative ways that academics sidestep or at least enhance existing economic measures in the valuation of culture.

The last twenty years has seen attention shift towards examining the less tangible benefits of cultural investment by focusing attention on the social impact of culture. Attention has also shifted to role of culture in regeneration and its role in alleviating urban deprivation.

## Social Impact of Culture

*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).*

As the UK government seeks to find ways to strengthen communities in the context of tackling exclusion and encouraging cohesion, attention has focused on how the arts and culture can improve community relations. Attention has therefore become increasingly focused on how culture and the arts can reduce crime and deviance and assessing the impact of culture on issues, such as social inclusion and health and mental wellbeing. In defining the social impact of the arts Landry et al. (1993) states it is:

*....those effects that go beyond the artefacts and the enactment of the event or performance itself and have a continuing influence upon, and directly touch, people's lives.*

Using this definition, it is clear that the social impacts of the arts focus more on the intangible and intrinsic outcomes of art and culture, drawing attention to the sustained impact that culture can have on lived experiences.

In examining the social impacts of culture, it also becomes clear that culture is viewed as crucial in relation to innovation and creativity (Hofstede, 2001) and this innovation is recognised as a potential force for economic development. In a Keynote Arts Speech by Culture Secretary Maria Miller, titled *Testing times: Fighting culture's corner in an age of austerity* (Miller 2013), Miller draws attention to culture, innovation and creativity as central sites for economic growth in a number of ways. Firstly, through the diversification of income streams resulting in higher turnovers. Second, through the sustainability of art and culture and its lasting effect on how Britain is viewed as a nation and through its own collective cultural identity. Third, through culture and the arts generating returns in relation to innovation and creativity in the form of a highly sought after

'creative capital' workforce. Culture in the UK, is also highlighted as a vehicle to build intangible outcomes, such as trust and respect on an international basis.

Matarasso (1997) suggests a need for an analysis of the social benefits of cultural projects that addresses the real purpose of art. Matarasso sees art as contributing to creating a confident, stable and creative society. For Matarasso, his research adds an extra dimension to the plethora of work on the economic and aesthetic rationale for the arts by examining its role in social development and cohesion. He claims to present conclusive evidence on the social impact of arts funding using survey evidence to demonstrate arts and cultural impact on social cohesion, personal development, confidence, skill building, health promotion and community development. The evidence to support this assertion rests mainly on Matarasso asking participants within his survey whether arts participation has had an impact upon them.

Matarasso's study is split into six themes: personal development, social cohesion, community empowerment and self-determination, local image and identity, imagination and vision and health and wellbeing. Overall, Matarasso found that participation in the arts brings about social benefits and these benefits are crucial to the act of arts participation. In presenting his results, Matarasso (1997:11), lists fifty benefits of arts participation in relation to social impacts. For instance, arts participation can:

- Increase people's confidence and self-worth
- Stimulate interest and confidence in the arts
- Help build new skills and work experience
- Contribute to people's employability
- Develop community networks and sociability
- Build community organisational capacity
- Facilitate effective public consultation and participation
- Improve perceptions of marginalised groups
- Involve residents in environmental improvements
- Help people develop their creativity

Merli (2002) acknowledges the political importance of Matarasso's study, but critiques its methodological design and execution. Merli for instance, argues that it lacks internal validity, it has no systematic record of respondents' narrative accounts and therefore lacks reliability in relation to respondents' accounts. He also questions if Matarasso is actually measuring what he claims to be measuring and criticises the conceptual framework of the study. Importantly, Merli suggests that Matarasso's study fails to look at society critically, and thus assumes that the arts can resolve social exclusion without actually challenging or changing the material conditions of exclusion:

*On the other hand, the "new missionaries" have a notion of their work as an instrument to transform the culture of the studied communities and make it more similar to their own culture and values. They know what is good for people, what their "deep sources of enjoyment" should be, and how such sources should be provided. They know what levels of "personal development" and "confidence" people should possess and what should be done in order to raise them. They even claim that people should "widen their horizons" and explain how this should be accomplished. Such a commitment to changing people's ideas and behaviour does not solve problems because it leaves the structural conditions of deprivation untouched (Merli, 2002).*



## Employability, human capital and tackling social exclusion

*In Britain, it is now well-established practice to define cultural policy rationales on the grounds of the alleged economic and - since New Labour's election to government - the social benefits, that 'investment' in the cultural sector can yield. Current instrumental notions of the role of the arts in society build upon the economic.... arguments for public arts funding that began to circulate in the eighties. These were founded on the belief that public subsidy for the arts represented a sensible way for the state to 'invest' public resources, in view of the arts' potential for job creation, tourism promotion, invisible earnings, and its contribution to urban - as well as social - regeneration (Belfiore, 2004).*

The value and impact of culture stretches beyond the economic towards tackling social exclusion, through en-skilling, providing employment opportunities and forms of human capital. The arts and cultural sector provide a number of volunteering and skills generation opportunities. For instance, within the City of London, arts and cultural organisations are able to draw upon a pool of labour which provide volunteers with valuable learning and personal development 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 and with rising unemployment figures, volunteering can offer many intrinsic benefits, such as increased self-esteem and feelings of wellbeing, as well as valuable work experience. Volunteering can also offer a route into employment through the acquisition of human, social and information<sup>1i</sup> capital.

Tackling social exclusion has been a long-standing concern in British cultural policy, and art and culture has been viewed as one method that can tackle this problem, not solely through employment (City of London, 2013, Guetzkow, 2002, Matarasso, 1997, NACCCE, 1999), but also through a reduction in crime rates (Ruiz 2004, National Culture Forum, 2011) and increasing community cohesion (Matarasso, 1997).

## Health and wellbeing

*Although some pieces of evidence are less rigorous than others, the reality is that there is a considerable evidence base, from both the UK and internationally, with hundreds of research studies and evaluated projects that clearly demonstrate the benefits of using the arts in health (Arts Council England, 2007a).*

In the last ten years, government policy on health at national and local levels has shifted from focusing simply on physical health and an absence of illness towards a more holistic conception of health that addresses physical, social and mental wellbeing (City of London,

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<sup>1</sup>Information capital relates to both access to information and an understanding the importance of informational resources and skills (ICT, social media), as well as understanding how to use information (skills). Information capital is connected to other forms of capital – for instance, it can be viewed as a form of human capital in terms of skills and expertise required in manipulating information. It can also be exchanged for economic capital through the trading of information skills in the labour market (Osho, 2007).

2013), RSPH, 2013). Research has suggested that participation in cultural activities is crucial to wellbeing and feelings of 'happiness'. In a report based on data from the Scottish Household Survey 2011, participation in culture correlates with good health and high life satisfaction (Scottish Government, 2013).

Likewise, research by the Arts Council England (2007b: 7) suggests that arts and health activities can:

- promote good health and wellbeing of communities
- promote positive health messages and public health issues
- support health and wellbeing needs
- improve the mental, emotional and spiritual state of Health Service users
- create or improve environments in healthcare settings for staff and service users
- help people improve their options for healthcare and support patient choice
- help medical staff, carers, patients and families to communicate more effectively with each other by offering opportunities for social interaction, involvement and empowerment

The DCMS Taking Part survey provides evidence on the public's participation in cultural and sport activities. In the survey, a positive association was found between participation in sport and self-assessed health and life satisfaction (CASE, 2010a). Similarly, in a systematic review of literature, Bungay and Vella-Burrows (2013) also found that participating in creative activities could offer a useful health-promoting strategy in increasing levels of physical activity. Likewise, Cuypers et al. (2011) found that taking part in cultural activities was significantly associated with good health, good satisfaction with life and low anxiety and depression scores in both men and women.

## Culture and Regeneration

*Essentially regeneration is about closing gaps. It is most concerned with delivering impacts on targeted regeneration areas (typically at the sub-district level) or particular groups in society (e.g. those without work) such that their prospects are enhanced (ODPM, 2010: 30).*

Cultural and artistic programmes have played an increasing role in urban regeneration initiatives in the UK in the last thirty years. This period has seen a shift in emphasis in regeneration strategies towards seeing local people as principal assets through which regeneration can be achieved (Landry and Matarasso, 1996). Whilst there has been some confusion on the definition of regeneration, attempts have been made to clarify the concept and its remit (Smith, 2007). The DCMS (2004: 8) has defined 'regeneration' as 'the positive transformation of a place – whether residential, commercial or open space – that has previously displayed symptoms of physical, social and/or economic decline.' Likewise, the 3Rs Guidance defines regeneration as being 'a holistic process of reversing economic, social, and physical decay in areas where it has reached a stage when market forces alone will not suffice' (ODPM, 2004). Evans and Shaw (2006: 1) see regeneration as a transformative process as well as an outcome:

*Regeneration is defined as the renewal, revival, revitalisation or transformation of a place or community. It is a response to decline, or degeneration. Regeneration is both a process and an outcome. It can have physical, economic and social dimensions, and the three commonly coexist.*

The link between culture and regeneration is complex and has a variety of interpretations. Thematically, regeneration can be tackled through four interlinking approaches (URBACT, 2006) - through economic, physical, integrated and social approaches. The *economic* approach places an emphasis on the role that culture plays in economic regeneration whereby cultural events and programmes serve a variety of objectives, including supporting local industries and cultivating local identities. The *physical* approach focuses on the role of heritage in neighbourhoods and the importance of a suitable infrastructure for creativity to be encouraged. Connections and interactions are emphasised as importance is placed on 'public spaces for creativity, social empowerment and conviviality' (URBACT, 2006: 9). The *integrated* approach places a focus on the physical, economic and social aspects of cultures working together in an integrated manner, which in turn, treats cultural activities as a strategic resource that are an engine for urban regeneration. Lastly, the *social* approach sees culture as a form of expression for individuals and groups that bring about civic bonds and encourages social cohesion. The social approach therefore tackles social inequality, forms of exclusion and encourages multiculturalism and diversity.

Evans and Shaw (2004) identify three different relationships involving culture and regeneration: *culture-led regeneration, cultural regeneration and culture and regeneration*. The main difference between the models is where cultural programmes fit within the regeneration scheme. In *culture-led* regeneration, cultural activity is seen as the driving force for regeneration. This type of regeneration typically involves high-public profile activity and large cultural investment. *Cultural regeneration* involves cultural activity that forms part of the regeneration strategy alongside other activities in the environmental, social and economic sphere. *Culture and regeneration* schemes include cultural activity as a backdrop to regeneration – culture is therefore peripheral to the planning and development process.

Culture-led regeneration (that is, regeneration using cultural events), can bring about an increased sense of place and encourage increased investment in areas in need of renewal. It can also have many beneficiaries, such as artists and cultural organisations who, as a result of regeneration, have space for creativity and productivity.

Culture-led regeneration can also result in positive outcomes, such as tackling employment and urban decay, improving the local image of an area to outsiders, increasing levels of civic pride and social cohesion and reducing offending behaviour (Landry and Matarasso, 1996, DCMS, 2004, McCarthy, 2005). Indeed, there is an assumption that culture-led regeneration has a trickledown effect that positively impacts 'local' residents and culminates in a better quality of life for the wider community (Binns, 2005).

Nevertheless, Gracia (2004: 317) points attention to the need for explicit policies that explain the relationship between culture and economics to address the approach to cultural development which 'tends to be biased towards the instrumental ends of those in charge.' In doing this, issues such as social exclusion and multicultural representation can be addressed. In the same way, Evans (2001) questions how far diversity with respect to multicultural pluralist and identity debates has impacted culture and regeneration policy. Evans (2005) suggests that more attention

should be paid to 'local communities' as their lived experiences best represent the impact of cultural regeneration through social and community-led projects.

In measuring the role culture can play on regeneration, Ennis and Douglass (2010) have noted a number of problems. Firstly, many evaluations on the impact of culture-led regeneration have tended to be short-term studies that fail to track long-term and chained impacts (Evans and Shaw, 2004). They therefore suggest that it would be more useful to *monitor* rather than evaluate culture-led regeneration. They also suggest that longitudinal methods would be useful in judging successful schemes. Secondly, evaluations tend to focus on the direct economic impacts, largely ignoring indirect impacts (DCLG, 2010). Third, they question the mixed quality of existing evaluations because of the complexities involved in measuring indirect impacts and the tendency to focus on 'jobs created, no matter their other benefits' (Ennis and Douglass, 2010: 7). Lastly, they call for evidence that shows the link between the outputs achieved and the intended regenerative outcomes. Similarly, Meecham (2005) asserts that while statements such as 'crime rates are falling' as a result of regeneration make good 'copy', social improvements made from regeneration are much more difficult to confirm.

*Few worthwhile evaluations have been done on cultural programmes and facilities and those that have been done are largely of too poor quality to use as part of a wider, rigorous evidence base (Ennis and Douglass, 2011: 10).*

Similarly, further problems in evaluating cultural regeneration have been noted by a number of commentators, which point to the time consuming and costly nature of evaluations (DCLG, 2010, Landry and Matarasso, 1996, Evans and Shaw, 2004). As aforementioned, longer-term studies have been suggested as a way to holistically evaluate the benefits of regeneration. The use of longitudinal studies would enable an assessment of the longer-term impacts of culture and regeneration. In this respect, the use of quantitative methods have been found to be inadequate in gathering a full picture of evidence in relation to culture-led regeneration and thus Evans and Shaw (2004) recommend the development of a qualitative dimension to quantitative data gathering. The use of qualitative methods would allow for the intangible, non-visible and unquantifiable elements of lived experience through the impacts of regeneration to be captured and explored. Similarly, Garcia suggests that:

*There are some unresolved contradictions within current approaches to urban cultural policy. This is due to an unbalanced relationship between economic and cultural priorities in urban policy. The thesis that culture has an economic dimension has resulted in the misleading conception that there has been a harmonic convergence of both spheres that materialises in contemporary cultural policy (Garcia 2004: 324).*

Critics of culture-led regeneration argue that the outcome and process can lead to forms of homogenisation and a reliance on formulaic development plans which lead to predictable and standardised results (Miles & Paddison, 2009). Culture-led regeneration is also said to lead to local community displacement through the gentrification of areas pushing out lower-income residents when rents and property prices inevitably rise (Evans, 2005, Miles, 2005). Critics have also questioned the process of urban renewal, drawing attention to the politics of who actually benefits from regeneration? And importantly, whose culture is being represented in the regeneration process? (Bianchini and Parkinson, 1993, Mitchell, 2000).

# The Politics of Funding and Supporting the Arts and Culture

*Artists and cultural organisations are under greater pressure to prove that they can transform society (Mirza, 2006: 19).*

Despite the 8% spending cut in the UK's arts and culture budget, arts and culture are occupying a central role in public policy worldwide (Arts and Business, 2013, Belfiore, 2006). In particular, French and Canadian governments have opted to increase their support for the cultural sector by recognising the benefits that culture can play in attracting tourism and boosting economies (Lyck, Long and Grige, 2012). The UK, in contrast, has not only seen a reduction in spending, but also anticipates a 5% cut on English arts and museums budgets.

In support of the arts and cultural sector, private investment in cultural organisations show a modest rise of 7.6% (from £113.6m to £113.8m) between 2011 and 2012 – which, when compared to the state of the economy, shows a 'robust' support for culture (Arts and Business, 2013). Overall, the UK has witnessed growing private sector support for arts and culture with a particular concentration of funding being raised in London.

## Government funding

The DCMS' funding for the arts and cultural sector is channelled through the Arts Council England. The Arts Council England is a national body for the arts and is responsible for distributing public money from government and the National Lottery. The Arts Council England is a national funding agency for the arts which invests, develops and promotes the arts through funding artists, organising events and awarding prizes.

The Arts Council England is a non-governmental body and was formed in 1994 and develops and improves knowledge, understanding and practice of the arts by increasing its accessibility to the public. It also provides advice to the government on promoting the arts. Its mission is to 'deliver great art for everyone, whatever the economic circumstances around us. The Arts Council was divided to form the Arts Councils of England, Northern Ireland, Wales and Scotland but was restructured in 2002/3 to merge with regional arts boards, making one organisation: the Arts Council England, consisting of the Midlands, North, London, South East and South West area councils (Arts Council England, 2013b).

Currently, the Arts Council allocates around £500 million of public money to arts and cultural organisations each year. For the spending review period in 2011/12 to 2014/15 the Arts Council expects to receive an unrestricted programme Grant in Aid (GIA) of £1.45 billion, restricted programme GIA of £192 million and estimated programme Lottery income of just under £1 billion. This amounts to a total of around £2.6 billion (Arts Council England, 2013b). The Arts Council was originally set up on an 'arm's length' basis from the government to avoid political interference in their decision-making processes:

*Arm's length [is a] principle by which Government, national and local, contributes to the support of artists and the arts through a mechanism that is separate from day to day party politics. It is a principle which was first articulated by Keynes in 1946 and which has served us all, politicians and artists, very well since. It keeps the arts free of political interference in the content and nature of creative expression. It protects politicians from being held accountable for the occasionally outrageous, offensive or otherwise troublesome work of artists. It is looked at jealously by artists in some countries that do not have these arrangements [and] is seen as an emblem of good practice all over the world (Forgan, 2009).*

Critically, others would question the impartiality of the arm's length approach:

*The problem with Government funding these days is that it often comes with strings attached. The conventional narrative about the arts sector in Britain is that, since the 1990s, it has become more 'commercialised' and 'market-driven'. In fact, the opposite seems to be true. While artists and art managers may speak the language of 'performance management', 'market share' and 'return on investment', they are more dependent than ever upon the state. In terms of funding and policy direction, politicians have extended their reach into the arts beyond the traditional 'arm's length' envisaged in the post-war period. The close relationship between the state and artist may be unintended but it presents worrying developments (Mirza, 2006: 18).*

In the long term, the Arts Council England has set out a strategic framework in guiding their work over the next 10 years. They have set out five long-term goals: Goal 1: *Excellence* is thriving and celebrated in museums and libraries. Goal 2: More people experience and are *inspired* by museums and libraries. Goal 3: Museums and libraries are *sustainable*, resilient and innovative. Goal 4: The leadership and workforce in museums and libraries are *diverse* and highly skilled. Goal 5: Every child and young person has the *opportunity* to experience the richness of museums and libraries (Arts Council England, 2011). Collectively, these goals set out a strong and positive focus which places an emphasis on collaboration, longevity, inclusivity and accessibility in supporting and investing in the arts.

Arts and cultural organisations in the UK can access financial support from other sources besides from the Arts Council England, such as:

- DCMS direct grants
- National Lottery funding opportunities
- European Union funding schemes
- Local authority support for the arts
- Trusts, foundations and private giving
- Box office or admission charges
- Merchandising or sponsorship
- Collaborations with artistic rivals
- Foreign governments and businesses

Indeed, the UK government encourages a 'mixed funding' approach whereby arts and cultural organisations are actively encouraged to seek funding from a variety of sources. In measures to support this approach, a new £55 million scheme chaired by former Cabinet Minister Michael Portillo was announced which aims to help cultural organisations build endowments. This project aims to make cultural organisations more sustainable and financially stable. In 2011, the HM Treasury announced tax incentives aimed at boosting legacy giving to cultural bodies in addition to a £100 million private giving investment programme – the Catalyst Fund - for arts and heritage organisations.

Evidence on private investment in arts and culture suggest a strong concentration of private funding in London - a city that boasts the largest concentration of creative, arts, media and culture anywhere in the world. According to MacKay (2003), this concentration can be explained in terms of centralised political power in London whereby regions beyond this core are viewed as peripheral. In *Funding decentralisation in the UK cultural sector: how have we done so far?* (2007), John Holden calls for an improvement in infrastructures to support art and culture in the regions. Holden highlights that the majority of private funding is London-bound and ends up in the hands of small number of recipients. In solving this issue, he suggests that arts and cultural organisations need to diversify their income streams in order to bridge the income gap.

Similarly, the House of Commons Culture, Media and Sport Committee (2011: 33) acknowledges the limited investment opportunities for organisations outside of London, but calls for art organisations to work more closely together to share resources:

*Part of the terms of reference of our inquiry was the question of what arts organisations could do themselves in terms of different ways of working and exploiting different revenue streams. We were particularly interested in whether there was scope for arts organisations to work more closely with each other and any potential for sharing resources.... Wherever savings and efficiencies can be made by sharing resources and skills, this should be done. However, we are mindful that there is not one solution that fits all.*

In examining the funding of different art forms in 2011-2012, the Arts and Business Survey (2013) shows that the heritage sector appears to dominate private sector support in the UK with 34.4% of all income, followed by the visual arts (amounting for 15.2%). In relation to total private investment, individual giving amounts totalled £372.9m, followed by private sector support from Trusts and Foundations which amounted to £173.8m, then business and investment which totalled £113.8m. This last figure is mainly delivered in the form of business sponsorship for arts and cultural organisations. The Arts and Business survey comes at a time when many arts and cultural organisations are seeking ways to diversify their revenues away from public subsidy towards private sector investment.

In relation to legacy fundraising, funding appears to be structured by the size of the organisation, with larger art organisations enjoying a disproportionate share of all income (Arts Quarter, 2011). In relation to art forms, music and opera are more likely to receive legacies compared to other art forms. The age of the organisation also influenced the legacy income received with over three quarters of organisations founded before 1950 receiving gifts in wills over the past three years. When looking at regions, the Arts Quarter/Legacy Foresight Survey found that a higher proportion of arts organisations outside of London (60%)

had not received any gifts from wills in the last three years compared to 50% in London.

## Funding the Cultural Olympiad

The funding stream for the Cultural Olympiad came from a diverse range of sources: LOCOG, Arts Council England, the Legacy Trust UK and the GLA. Additional sources of funding were made available to Cultural Olympiad projects through public funding and the National Lottery. A large number of private and public sector organisations were involved as additional funders, such as BT and BP (Premier sponsors), Panasonic, Samsung, Freshfields, and BMW. The Public sector partners of the cultural programme included the British Council, arts councils in Scotland, Wales, Northern Ireland, and bodies promoting tourism.

The variety of funding sources was considered a strength in the organisation of the Cultural Olympiad, although in some instances, problems were observed:

*The diversity of funding sources is generally considered a strength for the development of a cultural programme; however the lack of a dedicated central budget meant that funder conditions were not always aligned with the Cultural Olympiad core vision and that in many instances, each new idea required dedicated fundraising and funding applications (Arts Council England, 2013a: 28).*



# Cultural Working Practices

In the current age of an information society, cultural organisations can take advantage of an increasing array of technologies that can increase productivity, development and enhance audience engagement and overall efficiency. Digital technology, such as social media networks, offer innovative ways to engage and attract audiences and provide a platform to qualitatively articulate the real-time experiences of arts and culture.

Bakhshi and Throsby (2010) suggest a new framework of working practices in arts and cultural organisations. They call for organisations to develop new business models that reshape the nature of relationship that arts and cultural organisations have with their audience. A new framework is stressed along four dimensions: audience reach, art form development, value creation and business models. Expanding audience reach involves understanding the diversity of culture and the diversification of audiences. Bakhshi and Throsby (2010) found that arts and cultural organisations are not bound by physical location. In their case study of the National Theatre (NT), they found that the NT actively took advantage of digital technology in its NT Live broadcasts thereby expanding its virtual capacity.

Innovation in art form development involves supporting new work by up and coming artists. Bakhshi and Throsby (2010: 5) found that the use of digital technologies (NT Live) in screening live performances had a profound effect on audiences. In their example, they discovered that nine-tenths of NT Live Phèdre audiences claimed to have felt an emotional response to the play, and nearly two-thirds felt they had been 'transported to another world and lost track of time'. Innovation in value creation places an emphasis on fresh thinking in measuring cultural values. Bakhshi and Throsby (2010: 6) adopt a multi-disciplinary approach which examines economic and cultural value that allows for an examination of the relationship between the two forms of value. In this respect, Bakhshi and Throsby are able to combine economic elements (such as WTO) with more intrinsic and aesthetic values (e.g. emotional response). In doing this they argue that this method:

*Helps to strengthen the case for a stronger emphasis on accounting for the pure cultural values of the arts as distinct from their economic contributions, when assessing the public value created by cultural institutions.*

Lastly, Bakhshi and Throsby suggest that new business models should take into account the changing ways cultural institutions identify their customers and the services they offer. Arts and cultural organisations should adopt flexible business models that can adapt to the needs of various stakeholders and raise capital at short notice. New business models could possibly open up economic opportunities through the use of digital technologies in their business operations.

Likewise, The Digital Research and Development Fund for the Arts (2013) (a partnership between the Arts Council of Wales, the AHRC and Nesta), see the value of digital technologies in exploring new ways of working in art and cultural organisations. The Digital Research and Development Fund for the Arts support art organisations' use digital technologies in their quest to reach new audiences. In their pilot study, they found that digital technologies offered a smarter way of working and in one case, enabled the public to take an equal role in defining a market for art. In another case study, research showed that digital

technologies could provide new ways of commissioning theatrical performances.

In examining the challenges facing art organisations in the 21<sup>st</sup> century, Leadbeater (2005) argues that organisations are facing a “fluid” and “challenging” environment. In his report based on interviews and workshops with art organisations, he identified ten challenges:

Challenge 1 – Establishing the value of art – arts organisation should define the value of art, they should set out the value they create for audiences, the local economy, public services and their impact on social capital.

Challenge 2 – Creativity – arts organisations should foster an environment and culture where creativity flourishes. Creativity can be encouraged through embracing diversity, growing talent and experimenting with organisational models which promote creativity.

Challenge 3 – The shifting audience – catering for an increasingly fragmented and demanding audience through marketing, customer relationship management and audience development is important. Arts organisations therefore need to adopt more collaborative audience engagement.

Challenge 4 – Diversity and equality – arts organisations need to tackle inequality in accessing the arts by opening up space for ethnic minority talent to flourish and by supporting black arts organisations:

*Embracing diversity must be a central aim of public funding of the arts. Creativity will thrive amidst diversity, so long as diverse ideas and outlooks breed new hybrids. Growing cultural diversity needs to be matched by more interfaces between cultures and art forms. We make too little of our creative potential as a nation through the underrepresentation of black and minority ethnic arts. That in turn feeds exclusion. Cultural and creative industries are creating new, well-paid jobs at twice the rate of the economy as a whole. Most of those jobs are not going to ethnic minorities. Attacking the under-representation of Black and minority ethnic groups must remain a priority (Leadbeater, 2005: 16).*

Challenge 5 – New organisations – arts organisations need to adopt new business models that are adaptable to accommodate collaboration, flexible models of growth and modern working practices (for example, freelancing and networking).

Challenge 6 – Commerce and culture – arts organisations must manage commerce and culture effectively and position it as centrally important. The Arts Council England should work with arts organisations to develop a simple self-help tool that organisations could use to assess how 'making money' will contribute to their artistic mission.

Challenge 7 – Public partnerships – arts organisations need to be adaptable to work with a variety of partners, as very few are entirely publically funded. He calls for more support from the Arts Council England in shaping public partnerships and lateral thinking in combining expertise and resources.

Challenge 8 – Strategy – firm strategy and long term plans should be adopted which would encourage a strong sense of purpose. In this challenge, it is suggested that the Arts Council England should develop self-help tools to enable arts organisations to think strategically.

Challenge 9 – Leadership – arts organisations need to adopt open-style leadership models where innovation and collaboration is emphasised. In this sense, good leadership combines:

- artistic leadership to inspire performers and audiences
- good management to ensure goals are clear and delivered
- good governance to establish a framework for the organisation

Challenge 10 – People – for Leadbeater, the arts industry is challenged as it tends to find it difficult to retain staff due to poor pensions, limited training and low pay. In addressing this challenge, he suggests that the Arts Council England could explore setting up a central service that would provide pensions, payroll and other basic HR services.

## London 2012 and the Cultural Olympiad – Changing Cultural Working Practices

The ways that individual organisations respond and adapt to new ways of working in light of technological developments and economic constraints, will arguably determine the degree of their success or failure. Cultural and arts organisations will also need to be proactive in identifying additional funding streams to support their activities. Contemporary ways of working in the cultural sector have not only been affected by the recession, they have also been radically changed as a result of the new ways of working practiced in London 2012 and the Cultural Olympiad.

### London 2012

The London 2012 Games have become a shining example of the successful management of working relationships across diverse partners, teams and sectors. The approach adopted in London 2012 was one that brought together people with similar remits across different organisations to engage in communication and to share best practice. This network ranged from informal knowledge sharing forums to more structured and focused decision-making groups (APM Group, 2011). Crucial to this network was clarity in relation to deliverables and transparent communication on progression. In making this network effective, prior knowledge of previous Olympic Games was utilised by Organising Committees to scope gaps and to identify issues of concern quickly and effectively.

Flexibility and adaptability was crucial in London 2012 and the organisers of London 2012 were able to gain cross-party support from the outset therefore securing solid government backing from its bid stage through to the delivery stage of the Games.

### Cultural Olympiad

The 2012 Cultural Olympiad ‘was a bold and ambitious programme of work across the outdoor arts, visual arts, digital, performance, museum, library, archive and heritage sectors’ (Arts

Council England, 2012). In achieving its aims, the Cultural Olympiad demanded the ‘personal best’ from practitioners and was able to use the Inspire Mark programme as a tool to push organisational development. The Cultural Olympiad was able to reach new audiences through regional planning. Organisations and artists ‘worked with new partners and challenged their own ways of working to achieve their ambitions’ (Arts Council England 2012).

The Cultural Olympiad offered new models of working for organisers of the Olympic and Paralympic Games and also offered new practices for other major events in the future. Partnerships were created which challenged organisers in terms of risk and scale. The organisation therefore required new local partnerships to deliver innovation on a massive scale (Arts Council England, 2013a).

The governance for the Cultural Olympiad evolved to include LOCOG, an advisory committee to LOCOG, the DCMS and a new Cultural Olympiad Board in 2010. The governance then evolved to LOCOG appointing a small culture team, the DCMS, Arts Council England, Creative Scotland, Arts Council Northern Ireland, Arts Council Wales and in addition LOCOG funded 13 creative programmers located in each region and nation. This network was then able to build up local relationships and inter-regional collaborations.

Such was the diversity of the teams and the scale of partnerships involved in the Cultural Olympiad, that some argued that it lacked a single management structure. This impacted the development and delivery of a single vision but was arguably solved with the creation and delivery of the London 2012 Festival which promised a single vision and helped to clarify the idea of the Cultural Olympiad in the public’s mind (APM Group, 2011).

# Legacy: London 2012 and the Cultural Olympiad

A year on from the London 2012 Games and attention has swiftly focused on issues regarding legacy. Much of London's bid to host the Olympic Games rested on the lasting legacy promised not only to the City of London, but also to the regions. The official bid focused on leaving a lasting legacy by transforming lives through regeneration and by inspiring a new generation. In this respect, five commitments were made in 2008:

1. To make the UK a world-leading sporting nation
2. To transform the heart of East London
3. To inspire a generation of young people
4. To make the Olympic Park a blueprint for sustainable living
5. To demonstrate the UK is a creative, inclusive and welcoming place to live in, visit and for business (DCMS, 2008).

Similarly, the then Mayor of London, Ken Livingstone made an identical pledge:

- To increase opportunities for Londoners to become involved in sport
- To ensure Londoners benefit from new jobs, business and volunteering opportunities
- To transform the heart of East London
- To deliver a sustainable Games
- To showcase London as a diverse, creative and welcoming city (Mayor of London, 2008).

The election of a new Mayor of London in 2008 and the election of a Coalition Government in 2010 served to make the legacy a continued theme surrounding the Olympics Games:

*We will work with the Mayor of London to ensure a safe and successful Olympic and Paralympic Games in London in 2012, and urgently form plans to deliver a genuine and lasting legacy....we will support the creation of an annual Olympic-style schools sport event to encourage competitive sport in schools.... We will work with the Scottish Government to deliver a successful Commonwealth Games in Glasgow in 2014, and ensure that the 2013 Rugby League and the 2015 Rugby Union World Cups are successful (Cabinet Office, 2010).*

Potential benefits from the Games were clearly noted in a 2002 report by the House of Commons – Culture, Media and Sport Committee which highlighted the potential of the Games in addressing social inclusion and health and education. A new culture of volunteerism, better transport infrastructures, grassroots participation and a reduction to youth crime were also noted as benefits of hosting the Olympic Games in London (House of Commons Culture, Media and Sport Committee, 2002).

In 2013, the government pledged a lasting legacy from the Olympics in 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 benefits from 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).

Since 2012, there have been a number of Olympic assessment reports that demonstrate that London 2012 was a success. For instance, the Mayor of London jobs evaluation showed that more than 20,000 previously workless Londoners secured employment with the London Olympic Games Organising Committee (LOGOC), while up to 70,000 unemployed people secured Olympic Games related jobs (Mayor of London, 2013). In a report by the National Audit Office, findings show that LOGOC sold 11 million tickets for the Olympic and Paralympic Games which generated £660 million in income (National Audit Office, 2012). A report by Visit Britain showed that following London 2012, respondents had an improved perception of Britain (Visit Britain, 2013).

## Cultural Olympiad: Legacy

Legacy is also a key issue in relation to the Cultural Olympiad – not only in regards to the impact that the cultural programme had, but also in relation to the lasting legacy this may hold for cultural engagement in the UK in the future. In examining the impact of the Cultural Olympiad, Garcia (2013) calls an importance to be placed on differentiating the impact of the Cultural Olympiad from other regularly held festivals. For Garcia, the main points of distinction are - the diversity of activity, geographical spread, temporal spread, additionality of activity, complex and diverse funding models and the diversity of partners involved.

In evaluating the Cultural Olympiad, Garcia (2013) assesses its aims and objectives and how these have been achieved and the resulting impact in five areas:

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

In raising the bar for cultural programming, the Cultural Olympiad presented a wide variety of art forms and showcased 40,464 artists. Activities were geographically spread across UK nations and regions. The Cultural Olympiad also enabled projects to happen: '54 per cent of projects indicated that their activity would not have taken place without the Cultural Olympiad' (Garcia, 2013: 20). In particular, 52% of Cultural Olympiad projects are expected to continue in a similar form. The Cultural Olympiad was able to reach a wide audience in terms of engagement and participation. Public engagement over the period of the Cultural Olympiad is estimated at 43.4 million. The projects targeted diverse groupings including young people, disabled people and ethnic minorities.

Eighty percent of the audience said that the event exceeded their expectations and data suggests that the Games had a positive impact in motivating people to engage in arts and culture.

Research has indicated that the Cultural Olympiad raised the profile of the UK cultural sector and provided new opportunities to showcase venues and activities to international visitors and to the people of the UK. As examined in the previous section, the partnerships and governance involved in the Cultural Olympiad relied on a complex model, in Garcia's evaluation, she found that new partnerships were encouraged as a result of the Cultural Olympiad which are likely to continue in the future:

*62 per cent of projects (342 of those surveyed) indicated that they secured new partners, amassing up to 10,940 new partners or collaborations within the cultural sector and across other sectors. 50 per cent of projects indicated that a key benefit of being part of the Cultural Olympiad was the opportunity to work with partners we would normally not work with (Garcia, 2013: 154).*

Making culture a central aspect of the Games was a key feature in the 2012 Cultural Olympiad's strategy. According to Garcia (2013), the Cultural Olympiad was able to position culture within the core Games' operation in a number of ways, such as successfully applying the use of integrated branding to maintain the connection between the cultural events and the Games and exploring Olympic and Paralympic inspired themes through Cultural Olympiad projects.

## Challenges in assessing the impacts of the Cultural Olympiad

Scott (2013) raises some interesting arguments in highlighting the challenges of impact evaluation and assessing the legacy from the Cultural Olympiad. The first issue she mentions relates to aggregating data in a meaningful way from a range of programmes and project evaluations. This proves to be a challenge in ensuring coherence in methodological approach and comparability across findings. The second challenge is measuring the impact of the Cultural Olympiad on issues such as social cohesion. This measurement is difficult as assumptions revolve around the notion that 'cultural participation (like other forms of participation), is a form of civic engagement that builds active citizenship and social capital' (Scott, 2013: 8). Third, Scott argues it is challenging to disaggregate participation in the Cultural Olympiad from other intervening factors which therefore makes it problematic for legacy evaluation.

Research published on the 18<sup>th</sup> November 2013 by the Lords Olympic and Paralympic Legacy Committee (2012) suggests that there has been confusion on the timeframes involved in delivering the legacy from London 2012. There has also been a 'lack of clear ownership' on responsibilities for delivering legacy. In relation to the cultural legacy from the Games, the report House of Commons asks for the government:

*....to set out what the long-term, distinct, legacy benefits of the Cultural Olympiad will be, and to explain how these will be measured and monitored over time. Whilst some of the events which comprised the Cultural Olympiad itself were undoubtedly well received, we have seen no evidence to suggest that there has been any coordinated, properly resourced attempt by Government to use this potential to deliver a distinct cultural legacy from the Games. (House of Lords, 2013: 17).*

# Conclusion

In scoping the evidence surrounding cultural and major events, cultural value and sport, a number of issues have arisen:

- Measuring cultural value is immensely problematic. Drawing on the evidence in this review, it would be useful to adopt methods which utilise a range of techniques in articulating the value of culture. In this respect, adopting both quantitative and qualitative methods would be advantageous in accurately capturing the economic value of culture in addition to the qualitative articulations of cultural engagement.
- The Warwick Commission on the Future of Cultural Value is currently working on this issue and Deborah Bull CBE, Director of Cultural Partnerships at King's College, London is part of this Commission.

Evaluation methods on the impact of culture-led regeneration need to be revised:

- Longer-term strategies should be adopted which track changes in community development over time. Longitudinal methods should be adopted as they offer scope to chart changes and developments in local communities. Longitudinal methods also allow space to actively engage with local community members in understanding how regeneration affects their everyday lived experience and how regeneration processes are articulated.

Legacy evaluations are vitally important in understanding the benefits derived from cultural events in conjunction with sporting events. However, it is still too early to evaluate the exact legacy from the London 2012 Games and the Cultural Olympiad. Nonetheless, studies should continue to chart the changes observed through regeneration and the successes in achieving legacy outcomes on a long-term basis.

As time passes, it will be important to fully evaluate the legacy from the Cultural Olympiad and assess how cultural events are approached in future major and mega-events. It will also be interesting to see if there is a rise in cultural events in conjunction with major events and whether these events are positioned as core or peripheral to the major or mega-event.

In scoping the evidence, there were gaps in research in relation to culture and its connection to sport. It was incredibly difficult to find studies that focused specifically on this issue. It would therefore be useful for:

- Qualitative research to be commissioned on examining the connections between sport and culture. Further research should be carried out on the impact cultural events have on the overall spectator experience and the value that is added to the major events. Lastly....
- Further research should be carried out to examine the difficulties of and challenges in integrating culture within major and mega-events using case studies for analysis.



# Findings: culture enhances sporting events

The Legacy Trust, funders of the Enquiry worked with Nielson, a leading global information, measurement and research company, throughout 2013 to assess the legacy of London 2012 Olympic and the Paralympic Games.

The findings presented here are from wave two of a national tracking survey that aimed to establish views on the impact of the Games in relation to legacy, community involvement and attitudes towards people with disabilities. Importantly, the survey sought to understand people’s attitudes towards cultural programmes associated with sporting events and the perception of value in the context of cultural events.

## Legacy: London 2012

The adult population remains overwhelmingly in favour of having hosted the Games in 2012 with eight out of ten people believing that staging the Games was good for the UK overall, invoking feelings of national pride and inspiring a positive outlook (see Fig. 1).

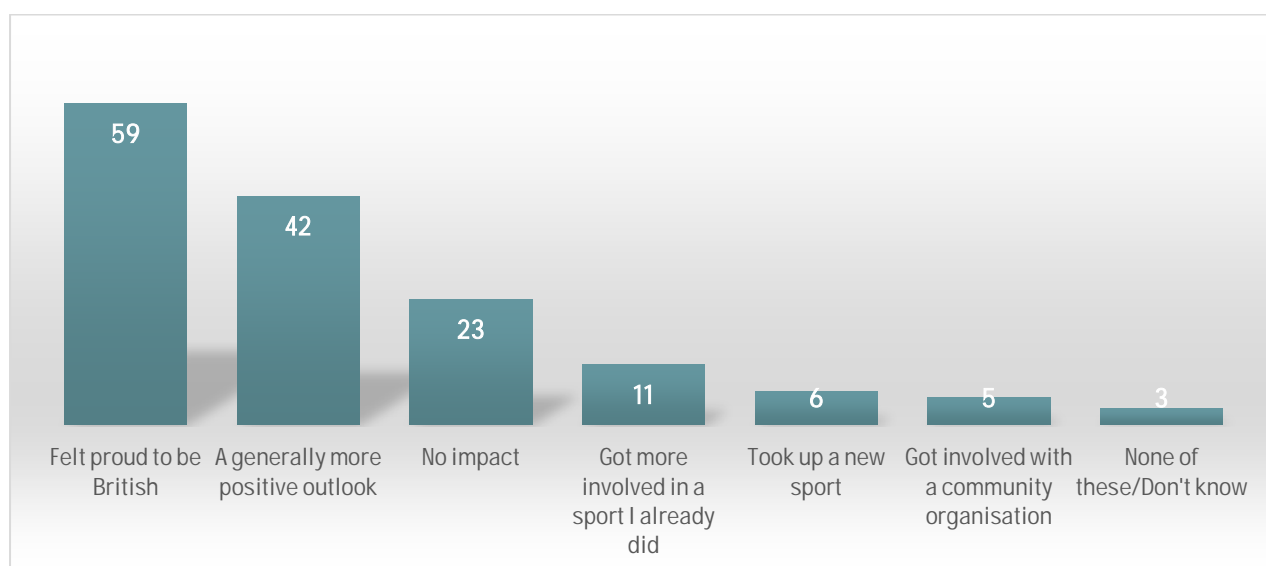


Fig 1. What ways were you personally impacted by the Games?

## Legacy: Benefits

London 2012 was seen as most successful in generating memorable sporting moments such as Mo Farah’s 5,000 and 10,000m Gold medals and Jessica Ennis’ Heptathlon Gold medal. The Games were also seen as a success in relation to increasing the **international profile of the UK for tourism and business** and **inspiring young people** to engage in cultural and sporting activities. More than half (57%) of respondents with children under the age of 18 felt that their **child was still**

inspired by the Games. One in four of these respondents reported that their child had taken up a new sport, while 35% said that their child tried harder at a sport that they were already playing. (see Fig. 2)

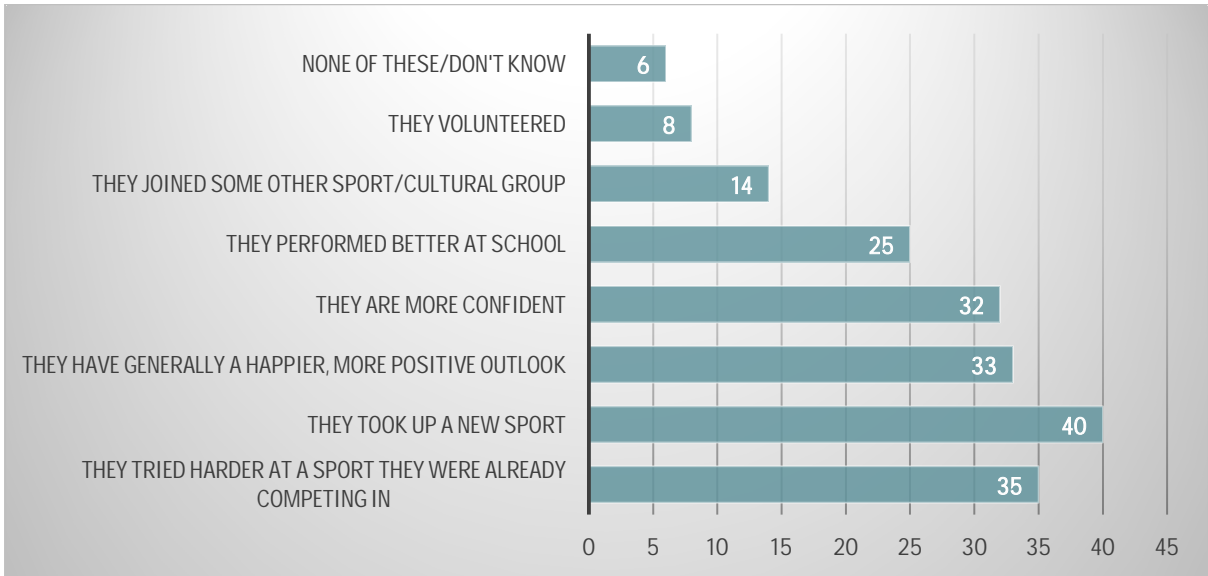


Fig 2. How does the inspiration from the Games show itself?

Overall, the British Olympic Association/Team GB and the national government were positioned as jointly responsible for ensuring that a legacy is created from the Games. Over half (55%) of people surveyed felt that there will be a positive and lasting legacy from the Games.

### Cultural Olympiad: A limited but sizable awareness

One in three (36%) of people were aware of the Cultural Olympiad and the Cultural Festival 2012, which indicates a limited, but sizeable awareness of the Olympic cultural programme (see Fig. 3). This figure also suggests that there is definitely some room for improvement in raising the profile of cultural events associated with major events given the magnitude and importance of the Olympics and the level of awareness of the cultural element.

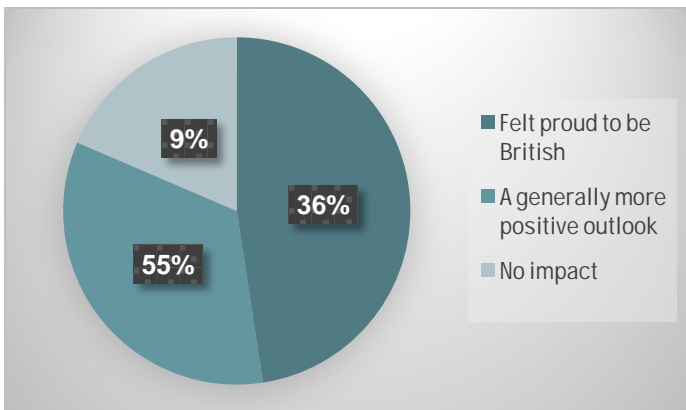


Fig 3. Where you aware of the Cultural Olympiad or London 2012?

## Establishing a need: there is an appetite to enhance major events through arts and culture

Staging cultural and entertainment events in conjunction with major sports events was viewed as something that enhanced the overall spectator experience. Sixty-two percent of those surveyed felt that the inclusion of culture enhanced sports events. This finding is very encouraging and demonstrates the significant potential that culture can offer in enhancing the overall spectator experience (see Fig. 4). It also highlights the need for a continued effort in ensuring that the legacy from the Cultural Olympiad is sustained.

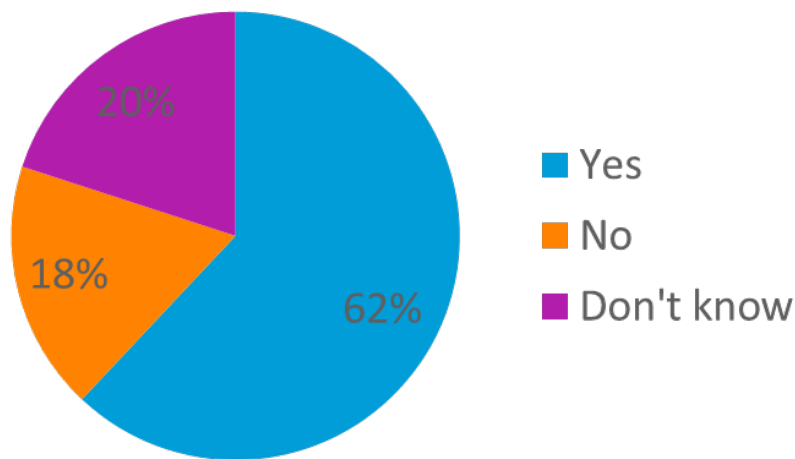


Fig. 4. Do cultural events enhance sports events?

## Music, Cinema and Film: cultural events most wanted with sports events

Of those surveyed who felt that cultural events enhanced sporting events, most would like music, cinema/film and museums and heritage events offered as part of future major events in the UK.

These respondents felt that cultural events should be part of **larger one-off events** such as the Commonwealth Games, the Rugby World Cup, and major annual events like Wimbledon and the Champion League Football.

Overall, this suggests that there is potential to expand the range of arts and cultural activities that are staged in conjunction with sports events in a variety of major annual and one-off events.

## People are willing to travel for cultural events associated with sports

One in three people, who felt that cultural events enhanced sporting events, were willing to travel between six and fifteen miles to attend a cultural event associated with sport. Forty percent of these respondents were willing to travel more than 15 miles which indicates a desire to engage in cultural events outside of respondents' immediate surroundings.

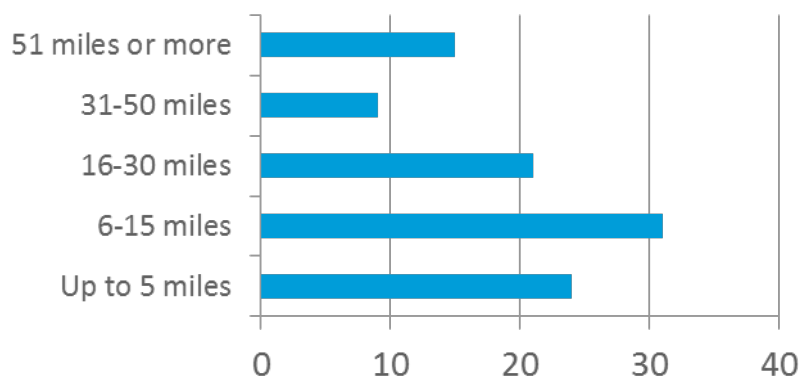


Fig. 5. How far would you be willing to travel to a sporting and/or cultural event?

## People are willing to pay for cultural events...

Once at the event, almost a quarter of spectators anticipate a combination of 'free to attend' and 'paid for' events to be on offer, and whilst there was a small number who expected all events to be 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. 6).

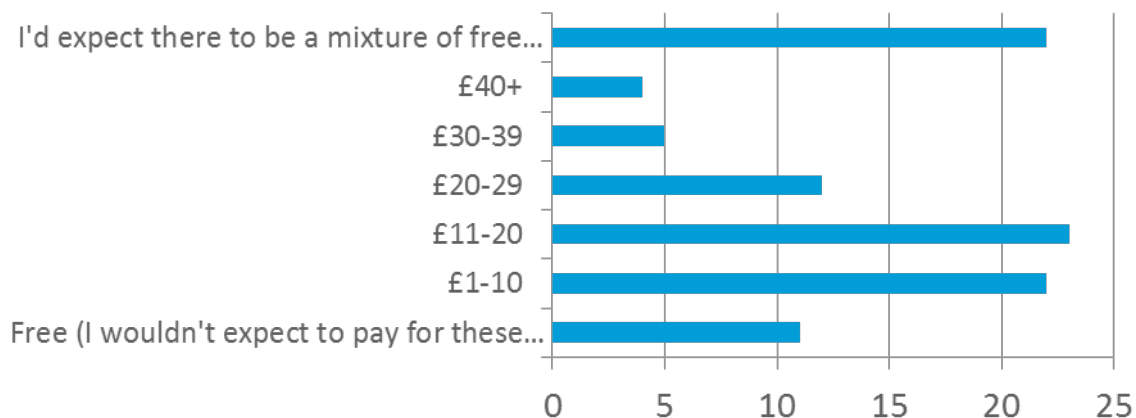


Fig. 6. How much, if anything would you be willing to pay for a cultural event associated with a sporting event?

Overall, the results from the survey are positive. It clearly indicates that there is a **value in cultural events** connected to sporting events. A significant proportion of the UK population believe that cultural events enhance sport events and broaden the overall spectator experience. The findings also demonstrate that a notable percentage of the UK public are willing to pay for and travel to cultural events associated with sports events. This suggests a willingness and openness to embrace arts and culture not only in their participation, but also in a willingness to pay and travel to an event.

# Findings: Arts and Culture Can Deliver Value

Echoing the positive sentiments from the Legacy Trust UK survey, there was almost universal agreement amongst contributors to the Enquiry that **culture adds value to major sporting events**. Most interviewees interpreted ‘added value’ as something that added an *extra element* to major events. Culture was seen as something which has the capacity to ‘enhance’, ‘deepen’ and ‘extend’ major events through its connection to the sporting event.

Contributors to the Enquiry identified several stakeholders that can benefit from the introduction of a cultural programme in conjunction with the main 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)
- *Operational Effectiveness*
- *Stakeholder Benefits*
  - Local communities
  - Event organisers
  - Host city or nation
  - Spectators
  - Arts and cultural sector
  - Sponsors

## Cultural and Civic Realm

### Economic impact

*‘Cultural organisations, if they are seeking public funding, have to make an economic case. It is not enough to say ‘we want to stage this cultural event because we think it will be fun and people will have a good time’, there would also have to be some part of that narrative which addresses bringing people to the local economy or saying that it would have an economic impact.’*

*‘The politicians are obsessed by measurement only because they have to produce statistics that have to prove participation rates and how good the event was. I think we are obsessed because it is funded with public money, but also because of a political drive rather than a social welfare drive.’*

*‘For a lot of people you have measure its impact in order to obtain funding.’*

The economic impact of culture is well documented and proven, but the methods used to measure its value remain a contentious issue. Most contributors to the Enquiry were clear that arts and culture delivered value in a number of important ways. In relation to its economic impact, contributors felt that this would remain a central concern in light of the economic crisis and public funding cuts. Many commented on the problems with current methods in valuing culture and called for a re-think on economic valuations of culture. In articulating this, contributors’ comments can be split into three inter-related strands:

1. Adopting qualitative methods
2. Adopting mixed methods
3. Accepting culture on its own terms without measurement

### Qualitative methods

Many felt that qualitative approaches would serve as a more appropriate method in articulating the value of culture. For these respondents, economic methods fail to give a complete picture of the benefits and value of cultural experiences. For instance, a cultural event may have been unsuccessful in economic terms, but very successful in engaging local communities and/or tackling social exclusion. Some felt that there was an 'obsession' with economic valuations of culture and that there needed to be a shift towards qualitative and interpretative measures which could accurately articulate cultural value:

*'I would just talk to people about how they evaluate things. I am a very subjective researcher, I try to understand people's meaning on the world, and I do not try to quantify it.'*

*'If we support and come up with ways of acknowledging cultural events are a benefit rather than being obsessed with the economic impact - this might be a starting place.'*

*'As with other forms of analysis, the kind of qualitative analysis of public discourse is deemed by politicians to be relatively less convincing compared to the number crunching of economic return.'*

Contributors who suggested using qualitative methods also felt that it would overcome the difficulties in measuring intrinsic values and benefits. Adopting qualitative methods would therefore open up a space to articulate the benefits and meanings which are derived from engaging in culture. Many felt an emphasis in policymaking should be on the value of culture, instead of the quantitative aspects of cultural events such as price and participation numbers:

*'It doesn't matter whether it's sport or the arts, one of the broader questions that is asked is the economic impact. It's the old debate about the arts on value not price.'*

*'The easy one is economic.... it's rather more difficult when you try and measure the profundity of the experience – for instance, what that experience means for individuals.'*

### Mixed method approach

Many suggested a mixed method approach in valuing culture. Some felt that there was a place for economic valuations of culture and its impact, but these measures should be used in conjunction with qualitative methodologies. Adopting such an approach would fulfil the government's requirement for statistical data on the use public funds on art and culture *and* address the intrinsic valuations of cultural experience, which are multi-faceted:

*'I think what the Olympics in 2012 was trying to do was to use an impact results based model which is fine, but it needed to be better thought through. I actually think there are two parts to looking at this - does it make a difference? Which is qualitative and the open ended part, but also there is a quantitative element and closed part.'*

*'It's not that the economic dimension is insignificant, it just not the only one.'*

*'Qualitatively, it is about using a range of methodologies.'*

*'It means running a number of simultaneous impact studies some of which will be quantitative and some of which will have to be qualitative.'*

### **Accepting culture on its own terms without measurement**

A minority of contributors felt that culture was something that did not need to be measured. Instead, culture should be understood and valued on its **own** terms:

*'I personally think we should not have to measure them – we can study them and acknowledge them and try and draw them out but it's very difficult to measure those kind of intangible benefits.'*

### **Social Impact**

The social impact of culture was viewed as one of the key sites in which the value of culture could be felt. Major events have the ability to mobilise large numbers of people and create meaningful and lasting impacts on the lives of attendees and viewers. For many, cultural events were seen as having an impact on issues, such as impacting people's experience of the events, tackling social exclusion and increasing levels of participation and engagement.

Cultural events associated with major events have the capacity to **highlight cultural and social policy objectives** by aligning those events with existing policies. In this respect, government policies need to focus on areas of need within specific communities and translate that focus into delivering events that meet those needs:

*'Cultural events can further policy objectives but those policy objectives have to be set within the communities in which they are based and they have to have buy-in from those particular communities. They need to represent the needs and wants of those communities as opposed to being a top down sort of token gesture to sell an event to the wider public.'*

*'Some of the festivals like Stratford Rising and the Hackney Wick Festival are highlighting the potential for cultural policy objectives in that they are celebrating and showcasing cultural diversity.'*

Some contributors felt that cultural events added value by encouraging **cultural diversity** through food, music and dance. In addition, it was also suggested that these kinds of events, if delivered well, could act as sites for attitudinal change and raising social awareness.

*'Through awareness - in particular, the Paralympics last year, really raised awareness about disability and it had a huge impact upon the community at large. It also gave people positive role models, especially amongst minorities.'*

### **Employment and Inclusion**

Cultural events were also found to add value to and have an impact on employment and civic engagement. In staging an event, a minority of respondents remarked that employment opportunities could arise. Although the type of employment associated with cultural events are of a temporary and



short-term nature, it was seen to provide groups with work experience and skills, which, at later stage, could lead to permanent employment:

*'It's about fostering economic provision which would allow cultural producers from minority groups to take their products to a wider stage.'*

*'Economically the Cultural Olympiad did well – it gave employment to people.'*

## Operational Effectiveness

Several respondents, particularly arts and cultural leaders, 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:

*'..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.'*

*'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.'*

*'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.'*

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'*

*'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.'*

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

## Stakeholder Benefits

### Local Communities

Arts and culture were thought to add value to the proposition of the local resident population and communities. Academic contributors were keen to mention the social inclusion value in staging cultural programmes alongside major events. Some felt that cultural events have the

capacity to engage local communities by tackling social exclusion and giving communities ownership in the planning cultural events in their neighbourhood. Almost half of these respondents were concerned with ensuring that cultural events better engaged local communities in a more effective and meaningful way than they had achieved in the past. Central themes on this issue can be divided into five strands:

1. Increasing local community engagement and participation with the cultural event
2. Ensuring that communities have meaningful and relevant cultural events hosted in their communities
3. Ensuring that communities have ownership in decision-making and planning cultural events
4. Ensuring that cultural events *are* accessible to local communities
5. Ensuring that events benefit the community on a longer term basis

### **Through increasing 'local' community engagement and participation with the cultural event**

Many mentioned the importance of cultural events and the potential to engage local communities. A number of interviewees felt that in adding value, cultural events could increase **community engagement, participation and tackle inclusion**. The event for these respondents needs to actively engage local communities and be embedded within the community.

*'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.'*

*'We best add value by maximising the kind of inclusion of the maximum amount of people in those programmes. The programmes should be aimed at participation and drawing in local skills and expertise and maximising opportunities for young people to participate.'*

### **Ensuring that communities have meaningful and relevant cultural events hosted in their communities**

**Meaning and relevance** were discussed in reference to increasing community engagement with events. It was seen as important that local communities felt that the cultural events held in their community had meaning and relevance. This could then have a positive impact on participation and the benefits derived from the event.

*'It's all about communication and going into these communities and seeing what sort of cultural activities have relevance for them rather than just imposing it on the communities. It's important to involve the communities in the process and try to get people involved. The more embedded it is to the local communities, the more successful the cultural events will be.'*

### **Ensuring that communities have ownership in decision making and planning cultural events**

Some felt that cultural events in conjunction with sports events could better engage local communities by giving them a sense of **ownership** in the bidding, planning and delivery processes of an event. It was suggested that local community groups could be approached to bid for projects hosted in their community. Two respondents in particular felt that local community groups would need extra support provided through **mentoring** to enhance skills and raise levels of social capital. One respondent highlighted the potential for community groups to generate an income through their involvement in cultural events:

*'If they are able to participate in terms of the financial benefits that can accrue from cultural events then that could be incredibly worthwhile. This is a really key one – if it becomes a real opportunity for people in deprived communities to access opportunities to further them in their futures – e.g. opportunities in education, en-skilling, asset building and becoming aware of wider culture in terms of accessibility.'*

*'Inviting in the community in the macro planning...It's important to research their cultural value and build on that platform.'*

*'The events might not have meaning or legacy for particular communities which would mean it was quite a tokenistic sort of incorporation. There has to be discussion on what the community will get back from giving their community as a place for the event. It should not be a promise, it should be something which is tangible.'*

*'It's about encouraging local people and putting in mechanisms of support for them to get involved and take control and building on existing structures such as local groups in communities.'*

### **Ensuring that cultural events are accessible to local communities**

Other ideas on local community engagement focused on improving the accessibility of events for local communities. Some remarked that events tended to be London-centric and lacked foundations in the actual communities in which they were hosted. It was felt that **cultural events could be brought directly to community groups or could be hosted in popular and accessible venues:**

*'If you want to attract a non-traditional audience using traditional venues, this might be unsuccessful and ineffective because these might be places that people do not feel comfortable in. Venues are important – you need to provide performances in venues where people feel comfortable.'*

*'Taking culture to groups rather than expecting groups to come to the cultural facility. It's about making cultural events more engaging for everyone in society.'*

*'There was an initiative in Kent or Sussex where they took art to people's doorsteps. I applaud the idea behind this. They would go into people's homes and play classical music. They weren't waiting for people to go to art galleries or the theatre - they were taking it to people's home. I love that idea.'*

*'There was a number of disability focused programmes in London 2012 which were about raising awareness of disability in art and culture and some of these were really successful... they went round the country and got people interested... and took culture out to places which might not have had the regular opportunity to experience particular types of culture.'*

### **Ensuring that cultural events benefit the community on a longer term basis**

Further issues were raised about the tendency for initiatives and events to be delivered on a one-off basis which limits its community impact and legacy. Some felt that for cultural events associated with sporting events to have a lasting legacy, they would need to be delivered on a **longer-term basis**, such as annual events:

*'Adding value is about making sure that events are more embedded in the realities of the host community. It is also about making the events more sustainable.'*

## Event Organisers

Event organisers, particularly sport event organisers, may gain access to new audiences and raise the profile of artists and performers, who could in turn, help promote to the event and broaden its appeal and potential to reach new audiences.

In extending the reach of the event, interviewees felt that the combination of sport and culture was broadly favourable and allowed fans of sport and culture to enjoy the benefits of the both forms of engagement. In this respect, 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.**

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 that they may not have engaged with** had it not being for the culture-sport integration. This benefit has implications for cultural policy in relation to issues of engagement and participation:

*'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...'*

*'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.'*

*'It enhances sporting events for the audience and gives people an experience. It gives people who don't normally engage with certain art forms new ideas.'*

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

Arts and culture were seen as providing a more **'holistic' and 'rounded' experience for visitors and spectators.** In this respect, culture offers additional benefits to sports event by adding value and extending the range of experiences beyond just the sporting event itself. This extension was argued by some to have the capacity to open up the exclusivity of high-profile sporting events, such as the Olympics and Commonwealth Games and provide a wider set of experiences for spectators and tourists:

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

*'Unless you are able to utilise other aspects of your culture to put other things on and make it a great visitor experience for your citizens.... If a lot of the citizens in the host community have not got tickets then that can turn into very negative publicity. To overcome this you have to use the culture – as there are only so many tickets.'*

*'Cultural events enhancing 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.'*

## Host City or Nation

Arts and culture were also perceived to have 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:

*'In regards to the intangible things, if you look at the media coverage, you could see the sense of pride that it gave the British people and you could perhaps, link this to the economy in terms of people feeling more positive about being in the UK.'*

*'..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...'*

Culture was also seen to have a role in strengthening the city's reputation for **competence and reliability**, thus enhancing its chances of attracting major events in the future:

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

## Spectators

The integration of culture into sporting events was something that was viewed by some as appealing in **enriching the experience** of the event. Adding value was seen as providing something that would not have been achieved without that extra cultural component. Overall, this was seen as increasing the **enjoyment** of the event and modifying the quality of experience in a positive way.

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

*'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.'*

*'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.'*

## 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 opportunity to **network and make connections**, the possibility of securing **employment and commissions**, the potential for increased **exposure** to major corporate sponsors and the opportunity to develop international **collaborations**:

*'The Cultural Olympiad wasn't a complete waste of time for the artist community, it gave them new opportunities. It is always good that arts are encouraged without reservation.'*

*'There is a real value for artists and performers by adding value to the cultural production sphere. Performers get an opportunity to get gigs, artists get commissions for new work – all artists who work in the cultural sphere are able to make connections and network and in so doing, generate further opportunities for themselves.'*

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

*'The new work, new connections – there was an immense amount of this networking during London 2012... such as the public and private sectors connections which hopefully will be continued.'*

### **Sponsors**

Most corporate sponsors welcomed the introduction of an arts and cultural programme. Arts and cultural programmes were seen as a way of providing the potential to connect and communicate with broader audiences and markets. They also bring about opportunities for staff engagement in an industry in which it can be challenging to find value.

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

# Connecting Culture and Sport

## Culture and Sport: Natural Bedfellows

Culture and its connection to sport is not a new phenomenon, particular in the context of the Olympic Games. Many contributors viewed **sport and culture as inextricably linked** and some saw sport as a cultural form in itself. For those who saw culture and sport as linked, some interviewees found it difficult to articulate the value of culture in conjunction with sports events, as they were unable to separate the two entities for consideration. As a result, these respondents tended to refer to 'sport' only when asked about sport and culture in conjunction. In addition, some respondents viewed the separation of sport and culture as problematic:

*'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. It is ingrained and articulates with a variety of cultural forces. Any instance in sport is already formed as part of culture. Sport is a quite potent and under-researched site of cultural investigation.'*

*'I think it's a major problem that we still think about culture in one box and sport in another box – it just isn't helpful.'*

### Problems in connecting culture with sport

Four specific problems or challenges were mentioned when connecting culture to sporting events:

First, the **funding and administrative structures** in sport and the arts were seen as fundamentally different which could negatively impact the integration of culture in sporting events. In this respect, sports was viewed as having stronger and more established funding streams compared to the arts and culture:

*'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.'*

*'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.'*

*'The same structure is not followed for arts and culture because it is too diverse and it does not follow the same route. It doesn't mean that it couldn't follow the same route as sport... it is quite interesting that the structures of how sport and culture are provided are very different.'*

Secondly, Sport and culture were seen to have **different aims and objectives**. In particular, arts, cultural managers and practitioners and sport event managers were seen to have very little appreciation of each other's activities.

*'Culture in policy terms speaks a different language to sporting policy.'*

*'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.'*

*'Some of the challenges with sport and culture, is that they are very different in terms of their aims and objectives. Another problem is the big sporting bodies, I don't think they necessarily want culture integrated in with sport.'*

Third, sport and culture have **different audiences** which again may impact the seamless integration of culture into sporting events:

*'They are two different worlds really – the sport and culture fans are quite different animals. Quite often the sport fans see culture as something parallel but not a part of sport.'*

*'I think there is no difference between the two [culture and sport]....but if you said that to a sporting audience, they would probably think you are joking.'*

Fourth, culture was seen to be given a different status to sport and this was thought to impact the level of importance placed on the cultural event:

*'Culture needs to be elevated to the same status as sport in its ability to change people's lives and to add to the quality of people's lives and it needs to be funded appropriately.'*

*'The position and profile of culture in relation to the sporting event is an issue.'*

## **Sport and Culture: A Disconnection**

A minority of respondents diverged from the main consensus that sport and culture were inextricably linked. These contributors saw the Cultural Olympiad as occupying a marginal place in the London 2012 Games. There were no concerns expressed on sport and culture as separate forms, but these interviewees had doubts on the sports-art-culture connection:

*'The Cultural Olympiad is an ancillary thing – it's not what the Olympics get remembered for. The artistic community and the sport community does not connect. The idea of grafting culture onto the Olympics is problematic....'*

*'I still see the sport and culture thing as rather forced association and they are not natural bedfellows in a sense.'*



# Integrating culture and sports: Raising the profile of cultural events

In raising the profile of cultural events, contributors to the Enquiry were asked to consider how to improve the integration of arts and cultural activity within a major event. A number of people felt that **culture needed to be integrated better** and should *not* be seen as something that is just ‘added onto’ a sporting event. Instead, many felt that **culture should be seen as central and core to the overall event**. Contributors’ comments can be grouped into five strands:

1. Viewing the cultural event as core to the sporting activity
2. Viewing culture as having an equal status in policy and planning
3. Building stronger collaborative links between culture and sport
4. Strong leadership in ensuring sport-culture integration
5. Improving the marketing and sponsorship potential of the cultural programme

## **The cultural event as core to the sporting activity**

Some contributors remarked on the **problematic nature of seeing culture as ‘added value’** as it would imply that culture was peripheral to the sport. In this sense, viewing culture through the lens of ‘added value’ suggests that the cultural event is not core to the sporting event and thus, implies an equal relationship. Others felt that cultural events, particularly the Cultural Olympiad, appeared to be ‘tacked’ onto the sporting events, and in raising the profile of cultural events, this needed to be changed:

*‘It’s about the language that is used to communicate how those sporting events are part of the larger cultural programme. It’s not that the cultural events are tacked onto the sporting programme which is the main thing.’*

*‘There is a problem with this because the cultural event should be core to things like the Olympics and they are integral rather than value added. I would take issue with the whole concept of value added in terms of things like the Cultural Olympiad. In other sporting events, sometimes they are added value and sometimes they are core to the original concept like the Olympics. I think when we start using things like value added, it actually diminishes the value of what the cultural programme is supposed to be within that particular macro event.’*

## **Viewing culture as having an equal status in policy and planning**

The role of the cultural programme in relation to the sporting event was also seen as something that could be improved not only in improving its integration into major events, but also in raising the profile of cultural events. For some interviewees, **embedding the cultural event in the planning stages** was suggested as an effective way in integrating culture into the major event:

*‘Getting in early with planning and legal is important as is embedding cultural brokers: people with creative sensibilities who can negotiate different sensibilities.’*

## **Building stronger collaborative links between culture and sport**

Some respondents mentioned stronger collaborative links between those working within the sport and cultural event. This collaboration could limit possibilities of a disconnection between the sporting and cultural event through a cross-fertilisation of ideas and a greater understanding of partners' and/or collaborators' organisational cultures. It could also give transparency to the needs and requirements of the sport and culture teams in planning and delivering their events:

*'There needs to be more cross-collaboration in terms of cultural and sporting events. There needs to be somewhere where those two things can overlap - so the sports people can learn from the cultural side and vice versa.'*

*'Joint planning and integration is important – if this had been attempted in the Cultural Olympiad, then I think we would have got a lot further. There wasn't sufficient representation given to those responsible for promoting cultural production in the overall thing. The sporting and cultural event should have been more of an equal partnership because it's a win-win situation for culture and sport.'*

## **Strong leadership in ensuring sport-culture integration**

Some contributors identified the need for strong leadership as improving the integration of arts and cultural activity into sporting events. In essence, if culture was positioned as an integral part of the sporting event by sports and event organisers, and had agreement on its position from everyone involved, it could then improve how well culture would then be integrated and embedded into the major event.

*'You need a strong leader and an experienced team used to delivering in this environment. You need to get buy in. And the rest will follow.'*

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

*'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.'*

## **Improving the marketing and sponsorship potential of the cultural programme**

Sponsorship, marketing and media were mentioned as ways to raise the profile of cultural events. Sponsorship was mentioned as a way to increase the profile of cultural events in reaching different audiences and in **raising revenue through increased exposure**. Marketing was suggested as a way of positioning the cultural event as an attractive proposition to sporting audiences through an **'extended offer'**. Various forms of media (including local, social, digital, national and global) were mentioned as ways to **extend the reach of the cultural event**.

*'If marketed and planned properly the cultural event can be the extended offer. It's the way how the extended offer is marketed to people.'*

*'At the moment, cultural events associated with sport has a really low profile. I think sponsorship would be an idea.'*

# Cultural programmes for all sports?

*'I don't take it as a given that in every circumstance that a cultural programme would add value to the sporting event. It would all depend on the cultural programme and the kind of sport event it was connected to.'*

Although there was broad agreement on the value that culture can add to sporting events, some contributors remarked that the degree to which culture added value to sporting events would depend on the **type** of sporting event involved. It would also depend on the **connection** or **relevance** of the cultural event in relation to the sporting event and on the **scale** of the sporting event concerned.

For some contributors, cultural events should be added carefully to sports events only when it is deemed appropriate and suitable. Some sporting events were therefore seen as unsuitable for the inclusion of associated cultural event.

## **Type of sporting event**

Many felt that some sporting events were better suited to having a cultural event in conjunction with the sports event. For example, some suggested that Wimbledon already had a strong cultural history and others felt it would depend on the values associated with the sport. The types of events most commonly mentioned as being unsuitable for having an associated cultural event were: Wimbledon, the Ashes and the FA Cup:

*'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.'*

*'Other, single sports events, might be less credible. There needs to be a focused approach rooted in the values of the event – you need to find the natural fit with the values – whether it's a sport, civic or community event.'*

*'It is important to think about the type of cultural event that would connect to that sport to bring in more people beyond that demographic.'*

## **The connection of the cultural event in relation to the sport**

For some contributors, the cultural event chosen would have to have relevance to the sporting event. In particular, some felt that the cultural event would need to appeal to the type of audience that went to the sporting event or it would have to have a physical association with the major event – for instance, in the case of Ice Skating and Dance.

## **Scale of the sporting event**

The scale of the sporting event was seen to be important in its suitability for having an associated cultural programme. Mega and major events were viewed as appropriate events to include culture because of the global reach, appeal and popularity of the events. These events were also seen as having enormous financial backing, occupying a high status in the minds of viewers and spectators and are positioned as a 'once in a lifetime' events.

Events most commonly mentioned in this category were: the Olympic and Paralympic Games, the Football World Cup and the Commonwealth Games:

*'It works best when things are of scale ...It works when the UK hosts something international in nature. When the world comes to us and we want to show off our culture and our identity(ies).... It would be a mistake to bolt on a cultural programme....some things don't need fixing (Wimbledon) so there's no need to expand through culture.'*

*'You need to have something that is of scale and has national awareness where people dwell and move around so the World Cup, the Rugby World Cup at a UK national level.'*

# Lessons from London 2012 and the Cultural Olympiad

The scale and magnitude of a four year Cultural Olympiad, and London 2012 as a mega sporting event, was deemed too ‘unique’ to apply as a model for planning, delivering, and funding cultural events in conjunction with a sporting event. Some contributors therefore felt it would be important to give consideration to ‘downsizing’ the efforts in order that the cultural programme was of a proportionate size in relation to the main sporting event:

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

*‘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, 50,000 people per day - it’s has a massive number of visitors and 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.’*

The Cultural Olympiad was also viewed as incomparable to other sporting events and associated cultural programmes because of the timescale involved in developing and delivering the event:

*‘There are fixed points and the road that leads to it. A four year Cultural Olympiad - processes are set up that wouldn’t normally happen.’*

*‘We had a 4 year Cultural Olympiad. Lots of things take a long time to develop. Every event, however small, was driving benefit over the four years, not just the 17 days.’*

## Areas for improvement

Many contributors felt that there were important lessons learnt from planning and staging the Cultural Olympiad as well as areas for improvement. Contributors mentioned that there was a need for a better thematic connection between the cultural and sporting events. They also mentioned that there needed to be better branding of the cultural event in raising its profile.

### **Better thematic connection**

Some felt that the Cultural Olympiad failed in integrating culture with the mega event because the cultural programme lacked meaning and an obvious connection to the sport. In this respect, the event had meaning on a standalone basis - as a series of cultural events, but not in its connection to London 2012:

*‘The thing that London did not do which was a missed opportunity was to have single themes for each year.’*

*‘There was no connection between the Cultural event and the Olympics.’*

A few people remarked that they felt the Cultural Olympiad missed an opportunity to grab the audiences' attention and imagination due to some confusion on what the Cultural Olympiad actually was:

*'Using the Cultural Olympiad as an example, in marketing terms, it is a lot easier to attract interest if you have a single theme, a catchy idea or a strapline to promote. I think the Cultural Olympiad actually missed something there.'*

### **Better branding**

It was felt by some that the branding of the Cultural Olympiad events could have been improved in raising its profile with the public. Some said they failed to notice that they had actually attended a Cultural Olympiad event until the event had finished. Others mentioned that they had problems finding Cultural Olympiad events and that there was very little advertising to promote the cultural activities that were taking place. This raises questions of appropriate Olympic branding and advertising in the Games:

*'I had been to a couple of events and only afterwards did I realise it was part of the Cultural Olympiad. I went to an event in Manchester and on the way out, the sign said Cultural Olympiad, and I thought hang on.... There was no connection between the event and the Olympics.'*

*'The very fact that I can't think of examples of the Cultural Olympiad makes me think that there was a 'disconnect' and that's a shame.'*

### **Geographical Spread**

Many of the respondents living outside London remarked that they felt there was an unequal concentration of cultural events hosted in London. Some, as a result, were largely unaffected by the Cultural Olympiad due to a lack of exposure to the programme of events. This issue raises questions relating to inclusion/exclusion and better cultural planning in organising and delivering cultural events around the country:

*'We have a very good infrastructure in London so there are lots of things that can be done here, but there are some challenges outside of London in terms of cultural events. In some parts of the country, they did better with the Cultural Olympiad, Yorkshire did some high-profile things... London is in a relatively privileged position when it comes to staging cultural events.'*

*'The point I have to make is, if I do not know about the cultural events and I am relatively attuned to what is going on, there is probably a problem regionally in flow of the events. I did not see a single thing in relation to the Cultural Olympiad in this part of the country.'*

### **Whose Art and Culture is it anyway?**

A minority of respondents were concerned with the politics of representation within the Cultural Olympiad. These contributors felt it would be important in future major events to engage with a critical examination of whose culture is represented in cultural and art events:

*'Questions could be raised in relation to the following: whose culture or art practice is included in cultural events? How is this decided? Are the cultural or art forms representative of the nation? What voices get silenced and which voices get heard?'*

*'In relation to the Cultural Olympiad, I would raise a set of questions in regards to whether culture does advance sporting events. This would depend on whose cultural forms are being used, who are they representing and whose interest?'*

*'It is also important to think about whose art practice is actually considered worth including in the cultural event – whose work and culture gets showcased and whether the local community are consumers of those cultural events or whether they are active participants of them.'*

*'I think social exclusion was evident in the Cultural Olympiad as it always is with the arts.'*

### **Critical Analysis**

Overall, the arts and artists play an important role in reflecting and exploring questions and issues relating to society. If alternative forms of art and culture are included in cultural events in general, they have the ability to challenge, present alternative viewpoints and provide 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:

*'Culture and arts is about questioning, interrogation, challenging 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.'*

*'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.'*

*'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.'*

# Future delivery models

## Delivering legacy

The study of major event impacts has been driven by a need to examine and justify public spending on events and to get the best outcomes for the host community. This is measured through the concept of 'legacy'. A key driver in this Enquiry has been to ensure that the expertise developed in planning and delivering the 2012 Cultural Olympiad are effectively harnessed and made available as a resource for the nation. In exploring this issue, legacy has been central in conversations with contributors on how best to ensure that the achievements of the 2012 Cultural Olympiad are sustained.

The legacy that can be derived from future major events is likely to be of a similar importance to governments and public investors. Some contributing to the Enquiry suggested that the current practice of creating an entirely new organisation to deliver the event, which is then disbanded afterwards, might mitigate against the delivery of a legacy for the local population as skills, knowledge and expertise are lost to the city. Ensuring that some element of 'cultural memory' is sustained within organisations that delivers the event saves time and saves money, but organisationally, ensures that various forms of capital are passed onto others working on the delivery and legacy elements for future events:

*'I think you will have real challenges in relation to the languages that people talk and there is also a challenge in people understanding the difference between delivering an event and the legacy of an event. People often assume that if they are involved in delivery, that they are not involved in legacy. I do not think this is the case. I think most people do not get this when they are involved in the event organisationally.'*

*'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.'*

*'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?'*

## Challenges in delivery legacy

Many felt that legacy was a difficult concept to define and measure in the context of major events. The range of concerns around delivering legacy from major events can be grouped into two strands:

1. Viewing legacy as a difficult concept that needs further examination
2. Viewing legacy as a meaningful concept when used in conjunction with qualitative and longitudinal methodologies



## Legacy: Difficult concept

*'Politicians talk a lot of rhetoric about legacy but actually maintaining it, and seeing it through is quite difficult.'*

Some contributors felt that legacy was a difficult concept that is used a lot politically, but is not actually unpacked, interrogated and examined. In this respect, delivering legacy was seen as problematic because it lacked close definition and, in some cases, was seen as delivering 'intangible' benefits that are both difficult to measure or indeed see. Delivering legacy on a case-by-case basis was seen as something that needed further examination in relation to the expectations of legacy achievements. It was also felt that the promise of legacy, in some instances, failed to match the actual reality of legacy achievements:

*'I think we need to think hard about legacy. It is a great term and it makes a lot of sense, but I am not sure if we interrogated 'legacy' as well as we might have in the lead-up to London 2012. I think we might have had unrealistic expectations on the kind of legacy that could be achieved.'*

*'Legacy is an intangible thing – it is very difficult to tangibilise it.'*

*'Legacy is a very slippery thing, it needs a much closer definition in order to grasp hold of it. In this Olympic discourse, the whole problem with legacy is one of actual measurement and the other one is the promise never matches up to the reality.'*

## Leverage

The use of the term 'legacy' was also challenged by one contributor who felt that the concept of 'leverage' would offer a better way of framing the cultural and social impact of major events:

*'It's about trying to leverage events for sustainable community participation – this would be the phrase that I would like to use in regards to legacy.'*

## Qualitative approaches to legacy

There was a broad consensus among the academic contributors that **qualitative approaches** to measuring legacy would provide a more holistic and accurate way of understanding legacy. It was felt that using **longitudinal research** methods would capture the multi-faceted nature of legacy in terms of how it evolves and changes over time. These contributors were broadly concerned with having a **sustained and long-term approach** to the wider legacy that might arise from staging major events. Many felt that current research tended to be conducted on a short-term basis which lacks the depth involved in understanding legacy. Some felt that long-term access to and engagement with the communities impacted by the events would offer a greater understanding of their lived experience, as well as what legacy qualitatively meant to them:

*'When legacy is measured, it is crucial that longitudinal research is used – work within communities where you are getting people's understanding of their everyday lives and questions of belonging.'*

*'Qualitatively, it is about using a range of methodologies and committing to longitudinal studies which try and capture how the legacy evolves and changes over time. For policy makers this is not something that always resonates because they like short term and something they can actually show and prove in terms of immediate impact – that is why we have all these economic figures.'*

*'To access the impact – it's important to have longitudinal research. It's about going into these communities – three, six months, one year or two years after the events and looking at what sort of impact there has been.'*

Some respondents said there is a need for **more investment in legacy research** to understand legacy impacts on a longer-term basis:

*'We need to invest in it because it is really easy to talk about legacy and do impact evaluations which stop early the next year without actually having any engagement with wider legacies... I think this is where there is a significant problem.'*

*'We need to have much more qualitative approaches to understanding the legacy but this requires more funding.'*

# Turning this into reality: a new initiative

Contributors to the Enquiry were overwhelmingly positive about the proposal for a new initiative to make progress in the area of culture and major sporting events. Many outlined the benefits it would bring for event organisers, local communities, cultural policy researchers and academics. Many also suggested that the initiative could influence government policy through the dissemination of critical and engaged research.

Many felt that the initiative was needed to raise the profile and value of cultural events and provide a more effective way of measuring the legacy associated with major events. The new initiative was also viewed a resource which could develop appropriate methodologies to engage more effectively with local communities in understanding legacy impacts.

Many also felt that the initiative could help foster the successful integration of artistic and cultural programmes as part of major sporting events in the future.

## Expectations

Contributors had varied views on how the new initiative could tackle the issue of better integrating arts and culture into major events. Some expected the initiative to develop **guidelines on ways to integrate culture into sporting events**, while others suggested that the initiative could be a **resource that critically examined the relationship between sport and culture**.

It was therefore felt that any work that initiative did 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 of culture within sporting events:

*‘The two things I thought would be useful would be to come up with a clear set of principles around the connections of sport and culture.’*

*‘I think an initiative is needed if it has a critical relation to the various ways in which culture is incorporated into sporting events. I think it would only be worthwhile if there was a healthy critical relationship and a debate.’*

*‘There has been too much that has been done to separate sport and culture. I think anything that attempts to make the connection ‘more joined up’ seems to be absolutely sensible. Anything which offers a more integrated and holistic approach seems to be a good thing.’*

## Legacy

Some contributors felt that the initiative should focus on securing the legacy from events because of the problems in conceptualising ‘legacy’ and measuring its impacts. In this respect, people want the initiative to **develop methodology that accurately measures legacy on a long-term basis using longitudinal and qualitative methods**:

*'I would expect the initiative to be an advocate and try and develop mechanisms around measuring tangible and intangible benefits over long term around cultural events.'*

*'I would expect the initiative to partly about looking at legacy impacts effectively – so, research into the effects on its own initiatives and partly about working directly with communities.'*

## Communities

Contributors felt that the initiative could offer an effective way in **engaging with local communities** on a long-term basis in measuring and capturing legacy outcomes. It was felt that the initiative could adopt a **bottom-up approach** which actively engaged with communities in relation to legacy outcomes *and* the cultural events that will be held in their communities. The initiative in this context, would be a resource that could act as an intermediary between planners, funders and organisers of events and local government in understanding the needs of the community and the specificity of that 'community':

*'I would imagine the initiative as something that was not top down – so not about creating initiatives from within an institution of experts and then going out to do public consultations which is so often done.'*

*'If King's wants to set up this initiative, it can only be a positive thing but needs to be considered as something which is relevant to the community.'*

## Research

Contributors were keen on the initiative conducting rigorous and robust research that would provide **best practice** in bidding, planning, and funding cultural events and **challenge existing practices** in the area of cultural policy and planning. It was also felt that the initiative could actively bid for research projects based on the expertise of its staff:

*'The initiative should be something which actively commissions and engages with future research in this area.'*

*'I think the initiative should be something which is robust.... brings in an element of rigour and academic analysis.'*

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

## Influence policy

Contributors suggest that the initiative could act as a **resource to influence policy and challenge government** through the dissemination of research. It was also felt that the initiative could be a **critical and independent resource** to provide impartial advice and evidence for policy documents and support event organisers, local community groups and the cultural sector:

*'If you were able to speak to government, organising committees of events and have a role in advising... you might not achieve all what you set out, but you might be able to achieve something.'*

*'It could go some way to breaking down the silo, it could influence policy.'*

*'Put the structures in place so people can do things and hope that they do.'*

### **Geographical spread**

Respondents felt that the initiative should provide a **nationwide or even an international approach where support and provision** would be comprehensive in reach. One respondent also suggested that the initiative should take advantage of digital technologies in adopting a **virtual presence**:

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

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

*'It would need to be virtual, an independent body and have some sort of regional structure if you wanted to capitalise on the nationwide aspect.'*

### **Knowledge bank**

A final theme centred on expectations relating 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, two respondents suggest that the initiative could act as a **knowledge bank** that would provide evidence on the impact that arts and cultural programmes make to major events. In this respect, the initiative would be a **'go to' resource** for anyone working within the cultural sector, cultural theorists 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.'*

*'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 work on that together. Then the people who work for the initiative are somehow associates of it.'*

One respondent felt that the initiative could act as an **archive** which could prevent cultural event organisers going over old ground in planning and delivering their event. This could save money in planning and delivering events, but also save time in planners knowing what worked and what did not work in previous events.

*'What I do think is good is to have is a way of learning from past experiences and in fact we often don't, we just reinvent the wheel.'*

## Hope

When asked what they hoped the initiative would achieve, many respondents, particularly academics, hoped it would focus on **tackling exclusion and work to increase community engagement in culture and art**. Some respondents mentioned that they hoped the initiative would adopt a **reactive and critical approach** to developing new ideas on **integrating culture** into sporting events and build up the cultural sector by **raising the profile of cultural events**.

## Delivery

In thinking about the delivery 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. The initiative was seen as a resource that would provide a **neutral space** in which to conduct debate surrounding the delivery and planning of cultural events associated with major events:

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

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

*'It would have to be at a university or an independent body that incorporates different people, such as academics, key interest groups and members of the public.'*

*'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 the DCMS to make it happen, to bring people together.'*

Identifying the **right people with the right experience and skills** to support the effort was also identified as being critical to the initiative's success:

*'The starting point would be getting key individuals involved.'*

## Funding

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

One contributor 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 ploughing the revenue 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.'*

*'I would expect lottery funding to be one of the primary targets for the initiative. I think in terms of public expenditure, lottery money is the only source.'*

# Conclusions and recommendations

This Enquiry process has engaged around 70 contributors across arts and culture, sport, national and local government, business and funding bodies to examine how best to harness the expertise developed from planning and delivering the Cultural Olympiad. The Enquiry therefore 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 and sports organisations on how best to maximise the benefits that cultural programming can bring to the communities they are hosted in through engaging in bottom-up approaches in event planning.
- **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 with major 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 core sport or other activity at its centre) that can offer value through providing a sense of celebration and 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 to deliver long-term legacy outcomes.



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.

### **Turning this into a reality**

The potential of integrating sports, 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, Rio 2016 and possibly the UK Athletics Championships in 2017), all of which could provide action-research opportunities.

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# Appendix 1: Interview Schedule

## Interview Questions

The purpose of this Enquiry is to investigate the role that the UK's arts and cultural sector can play in adding value to sporting and national events in the future. It aims to capitalize on the knowledge and best practices of the Cultural Olympiad and other arts and culture events and ensure that this impact is sustained through examining a case for a new initiative which will continue the cultural legacy of London 2012. In doing this, the Enquiry will be led by the conversations from several individuals involved in producing and funding cultural programmes and sports events, responses from local communities and a review of existing research resulting in a set of recommendations.

### A. The role of the events and how to add value

[Cultural and sporting events are increasing in popularity following the success 2012, it would therefore be useful to harness this interest and use it further to add value to future events in the UK].  
With this issue in mind:-

1. How does the inclusion of culture enhance sporting events?
2. In general, what does **adding value** mean to you?
3. How can we **best add value** in order to improve sporting and cultural events?
4. What **methods** could be used to maximise the longer term benefits and effects that cultural events (such as those associated with sport) bring to the UK? [Prompt for examples]
5. How can we make forthcoming UK cultural events have a **lasting and far-reaching cultural and community legacy**?

### B. ACADEMICS ONLY - Connecting culture and sport

[In an ideal world, when thinking about culture and its connection to sport],

1. How can we accurately capture the contribution that culture makes to sporting events?
2. In an academic context, how could we evaluate the longer term legacy of cultural programmes/events on wider society?
3. How can cultural events further cultural policy objectives (e.g. cultural diversity and accessibility) in urban contexts?
4. In what ways does sport and culture impact social structures and relations?
5. How can we qualitatively articulate the idea of a meaningful cultural and/or broader 'legacy' from sporting events? (is this notion socially constructed – e.g. Olympic ideal, Government defined or are the objective outcomes which could be observed?)
6. How has the 2012 Games changed the cultural geography of London? (For example, regeneration, displacement, local development, social inclusion/exclusion, social housing).

### **C. Raising the profile of cultural events**

1. How can we increase the profile of the cultural events associated with sports?
2. How can cultural events associated with the sports, provide a more rounded experience for spectators and visitors to the UK?
3. What are some of the challenges in integrating culture into sporting events?

### **D. Local community engagement**

[Thinking about local communities and their involvement in cultural events]

1. In what ways can cultural events engage local communities more effectively and meaningfully than they have done in the past?
2. What ways can we encourage local communities to become involved in cultural events in the future? [Prompt, how can we make local communities feel part of these events?]
3. In what ways do you think communities benefit from cultural events?
4. How can we increase the benefits that local communities gain from cultural events?

## **FOR CULTURAL EVENT ORGANISERS**

### **E. Motivation**

[Thinking back to your involvement in the Cultural Olympiad/London 2012 Games]

1. What were your motivations in getting involved?
2. How would you describe your experience in being involved in the Cultural Olympiad/London 2012 Games?

### **F. How can we do it better?**

[Thinking back to your role in the Cultural Olympiad]

1. What worked particularly well during your involvement? [Probe for more information]
2. What did not work so well during your involvement in the Cultural Olympiad? [Probe for further details]
3. What were some of the challenges you faced during your involvement in the Cultural Olympiad? [Probe, how did you overcome these challenges?]
4. If you had the chance to go back to the planning stages of your involvement in the Cultural Olympiad, what would you do differently? [Probe, to find reasons for choice(s), what exactly would they change and why?]

### **G. Working Practices**

[Culture is now an integral part of sporting and cultural events, in an ideal world, in the future],

1. Who do you feel you would need to work with to continue this cultural input and legacy?  
[Probe, for instance, with local partners, organising committees, funders, charities etc.]  
[Probe 2, to find out why this body/organization is appealing?]

#### **H. New Initiative**

[As part of this Enquiry, we are exploring a new initiative - possibly a centre or unit which would aim is to capitalize on the positive impact of the Cultural Olympiad and other events and use this knowledge to ensure that this impact is sustained for future UK cultural and sporting events]. With this in mind:-

1. Do you think such an initiative is needed? [If so, why?]
2. Would you support such an initiative?
3. What exactly would you expect this new initiative to do?
4. How would you envisage this initiative looking like? [Probe 1, for instance, what would be its remit/scope? Staffing? A Centre? A Group? A Unit?]

[Probe 2: for more detail - if a particular type of initiative is mentioned, probe as to why this might be the best choice]

5. Organizationally, where do you think this type of initiative will fit? [Probe 1, for instance, Central Government? A Sporting Agency? A University, An independent body] [Probe 2, Why do you think [X] is the best place for this initiative?]
6. What would you like this initiative to achieve?
7. If there were an initiative, how would expect it to be funded? [Probe, to find out why they have chosen a particular way of funding]
8. How do you feel the initiative could contribute to the aims of your sector?

#### **I. The Enquiry - Ascertain Value**

1. Why did you decide to participate in this research [Probe, to find out the perceived value of this research]
2. What do you hope this research will achieve?

#### **J. Any Other Comments**

1. Do you have any other comments you would like to make?

# Appendix 2: Survey questions



Study ID 078523 (101-106) Resp. No. \_\_\_\_\_ (107-110)  
 Interviewer No. \_\_\_\_\_ (114-117) Interview Length \_\_\_\_\_ (118-119)  
 No. Of Queries \_\_\_\_\_ (120-121) Reference No. \_\_\_\_\_ (122-125)

Q1	What is your age?	Code (126)	Route
	Under 16 years .....	1	CLOSE
	16-24 years .....	2	
	25-29 years .....	3	
	30-34 years .....	4	
	35-44 years .....	5	
	45-54 years .....	6	
	55-64 years .....	7	
	65 or over .....	8	CLOSE
	REFUSED .....	9	CLOSE

Q2	What is your gender?	Code (127)	Route
	Male .....	1	
	Female .....	2	

Q4	What is your current employment status?	Code (128)	Route
	In school/university .....	1	
	Unemployed .....	2	
	Employed part-time .....	3	
	Employed full-time .....	4	
	Retired .....	5	
	None of these/Don't know .....	6	



Q5	How many children under the age of 18 live in your household?	Code (129)	Route
	3 or more .....	1	
	2 .....	2	
	1 .....	3	
	0 (none) .....	4	

Q6	Do you have a disability or long-term health condition or both?	Code (130)	Route
	Yes, I have a disability .....	1	
	Yes, I have a long-term health condition .....	2	
	Yes, I have a disability and a long-term health condition .....	3	
	No, I have neither .....	4	
	Not sure/Would rather not say .....	5	

Q7	What region do you live in?	Code (131)	Route
	North East .....	01	
	North West .....	02	
	Yorkshire and The Humber .....	03	
	East Midlands .....	04	
	West Midlands .....	05	
	East of England .....	06	
	London .....	07	
	South East .....	08	
	South West .....	09	
	Wales .....	10	
	Scotland .....	11	
	Northern Ireland .....	12	

Q8	Overall, how do you feel today about London and the UK having hosted the Olympic Games?	Code (133)	Route
	I am very much in favour of London and the UK having hosted the Games. ....	1	
	I am somewhat in favour of London and the UK having hosted the Games. ....	2	
	I am neither in favour nor against London and the UK having hosted the Games. ....	3	
	I am somewhat against London and the UK having hosted the Games .....	4	
	I am very much against London and the UK having hosted the Games. ....	5	

Q9	Overall, do you think the London 2012 Olympic and Paralympic Games were a good thing for the UK?	Code (134)	Route
	Yes .....	1	
	No .....	2	
	Don't know/Not sure .....	3	

Q10	<b>Code 7 is a SINGLE ANSWER</b> Thinking back to the London 2012 Olympic and Paralympic Games, in which, if any, of the following ways were you personally impacted by the Games? (select all that apply)	Code (135)	Route
	Felt proud to be British.....	1	
	Took up a new sport .....	2	
	Got more involved in a sports I already did .....	3	
	Got involved with a community organisation .....	4	
	A generally more positive outlook .....	5	
	No impact .....	6	
	None of these/Don't know .....	7	

Q11	Do you currently attend any sporting and/or cultural events yourself?	Code (136)	Route
	Yes .....	1	
	No .....	2	
	Don't know/Not sure .....	3	

Q12	<b>Ask all selecting Code 1 from Q11 . Code 20 is a SINGLE CODE</b> You said you participate in sporting and/or cultural event. Which of the following do you participate in? (select all that apply)	Code (137)	Route
	Cinema/film .....	01	
	Craft/design .....	02	
	Visual art/galleries .....	03	
	<u>Museums &amp; heritage</u> .....	04	
	Literature & poetry .....	05	
	Theatre .....	06	
	Opera .....	07	
	Music .....	08	
	Street Art/Theatre .....	09	
	Comedy.....	10	

Digital art.....	11	
Football .....	12	
Tennis .....	13	
Swimming.....	14	
Cycling.....	15	
Rugby .....	16	
Cricket .....	17	
Running.....	18	
Other sport/cultural activity (please specify) .....	19	
<u>None of these</u> .....	20	

Q13	<b><u>Code 20 is a SINGLE CODE</u></b>	Code (139)	Route
	What types of sporting and/or cultural events would you like to participate in? (select all that apply)		
	Cinema/film .....	01	
	Craft/design .....	02	
	Visual art/galleries .....	03	
	Museums & heritage .....	04	
	Literature & poetry .....	05	
	Theatre .....	06	
	Opera .....	07	
	Music .....	08	
	Street Art/Theatre .....	09	
	Comedy.....	10	
	Digital art.....	11	
	Football .....	12	
	Tennis .....	13	
	Swimming.....	14	
	Cycling.....	15	
	Rugby .....	16	
	Cricket .....	17	
	Running.....	18	
	Other sport/cultural activity (please specify) .....	19	
	None of these .....	20	

Q14	<b><u>Ask all selecting any response from Q13</u></b>	Code (141)	Route
	You said you would like to get involved in/attend a sporting and/or cultural event		

(Commonwealth Games, International Test Match, World Championships in Athletics, etc.). How far would you be willing to travel in order get involved/attend?

Up to 5 miles .....	1	
6-15 miles .....	2	
16-30 miles .....	3	
31-50 miles .....	4	
51 miles or more.....	5	

Q15 Major sporting events such as the Olympic Games and Commonwealth Games often have cultural events (art, dance, theatre, music, etc.) associated with them. Do you feel these cultural events enhance the sporting events they are a part of?

	Code (142)	Route
Yes .....	1	
No .....	2	
Don't know .....	3	

Q16 **Ask all who selected code 1 from Q15 . Code 12 is a SINGLE CODE**  
Which, if any, of the following cultural events would you like to see as part of future international sporting events in our country?

	Code (143)	Route
Cinema/film .....	01	
Craft/design .....	02	
Visual art/galleries .....	03	
Museums & heritage .....	04	
Literature & poetry .....	05	
Theatre .....	06	
Opera .....	07	
Music .....	08	
Street Art/Theatre .....	09	
Comedy.....	10	
Digital art.....	11	
None of these .....	12	

Q17 **Ask all except those selecting Code 12 from Q16**  
You said you would like to see a cultural event as part of a future international sporting event in our country. How much, if anything, would you be willing to pay to attend a cultural event associated with an international sporting event in your community?

	Code (145)	Route
Free (I wouldn't expect to pay for these events) .....	1	
£1-10 .....	2	
£11-20 .....	3	

	£20-29 .....	4	
	£30-39 .....	5	
	£40+ .....	6	
	Don't know/not sure .....	7	
Q18	<b><u>Ask all answering Q17</u></b> You said you would like to participate in a sporting and/or cultural event. How far would you be willing to travel in order to participate?	Code (146)	Route
	Up to 5 miles .....	1	
	6-15 miles .....	2	
	16-30 miles .....	3	
	31-50 miles .....	4	
	51 miles or more.....	5	
Q19	<b><u>Ask all who selected Code 1 from Q15 . Code 9 is SINGLE ANSWER</u></b> Which, if any, of the following international sporting events would you like to see offer cultural events as part of the overall event?	Code (147)	Route
	Commonwealth Games .....	1	
	Rugby World Cup.....	2	
	International cricket test matches .....	3	
	World Championships in Athletics .....	4	
	Wimbledon .....	5	
	The Open Championship and Ryder Cup (golf) .....	6	
	Champions League football matches .....	7	
	Other (please state) .....	8	
	None of these .....	9	
Q20	<b><u>Ask all except those selecting Code 12 from Q16</u></b> You said you would like to see cultural events associated with future international sporting events in our country. How would you like to get involved in such cultural events if they took place in your community?	Code (148)	Route
	As an attendee .....	1	
	As a performer/participant .....	2	
	As a volunteer.....	3	
	None of these/don't know.....	4	
Q21	The Cultural Olympiad and the London 2012 Festival were conducted in conjunction with the London 2012 Olympic and Paralympic Games. Were you aware of these events at the time they were going on?	Code (149)	Route

Yes .....	1	
No .....	2	
Don't know .....	3	

Q22 **Ask all who selected code 1 in Q21**

**No**

**Don't know**

Did you get involved in the Cultural Olympiad or London 2012 Festival?

Yes .....	1	Code (150)	Route
No .....	2		
Don't know .....	3		

Q23 **Ask all selecting Code 1 at Q22**

You said you got involved in the Cultural Olympiad or London 2012 Festival. Please tell in what way you were involved?

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(151-154)

Q24 To what extent do you agree or disagree with the following statements?

	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
(155) Disabled people receive too much in terms of (R1) benefits .....	1	2	3	4	5
(156) Disabled people play a positive role in their (R2) communities .....	1	2	3	4	5
(157) Disabled people only excel in Paralympic (R3) sports .....	1	2	3	4	5
(158) Disabled people have a positive image in the (R4) UK .....	1	2	3	4	5
(159) The Paralympic Games has brought about a breakthrough in the way disabled people are (R5) viewed in the UK .....	1	2	3	4	5
(160)					

(R6) The Paralympic Games have shown the world how to treat disabled people with respect and equality .....	1 (161)	2	3	4	5
(R7) Disabled people are the same as everybody else .....	1 (162)	2	3	4	5
(R8) Disable people often face prejudice .....	1	2	3	4	5

Q25	Did you attend any London 2012 Paralympics events or watch any London 2012 Paralympic sport on TV last year?	Code (163)	Route
	Yes, I attended a Paralympic event .....	1	
	Yes, I watched the Paralympics on TV .....	2	
	Yes, I attended a Paralympic event and I watched the Paralympics on TV .....	3	
	No, I didn't watch or attend .....	4	

Q26	Did you watch the opening and/or closing ceremonies of the London 2012 Paralympic Games?	Code (164)	Route
	Yes .....	1	
	No .....	2	
	Don't know .....	3	

Q27 **Ask all who selected Code 1 at Q26**

You said you watched the opening and/or closing ceremonies of the London 2012 Paralympic Games. To what extent do you agree or disagree with the following statements?

	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
(R1) I found the show an entertaining experience	1 (165)	2	3	4	5
(R2) The opening/closing ceremony showed disabled people in a positive light .....	1 (166)	2	3	4	5
(R3) The opening/closing ceremony illustrated the capabilities of disabled people .....	1 (167)	2	3	4	5
(R4) I was aware that the ceremonies were produced and directed by disabled people ....	1 (168)	2	3	4	5
(R5) It did not affect my view on disabled people in any way .....	1 (169)	2	3	4	5

Q28 In the space below, please tell us any specific thoughts you have on what may be done to improve the perception of disabled people.

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(170-173)

Q29 On a scale of 1 to 7, where one is Not at all and 7 is Very successful, how successful do you think the London 2012 Olympic and Paralympic Games were in creating a legacy for each of the following statements?

	7	6	5	4	3	2	1
(174) Improved infrastructure (transportation, athletics (R1) facilities) .....	1	2	3	4	5	6	7
(175) Increased international profile for (R2) tourism and business .....	1	2	3	4	5	6	7
(176) Increased housing (athletes (R3) village) .....	1	2	3	4	5	6	7
(177) Memorable sporting moments (Jessica Ennis, Mo Farah, Ben (R4) Ainsley) .....	1	2	3	4	5	6	7
(178) Young people inspired to be (R5) active in culture and sport .....	1	2	3	4	5	6	7
(179) People in the UK more likely volunteer as a result of the Games (R6) .....	1	2	3	4	5	6	7
(180) Improved sense of civic/national (R7) well-being/confidence .....	1	2	3	4	5	6	7

Q30	From the following statements, please select the statement you feel is most likely to be the outstanding legacy of the London 2012 Olympic and Paralympic Games (select only one statement)	Code (214)	Route
	Improved infrastructure (transportation, athletics facilities) .....	1	
	Increased international profile for tourism and business .....	2	
	Increased housing (athletes village) .....	3	



Memorable sporting moments (Jessica Ennis, Mo Farah, Ben Ainsley) .....	4	
Young people inspired to be active in culture and sport .....	5	
People in the UK more likely volunteer as a result of the Games .....	6	
Improved sense of civic/national well-being/confidence .....	7	
None of these/Don't know .....	8	

Q31	<b><u>Ask all over 24 years: Q1 , codes 3-7</u></b>	Code (215)	Route	
	Thinking of the London 2012 Olympic and Paralympic Games slogan, 'Inspire a generation', to what extent do you feel the young people of the UK continue to be inspired by the Games?			
	Inspired a great deal .....			1
	Somewhat inspired .....			2
	Neither inspired nor uninspired .....			3
	Somewhat uninspired .....			4
Not at all inspired .....	5			

Q32	<b><u>Ask all with children in home: Q5 codes, 1, 2, or 3</u></b>	Code (216)	Route	
	You said you have children under the age of 18 living in your household. To what extent do you feel they continue to be inspired by the London 2012 Games?			
	Inspired a great deal .....			1
	Somewhat inspired .....			2
	Neither inspired nor uninspired .....			3
	Somewhat uninspired .....			4
Not at all inspired .....	5			

Q33	<b><u>Ask all who selected codes 1 or 2 from Q32 . Code 9 is a SINGLE ANSWER</u></b>	Code (217)	Route	
	You said a child in your household continues to be inspired by the London 2012 Games. How does this inspiration show itself?			
	They have generally a happier, more positive outlook .....			1
	They are more confident .....			2
	They performed better at school .....			3
	They took up a new sport/cultural event .....			4
	They tried harder at a sport/cultural activity they were already competing active in .....			5
	They volunteered .....			6
	They joined some other sport/cultural group .....			7
	Other (please specify) .....			8
None of these/Don't know .....	9			

Q34 The following statements apply to how the 2012 Paralympic Games impacted your views of people with disabilities. Please state the extent to which you agree with each statement.

	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
(R1) I was inspired by the Paralympic athletes .....	(218) 1	2	3	4	5
I understand the lives of disabled people better	(219)				
(R2) .....	1	2	3	4	5
I resent disabled people receiving special	(220)				
(R3) treatment .....	1	2	3	4	5
There was too much attention focused on the	(221)				
(R4) Paralympic Games .....	1	2	3	4	5
I am interested in getting involved with	(222)				
(R5) programmes supporting disabled people .....	1	2	3	4	5
There has been no change to my feeling	(223)				
(R6) towards disabled people .....	1	2	3	4	5
I am not interested in the lives of disabled	(224)				
(R7) people .....	1	2	3	4	5

Q35 What impact do you think hosting the Paralympics will have on the UK? To what extent do you think the Paralympics will impact on the UK?

	Code (225)	Route
A very positive impact .....	1	
A somewhat positive impact .....	2	
Neither a positive or negative impact .....	3	
A somewhat negative impact .....	4	
A very negative impact .....	5	

Q36 **Ask all who selected codes 1 and 2 from Q35**  
How do you think the UK could sustain the positive impact of the Paralympics?

	Code (226)	Route
improve representation of disabled people in the media .....	1	
integrate competitive disabled sport with mainstream competitive sport .....	2	
encourage more debate about the challenges that disabled people face .....	3	
Promote more positive use of language to describe disabled people .....	4	
make leisure facilities better serve disabled people .....	5	

	encourage more discussion of disabilities in schools .....	6	
Q37	Do you currently volunteer? (for example, at a local sports club, a scout group, at a local event or community organisation)	Code (227)	Route
	Yes .....	1	
	No .....	2	
	Don't know .....	3	
Q38	<b><u>Code 11 is a SINGLE ANSWER</u></b> Which, if any, of the following ways do you get involved in your local community?	Code (228)	Route
	Volunteer at a school .....	01	
	Volunteer at a sports club/facility .....	02	
	Volunteer at a cultural club/organisation .....	03	
	Participate with a cultural group (i.e. music, dance, theatre, art, etc.) .....	04	
	Participate with a sports group/club .....	05	
	Involved with a religious group .....	06	
	Volunteer with a health services or care facility .....	07	
	Local government .....	08	
	Participate with a local outdoors/nature group .....	09	
	Other (please state) .....	10	
	None of these .....	11	

Q39 Please state the extent to which you agree or disagree with the following statements.

	Strongly agree	Somewhat agree	Neither agree nor disagree	Somewhat disagree	Strongly disagree
(230) I am currently involved in an organised sporting and/or cultural activity in my (R1) community .....	1	2	3	4	5
(231) I feel there are sufficient opportunities for me to get involved in sporting and/or cultural (R2) activities in my community .....	1	2	3	4	5
(232) I feel there is sufficient information available in my community about how I can get involved (R3) in sporting and/or cultural activities .....	1	2	3	4	5
(233) I would personally like to organise a sporting (R4) and/or cultural event in my community .....	1	2	3	4	5

	(234)				
I would like to get involved in a sporting (R5) and/or cultural event in my community .....	1	2	3	4	5

Q40	Have you heard of the Community Games?	Code (235)	Route
	Yes .....	1	
	No .....	2	
	Don't know .....	3	

Q41	<b><u>All with children from Q5 : codes 1-3</u></b> With the summer holidays finishing, did your child/children get involved in any organised local activities during the holidays?	Code (236)	Route
	Yes .....	1	
	No .....	2	
	Don't know .....	3	

Q42	<b><u>All answering Code 1 from Q41 . Code 5 is a SINGLE ANSWER</u></b> You said your child/children were involved in a local activity during the holidays. What sort of activity was it?	Code (237)	Route
	Sport.....	1	
	Cultural (art, dance, music, theatre, etc).....	2	
	Educational/learning.....	3	
	Other (please state).....	4	
	None of these/don't know.....	5	

Q43	<b><u>All answering Code 1 from Q41 . Code 10 is SINGLE ANSWER</u></b> What led/inspired your child/children to get involved in their summer holiday activities?	Code (238)	Route
	I registered them in the activity.....	01	
	They got involved with friends .....	02	
	A local or national advertisement .....	03	
	Through their school.....	04	
	The London 2012 Olympic and Paralympic Games .....	05	
	Seeing other people in the community get involved.....	06	
	Something they have always done.....	07	
	To enhance future employment/educational opportunities .....	08	
	Other (please state).....	09	
	None of these/don't know.....	10	

Q44	Thinking of the legacy of the London 2012 Games, whose responsibility do you think it is to ensure a lasting legacy is created?	Code (239)	Route
	The national government .....	1	
	The British Olympic Association/Team GB .....	2	
	The London Organising Committee of the Olympic and Paralympic Games .....	3	
	Local government .....	4	
	National sports federations (British Cycling, British Athletics, etc.) .....	5	
	A new organisation set up for the job .....	6	
	Me (you personally) .....	7	
	Other (please specify) .....	8	

Q45	Do you think that there will be a positive long lasting legacy from the London 2012 Olympic and Paralympic Games?	Code (240)	Route
	Yes .....	1	
	No .....	2	
	Don't know/Not sure .....	3	

## Appendix 3: List of contributors

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