

The Art *of* Major Events

case studies headline report

Part of the Cultural
Enquiry into major
events and culture

January 2015



Foreword



The Major Events Consortium at King's is a first port of call for independent research, guidance, networking and knowledge exchange where arts, culture, sport and events come together. It grew out of the recommendations from our 2013 Cultural Enquiry into the value that arts and culture bring to major, national and sporting events.

Since then, we have continued to research and explore this question, working with academics and professionals across the industry to develop this portfolio of in depth case studies and asking the UK public for their views, via a robust tracking survey.

We've learned that the majority of people are able to clearly articulate the benefits of including culture as part of major sporting events, both to the UK as a whole and to their local area. Two thirds of the population thinks that major sporting and cultural events are 'the right thing for their local authority to pursue', even in these times of financial constraint.

However, some survey respondents expressed concerns that 'the promised legacy benefits never materialise' and it is this risk that our Major Events Consortium aims to address. By articulating and sharing the learning from one event to the next, we want to help ensure that benefits are maximised and that they impact on as wide a range of people as possible, both during and beyond the event itself.

As a university, we have a key role to play in this, bringing an independent voice and academic rigour to the analysis of impact, as well as the longitudinal approach that delivery bodies set up for (and disbanded after)

major events cannot provide. We can also work with colleagues across higher education to encourage proper evaluation and research.

CultureCase.org – our new resource that collates and translates academic research for use by the cultural sector – includes evidence from various countries about the economic impact of 'mega events' and festivals. But recent headlines from the What Works Centre for Local Economic Growth painted a different picture, reporting that 'measurable economic effects on local economies tend not to be large'. What the report really uncovered was 'a paucity of evidence regarding cultural projects overall' making it difficult to compare the economic effects of sports and cultural projects. This points to the need for more robust evaluation and for research institutions interested in this area to work together.

I hope that the Major Events Consortium at King's and these case studies will make a valuable contribution to this important agenda and look forward to continued collaboration with colleagues across the sectors in the year ahead. I'm very grateful to Dr Susie Christensen for gathering the information that informs these studies and to Fran Hegyi for her inspired leadership of this programme of work.

Deborah Bull
Director, Cultural Partnerships

Above: Deborah Bull
Image by William Burlington

Right: Lakes Alive, Welcoming the Light
Image by D&H Photographers

Background

This short report presents the headlines from three extended case studies into recent examples of cultural programmes in the context of major events.

They form part of the second phase in the Cultural Enquiry into major events undertaken by Culture at King's. In 2013 the Enquiry's first report, *Beyond Performance*, considered the role which arts and culture had within major events.

These case studies address some aspects of this report's findings in greater detail.

1. **Lessons from the bid phase:**
[Hull 2017 UK City of Culture](#)
2. **Working together for a city and nation:**
[Glasgow 2014 Commonwealth Games Cultural Programme](#)
3. **Sponsorship and funding of the arts in a major event context:**
[London 2012 Cultural Olympiad](#)

A main finding of *Beyond Performance* was that the inclusion of arts and culture as part of a major event delivered tangible benefits for a range of stakeholders.

These were identified as government and civic leadership, event organisers, host cities, local communities, spectators, arts and cultural sector and sponsors. Representatives from each of these were consulted in carrying out these case studies.

Through the lens of three detailed and very specific case studies, the work presented here and in the extended versions of each case study (available online) gives a more detailed account of how each of these groups has benefitted from the staging of arts and culture in the context of a recent major event.

This report has been published to coincide with the conference *The Art of Major Events: delivering world class experiences*, organised by Culture

at King's and hosted by Deloitte in partnership with the British Council on 19 January 2015.

The conference, bringing together host cities of major events – including London, Glasgow, Rio and Tokyo – explores themes that are reflected within these case studies. These include maintaining the vision and cohesion from bidding to delivery; meeting operational challenges to produce a multi-agency event that provides value to sponsors and funders; and realising a legacy.

Both the conference and the case studies aim to illuminate how best to harness and gather knowledge and expertise from previous major events in the staging of cultural events.

To read all the full case studies please visit:

kcl.ac.uk/cultural/consortium/research.aspx



Lessons from the bid phase: *Hull 2017*



Wooden Figures Image by Andrew Dixon

In November 2013, Hull was chosen to be the UK City of Culture in 2017, following the first holder of the designation, Derry~Londonderry in 2013.

'When Hull enters the national consciousness it is usually as a totem of social deprivation.'

Observer 2013

Hull suffers some of the highest levels of deprivation in the UK. 31% of Hull residents have no qualifications and in one particular ward the figure is 46%, more than double the average for England.

Keen to address these issues and expand capacity in the service industries and cultural sector, in 2011 Hull started its bid to become UK City of Culture 2017. At the time of bidding, Hull was experiencing specific challenges around employment and poverty of aspiration. More people were chasing each job vacancy than anywhere else in the UK. It also had one of the UK's highest rates of teenage pregnancies. Hull was clear that it needed City of Culture to help tackle these issues.

In the early stages of developing the bid, workshops were held involving members of the local community and the local cultural sector. The foundation of the bid's vision and themes were developed through these sessions, with the people of Hull candidly expressing their views about their city.

'I felt when I did go to the workshops [...] the people who were attending were from the grassroots...'

Karen Okra,
Community Support Worker

Interviewees identified several factors contributing to the success of the bid:

Timing

The City Council had already designated culture as a priority for Hull. The city had also attracted significant inward investment from Siemens and Arts Council England's *Creative People and Places* scheme.

Honesty

The bid did not shy away from Hull's challenges, but acknowledged and owned them; the team was clear and realistic about the needs of the city.

Inclusive approach

Engaging with the community allowed relationships and trust to develop; themes emerged from the grassroots of the community, providing integrity and reflecting the real voice of the city.

Communications

An effective strategy including social media made people feel part of the bid and also provided ideas to feed into the submission.

Business support

The bid team communicated to potential supporters that 2017 would raise the profile of the city with national and international investors.



Seeds for the Desert, Freedom Car Image by Andrew Dixon

'City of Culture is the biggest vehicle we can have in terms of changing some of those [negative] perceptions...[about Hull and therefore]...it was obvious for us to get behind it.'

Nicola Baker, Marketing Manager at the Bondholders, an organisation bringing together local businesses in Hull.

On submitting the bid, people in the city felt that the journey had been successful even if they did not win:

'Bidding has made us realise that we can work together and [...] that by working together we can do so much more.'

Jacqui Gay, Interim Media and Marketing Lead for Hull 2017

In the year since winning the bid, the following benefits have been reported:

Pride

The bid has provided residents with a language with which to describe the city's positive cultural attributes and which also reflects who they are and how they feel about Hull.

Economic impact

In 2013 an 11% increase in day trip spends in Hull was reported, a 7% increase in the value of Hull's visitor spend, a 6% increase in the total value of tourism activity and a 6% increase in jobs in the visitor economy in Hull.

Relationships

Bidding has brought together people in the city who had not worked together before, changing practices. Having a shared project created unity within the city's cultural sector which had not previously existed. There is now also a stronger and more productive relationship between the City Council and the local cultural sector.

Changing attitudes

It is now easier to talk about Hull; perceptions of the city are changing.

'It's much easier now to go to a pitch down south and have something positive to say about Hull.'

Phil Batty, Director of Force-7, a youth research and marketing agency based in Hull.

To read the full Hull case study please visit:

kcl.ac.uk/cultural/consortium/research.aspx



Bhangra Dancers Image by Andrew Dixon

Working together for a city and nation: *Glasgow 2014*

The Commonwealth Games take place every four years and is a multi-sport event in which the seventy nations of the Commonwealth compete. The 2014 Commonwealth Games were hosted by Scotland in the city of Glasgow.

The Commonwealth Games Organising Committee commissioned Glasgow Life, the organisation providing cultural, leisure and learning services in Glasgow on behalf of Glasgow City Council, and Creative Scotland, the national funding and development body for the arts, screen and creative industries, to jointly deliver the Cultural Programme for the 2014 Commonwealth Games.

Ensuring that the benefits arising from the event were felt across the nation was essential, since a significant proportion of funding came from government or national lottery sources.

'From the outset it was clear that although the Games were hosted in Glasgow there had to be benefits which were nationwide.'

Bridget McConnell, CEO, Glasgow Life

In seeking to deliver for both city and country, Glasgow Life and Creative Scotland developed two interwoven programme strands: the year-long and

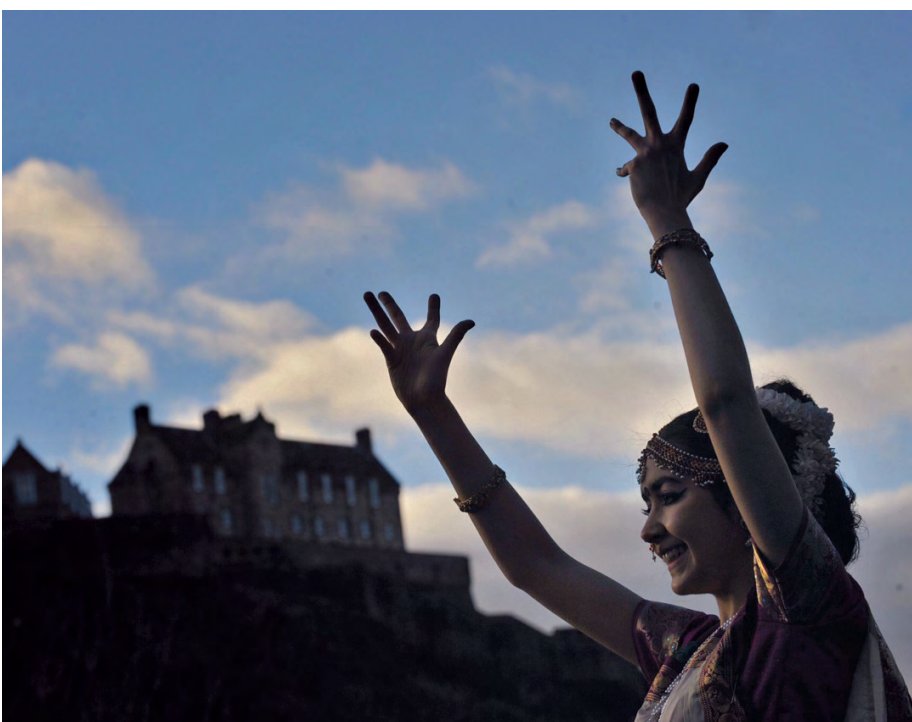
nationwide Culture 2014 and the city-based celebration during Games-time, Festival 2014.

This approach enabled the Cultural Programme to extend benefits across the country and also provided a rhythm to the year.

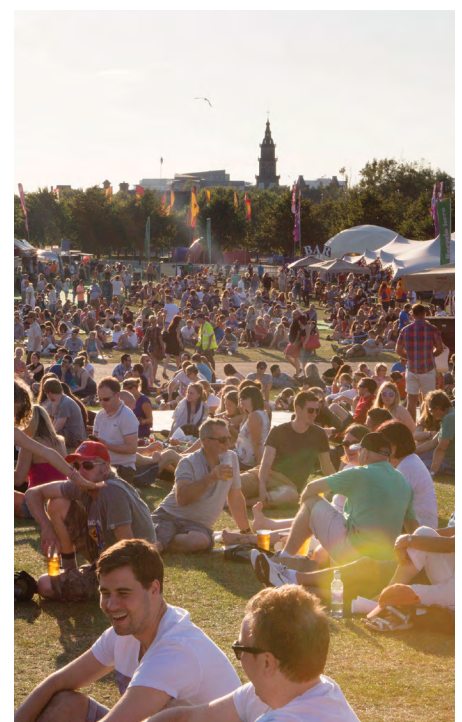
Those interviewed reported that the collaboration required to deliver the programme had numerous beneficial outcomes:

Collaboration

A step change in the way agencies in Scotland work together, offering a model for the future.



Commonwealth Ceilidh, Edinburgh Mela Image by Rob McDoughall



Crowd Image by Glasgow Life



Large Deckchair Image by Glasgow Life

Confidence

Increased confidence that local and national agencies in Scotland can work effectively together.

Partnership

Opportunities for extended partnership working with other organisations such as the BBC, British Council, VisitScotland and EventScotland.

Legacy

A legacy for cultural planning in Scotland.

'I don't know of another example of a national funding agency working so closely with a local authority in such a proactive, hands-on way.'

Janet Archer, CEO, Creative Scotland

The following factors underpinning successful collaboration and delivery were identified:

Organisational respect and understanding

The Games experience highlighted the importance of both Creative Scotland and Glasgow Life understanding their own strengths while working to understand and respect those of others.

A unified vision

Interviewees felt that the two strands were complementary and created a coherent whole. This was believed to be due to the time and energy both agencies put into crafting a shared vision, documented in the 2014 Cultural Programme's *Vision for Culture*.

'It needed two separate names to help us to deliver it and to be clear who was responsible for what.'

Jill Miller, Head of Glasgow 2014 Cultural Programme and Director of Culture, Glasgow Life

Clear responsibilities

Having agreed a shared vision and governance, respondents felt that two programme strands with separate identities, produced by different organisations, helped delivery. This separation of responsibilities offered clarity regarding roles and logistics.

Geography

Many interviewees cited the size of Glasgow and Scotland as crucial factors in enabling the appropriate agencies and organisations to be brought together to deliver. It was felt that the relatively small size of the nation's networks made it easier to bring together agencies than it would have been in England.

'There is something about the scale of Scotland; because it's so small people do work together across agencies in a much more direct way than I've experienced in other parts of the UK.'

Janet Archer, CEO, Creative Scotland

The major event

The Commonwealth Games provided an external intervention that supported collaborative working. Some interviewees explained that working

together on behalf of a third party (the Organising Committee) helped them develop a stronger working relationship and provided a shared agenda.

'Articulating what Creative Scotland and Glasgow Life were doing to the Organising Committee made us come together with one voice.'

Clare Simpson, Glasgow 2014 Cultural Programme Manager, Glasgow Life

The joint working arrangements in Scotland not only delivered a successful cultural programme but also created a step change in multi-agency and partnership working within the arts. This will be one of the Commonwealth Games Cultural Programme's lasting legacies.

'Partnerships and innovation that were encouraged will be a real platform for future working. [...] The platform which has been created by 2014 will be a really strong foundation for future developments.'

Bridget McConnell, CEO, Glasgow Life

To read the full Glasgow case study please visit:

kcl.ac.uk/cultural/consortium/research.aspx

Sponsorship and funding of culture: *London 2012*

The scale of major cultural events – whether staged in conjunction with a sports event or otherwise – requires that they secure significant investment, not only from local organisers and authorities, but also from public and private sponsors and funders.

Private sector support

Investing in the arts and culture has to make sense for a business; it isn't a philanthropic act.

'We would encourage other companies to consider the opportunities the arts offer, not simply because it's good for the arts, but because it's good for their business.'

Ian Adam, Director UK Social and Community Affairs, BP

Interviewees identified three reasons why businesses sponsor the arts:

Brand awareness

Companies use arts and culture to promote their brand and their values to existing and potential consumers.

Staff engagement

Businesses also report that they support the arts and culture to enable them to support their employees, their families and the communities in which they live.

Relationship building

Bringing people together in the context of a cultural event or space provides a setting which enables business relationships to be forged creatively.

Business sponsors of the arts also identified factors which need to be evident to make an event attractive. These included the following:

Audience appeal

Sponsors of major events aim to connect with audiences; therefore a cultural programme must also appeal to the audience of the main event. Sponsors were keen to be assured that major event audiences are interested in the arts and that a cultural programme would not simply be an add-on.

Understanding the business aim

It is essential for any sponsorship to offer easy access to the specific audience base or market with which they wish to connect, through the major event or the cultural programme.

The King's/Nielsen latest research reveals that 54% of the UK population (28 million people) believe that major events are enhanced when cultural events are included in the programme.



Tate Movie Project Image by Legacy Trust UK



BP Portrait Award Image by National Portrait Gallery, London



London Big Dance Image by Legacy Trust UK

'If you're not connecting with your target audience through the sponsorship it's a pointless exercise.'

Ian Adam, Director UK Social and Community Affairs, BP

Public sector support

Unlike the private sector, it is the core business of some public sector bodies to support arts and culture.

Consequently, they may have slightly different motivations or requirements than businesses in supporting arts and culture.

Access to a platform to promote the value of the arts

The major event, with its national and sometimes global audience, can offer a valuable platform from which to advocate the value of arts and culture.

Enhanced national and international profile

A global sporting event offers a national and international profile not normally available to a public funder.

'There was an opportunity around doing this at a UK-wide level, which had never been done before on such a scale and was an opportunity not to be missed really.'

Leonie Sakey, former Director, Vision 2012, Arts Council England

The major event can offer something different

Supporting arts and culture in a major event context delivers something different and beneficial to both corporate sponsors and public funders.

'Investing in a major event means the benefits go above and beyond those delivered by regular arts sponsorship; audience interest, collaboration and visibility are typically stronger.'

Ian Adam, Director UK Social and Community Affairs, BP

An enhanced communications platform

Major events offer an unparalleled communications platform with a global reach.

'The Official Supporter role of the London 2012 Festival reinforced our credibility but also gave us a larger communications platform.'

Nina Ferrier, former Head of London 2012 Sponsorship, Eurostar

Going above and beyond

A major event can provide an accelerated sense of purpose and a spirit of productivity that may not exist under usual circumstances. This focused energy that interviewees reported made cultural sponsorship really work.

'We frequently found ourselves going beyond what we would normally do [...] London 2012 gave everyone an opportunity to do some extraordinary things.'

Mike Sharrock, Partnership Director Olympics and Paralympics, BP

Capitalising on the build-up to the event

A cultural programme can offer an opportunity for sponsors and supporters to get involved at an early stage and to start communicating their messages.

Changing the cultural funding and sponsorship landscape

Both public funders and private sponsors felt that the London 2012 Games and other recent major events informed and developed the sponsorship landscape in the UK.

'London 2012 helped companies achieve their business objectives by partnering with sports and arts in different ways.'

Susan Boster, Managing Director of the Boster Group

To read the full case study on sponsorship please visit:
kcl.ac.uk/cultural/consortium/research.aspx

Contributors

We are very grateful to the following people who gave their time to the Cultural Enquiry team in producing these case studies.

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Ruth Hogarth	Stella Toonen
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Right: Lakes Alive, Reach for the sky
Image by Keith Pattison

Cover: Speed of Light
Image by Alan McAteer



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