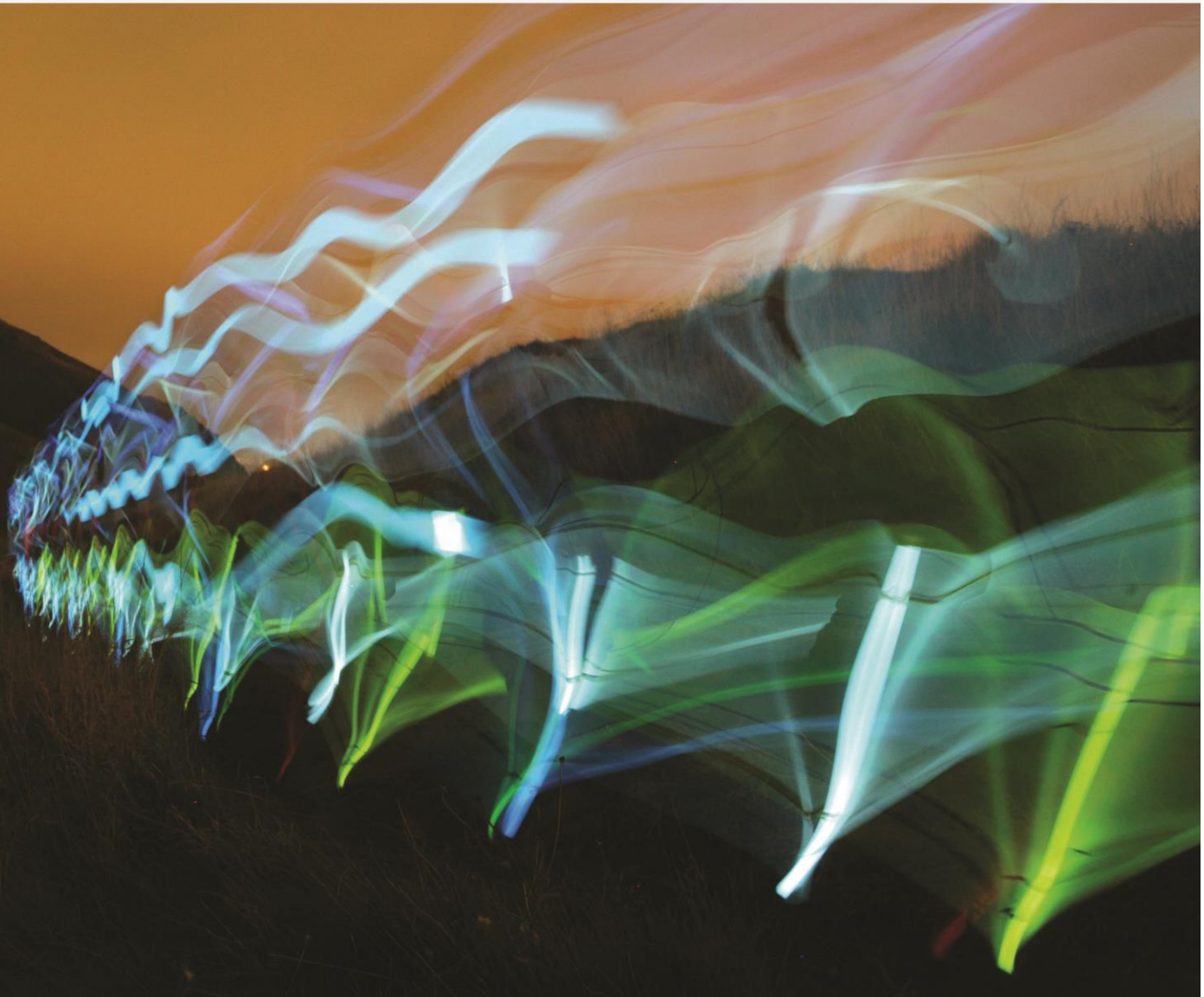


# The Art *of* Major Events

*Case study report, January 2015*



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This is a companion report to the Case Studies Headline Report presented on 19 January 2015 as part of the Cultural Enquiry into major events and culture. The report provides a detailed analysis of the findings of research and includes a full methodology chapter, literature review and bibliography.

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# Background

This report presents three extended case studies into recent examples of cultural programmes held 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 played within major events.

These case studies address some aspects of that 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 gives an extended 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.

A *case study headline report* was also published and distributed to conference delegates.

# Key findings

## Bidding: Hull 2017 – UK City of Culture

Interviewees identified several underlying 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.

On submitting the bid, people in the city felt that the journey had been successful even if they did not win and in the year since winning the bid, the following benefits have been reported:

### **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.

### **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.

## Working together for a city and nation: Glasgow 2014 Commonwealth Games Cultural Programme

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.

### **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.

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*.

### **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.

### **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.

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.

# Sponsorship and funding of culture: London 2012 Cultural Olympiad

## Private sector support

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 in a creative way.

They also identified key factors that need to be evident to make an event attractive:

### 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 of a programme or event 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.**

## 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. The following motivations were identified:

### 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.

## 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.

### **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.

### **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.

### **An enhanced communications platform**

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

### **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.



Image by Robin Leicester



# Methodology

This section provides a discussion of the research methods used in completing these case studies including: 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 in-depth, qualitative and specific learning for each case study.

Interviewees were engaged through a series of group and one-to-one interviews. A review of relevant literature was also undertaken.

## Research questions

Before undertaking any interviews, research questions were set. Research questions for the relevant case study were shared with each interviewee and were as follow:

### Hull

- What did Hull learn from the process of bidding and how will this impact upon the future plans for the development of the City of Culture programme?
- What was the process in securing a common vision for the city and how did this shared vision feed into the success of their bid?
- How did the bid leadership team reach the vision behind the bid and how were partners successfully persuaded to buy into and share this vision?
- Beyond the success of the bid, how has the shared vision achieved in the bid impacted the city so far?
- How has the vision been sustained across partners during the bidding period and how will it be retained as the process moves forward towards 2017?
- How will Hull maintain the clarity of its vision as more partners become involved and the 2017 programme is further developed? And – related – how will they ensure the continuation of the vision and its integrity as inevitably the people involved with the project will change over time (as there is a reasonably long time scale involved)?

### Glasgow

- How did all partners involved (Glasgow Life / Creative Scotland / Scottish Exec) manage to produce a cultural programme for the Commonwealth Games that worked for and benefitted both the host city and the rest of Scotland?
- What was the thinking behind the development of these two complementary programmes? What is the significance of their individual names, for example?
- What were the reasons it was felt to be beneficial to have both national and local programmes?
- How did they go about striking the balance between working for the city and working for the country? Was the balance successfully struck?
- What was involved in the process of bringing multiple agencies together in attempting to work for both the city and the country? What worked well in this process and what was challenging?

- In developing a programme which was focused in a city but had its tentacles reaching further across the nation, what were the key factors involved in working effectively across multiple agencies?
- Can either the national or local programme be assessed as having been more successful than the other?

## Sponsorship

- What is it about supporting arts and culture in the context of major events that is attractive to sponsors and funders, and how does this differ between public and private sponsors?
- Why have sponsors chosen to support the arts programme associated with a major event, rather than another aspect of the event? What do they believe they gain from doing so?
- Why have they chosen to support arts and culture in the context of a major sporting event, rather than in another context?
- What is the value that sponsoring an arts or cultural programme associated with a major event delivers for public and private sponsors?
- What does each respective funder get out of sponsoring the event/programme?
- How do the motivations of public and private sponsors differ from (or perhaps occasionally complement) one another?

## Research design

The primary research for the Case Studies consisted of semi-structured interviews in either a one-to-one or group format. This method was used as it enabled in-depth and very specific information to be gathered, as is required for case studies.

### Semi-structured interviews

Interviews are helpful when gathering in-depth information as they allow for further clarification and a level of detail, plus a personal perspective, which would not be available through any other method. Some interviews were carried out in groups or pairs. This enabled interviewees to also respond to each other, as well as to the interviewer, provoking further reflection and discussion.

Most interviews were carried out in person, with a small number taking place over the phone. On one occasion a respondent wrote responses to questions that were sent via email.

Semi-structured interviews allowed for flexibility within the conversation and the questions; they allowed interviewees to develop their own ideas, speak broadly on issues raised, and suggest topics of conversation that may not have previously been considered by the researcher. Finally, this methodology also allowed the researcher to further interrogate respondents' answers.

There are also disadvantages to semi-structured interviews which include time, inconvenience and bias (Bailey, 1994). Interviews can be time-consuming for both the researcher and interviewee, and the researcher may have to wait a long time for an interview to take place. Or, if interviewing a number of people in a location which the researcher needs to travel a long distance to, it may take a long time to find days on which everyone is available, to minimise travel. Interviews can also generate a large amount of new data (Matthews and Ross, 2010) that can be time-consuming for the researcher to analyse. More data than can be fitted into the boundaries of the current cases studies may also be produced, which can be frustrating. 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 for these case studies.

### Informed consent, confidentiality and selection of respondents

The researcher worked with others in the Enquiry team to select respondents who the team felt would provide useful and insightful answers to the research questions.

Potential interviewees were approached via email and given initial information about the case studies and the Enquiry project. If they were willing to be involved they were sent further information about the case studies and the research questions.

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

- Respondents were informed that they were being asked to take part in a research study via email in advance of any interview which took place with them
- Respondents were provided with an explanation and background of the research
- Any direct quotations were cleared with respondents prior to inclusion in the published report. The quotations were selected from interview notes and recordings during the data analysis
- All interviewees were aware that they were contributing to a research case study at the time of meeting with the researcher

### Data collection

A dictaphone was used to record interviews that took place in person. This method was used as it enabled everything the interviewees said to be captured and also meant that the researcher could listen more carefully than would be possible if trying to write everything down. Having a recording of the interviews was also valuable as it enabled the researcher to return to the comments at a later date and analyse themes emerging from a range of interviews, and also to select quotations. Hand written notes were used to record supplementary notes during face-to-face interviews and were the primary method of data collection during phone interviews. One disadvantage of hand-written notes is that it is harder to get direct quotations, meaning that fewer of these were gathered from phone interviews in general.

### Data analysis

The interviews enabled the collection of qualitative data that were then analysed through developing themes and key points that emerged across interviews for each case study. Thematic analysis allowed for themes to emerge across different interviews for one case study. At times when a more detailed insight into a part of the story was needed, narrative analysis of one specific interview was also used.

The qualitative data gathered in the interviews were supported and supplemented with quantitative data from reports and surveys where available.

# Literature review

Due to the time and resources available in completing these case studies, a comprehensive review of literature has not been carried out on this occasion. However, a selection of literature on the topics addressed in the case studies is featured here as useful background and context to the key themes and issues in the case studies. What is presented is a summary of those articles and evaluations which the researcher considered to be relevant and important, based on keyword searches within a number of databases, organisational websites and journals, rather than an all-inclusive survey. For a more comprehensive review of the literature relating to arts, culture and major events please see the companion report *Beyond Performance*, the previous publication in this enquiry. The literature reviewed here is split into three sections, each corresponding to the three case studies in this report.

## Bidding

The processes and politics of bidding for major events have been discussed by a number of critics and commentators. For example, Rowe (2012) discusses the importance of including marginalised groups in the bidding process, specifically focusing on the example of the Sydney 2000 Olympic and Paralympic Games and Australia's aboriginal communities.

Getz (2004) undertook research to gain a better understanding of the nature and competitive importance of bidding for major events. Getz's research – based in Canada – found that the most critical success factors for winning bids were strong partners, excellent presentations and treating each bid as a unique process. Getz develops a framework in the article that illustrates event bidding as an exchange process.

Focusing on major events such as the Olympics and FIFA World Cup, Walters (2001) has argued that whilst many factors lie behind a successful bid, political support is particularly important and this means that the bidding process has become increasingly politicised.

Some, such as Solberg (2006), have focused on the importance of community support in bidding for a major event. Solberg explains that local and national residents have an important part to play in a bid's success as their opinion will influence whether the political system supports the bid and is willing to fund the event. Solberg (2006) also presents data from 117 residents from countries and cities around the world who have either hosted or applied for events. This data shows that three out of four residents supported hosting the event and statistical analyses shows that the strongest support is from low-income nations.

In 2011, the Cultural Cities Research Network held a seminar on the theme of momentum within the bidding process for UK City of Culture. Members of the Norwich bidding team gave presentations reflecting on their experience of bidding for UK City of Culture 2013. An online paper was published – 'Discussing the theme of momentum' – that summarises this seminar. This paper explains that Norwich found the experience of bidding to be a 'collaborative city-wide approach'. Attendees at the seminar felt that although Norwich's bid was not successful, it nevertheless created 'an attitudinal shift in the city's "cultural thinking", which has moved beyond the "Elastoplast nature" of culture towards a more confident drive to influence and shape policy and practice in relation to city-wide objectives including social deprivation, civic engagement and outward-facing marketing and branding strategies.' The paper also reports that participants in the seminar felt that bidding for UK City of Culture created 'a reimagining of city identities.' The paper concludes that 'UKCoC 2013 created an opportunity to build [...] a greater focus on neighbourhood and "grassroots" infrastructure.'

## Urban regeneration

In an article about Hull, Featherstone (2013) questions processes of urban regeneration that are seen as a central aspect of major cultural events such as UK City of Culture. Featherstone argues that 'only large-

scale changes to the neo-liberal socio-economic system will save Hull' (180). In the same article, Featherstone argues that current urban regeneration discourses are unlikely to work for a city such as Hull 'because it is at a competitive disadvantage that cannot be wished away or [...] solved by a one size fits all urban regeneration discourse that pretends to take into account and exploit local difference but in actual fact employs the same formal strategies such as flagship architecture to try and attract private sector investment and kickstart economic growth' (184). Others, however, such as García (2004) have argued that 'major events are seen as effective catalysts for city regeneration processes' (103) although 'arts programming has yet to achieve a position that allows it to be perceived as a relevant contributor to the success of large-scale urban events' (103). However, subsequent work, for example that by García, Melville and Cox (2010) evaluating Liverpool's year as European Capital of Culture has demonstrated that culture can be an important contributor to the successful urban regeneration which major events can create. Low & Hall (2012) are, by this stage, able to claim that 'today's mega event is often identified as a catalyst or pre-cursor to local or regional urban regeneration with arts and culture as a major tool in any urban renewal' (131). Inevitably, this becomes a driving factor in bids.

### Delivering for city and country and multi-agency working

Smith (2009) has argued that although the effects of major events do 'spillover' into surrounding areas, their benefits are normally spatially confined to the main host city or region. However, Smith (2009) argues, this may be difficult to justify politically, largely because resources to stage events are usually obtained from public and private agencies that may be reluctant to favour any one geographical area. Smith (2009) analyses opportunities for further spatial dissemination of the effects of an event and concludes that there are three main ways in which peripheral areas can benefit from events for which they are not the principal host. These are: through 'incidental' effects, via the 'partial dislocation' of an event and by deploying certain forms of 'leverage'. Smith (2009) ultimately argues that the potential for major events to deliver considerable benefit to both core hosts and peripheral areas means that stakeholders at both levels should be encouraged to make policy interventions ensuring the wider dissemination of an event and its effects.

Jones (2005) notes that regional agencies acknowledge that major events can bring significant economic impacts to their area as well as to the host nation. Jones (2005) further argues that complex local and national relationships between various agencies are so crucial to the major events that they must be taken into consideration when conducting economic analysis of the event.

Regarding the specific example of the London 2012 Olympic and Paralympic Games, the evaluation carried out for Legacy Trust UK (LTUK) by Needham et. al. (2010) found that LTUK had been successful in creating nationwide legacies and impact as part of the programme of work which took place in relation to London 2012. This report shows that nationwide effects can be felt from a city-based major event. The Cultural Olympiad Evaluation carried out by García & Cox (2012) also found that by making culture a central part of London 2012, this enabled a truly national programme to be developed. The appointment of 13 creative programmers and the development of dedicated nationwide funding schemes were seen as crucial factors in enabling communities beyond London to feel the effects of the Games. LTUK's Lifetime Review reveals that in supporting the legacy of London 2012, although London received one of the highest single amounts of funding (£2.9 million), the Trust ensured that the rest of its £40million endowment was spread across the whole of the UK, with every region receiving at least £1.3 million, and UK-wide programmes supported too.

Low & Hall (2012) have explored the relationships between playing for a global and a local stage in their research on the Vancouver 2010 Cultural Olympiad. They note that local cultural communities are increasingly called upon to support global mega events such as the Olympics as these events promise to deliver unrivalled access to a national and global stage. However, Low & Hall (2012) found that in the case of Vancouver, local arts organisations did not in fact enjoy any global benefits although the mega event did provide an opportunity for them to connect with local audiences in new ways.

Jones (2001) discusses the impact of the 1999 Rugby World Cup upon Wales and finds that although there were benefits across the region, many areas of potential benefit were not maximised. This was found to largely be due to the structure of the bidding process and organisational inadequacies.

### Multi-agency working

Working for city and country in a major event context requires multi-agency working. Much of the literature about multi- and inter-agency working relates to the field of social work rather than to the cultural sector. However, this may be down to terminology as more recently, and especially within the cultural sector, the term partnership is favoured rather than multi-agency working.

In 2002, a major report into multi-agency working across the Education, Social Services and Health sectors of local authorities was published by The National Foundation for Educational Research. This report identifies key skills and success factors as well as challenges underpinning multi-agency working in these sectors, many of which can also be applied to the cultural sector. The report concludes that a significant level of investment is needed, in terms of finance, time and staff resources to develop new ways of working and interagency collaboration. The attitudinal shift required in successful multi-agency working is a key finding. The report emphasises that its findings remind professionals that multi-agency working is 'not easy or easily achieved' (vi). The report also identifies a number of models and types of multi-agency working and concludes that there may be some value in refining descriptors and vocabulary associated with inter-agency work and activity to clarify processes and outcomes. Atkinson, Doherty & Kinder, three of the report's authors, also published an article based on these findings in 2005. This article focused on models of multi-agency activity, together with the challenges and the key factors for their success.

Ranade & Hudson (2003), focusing on health, social care and regeneration, find that although there seems to be general support for inter-agency working (often driven by political motives) this support can conceal disputes about definitions or approaches. They conclude that inter-agency approaches can require new modes of governance.

Smith & Mogro-Wilson (2008) found that inter-agency working was an effective way to improve child services. They surveyed administrators and frontline staff regarding agency collaboration and collaborative practices and found that staff perceptions of policies toward collaboration are a stronger predictor of collaborative practice than are agency reports of their policy toward collaboration.

Work that refers to culture and to major events tends to use the term partnership rather than multi- or inter-agency working. Sakey-Gourlay (2013), in an internal Arts Council England paper summarising arts partnerships developed as a result of London 2012, finds that London 2012 – a major event – 'acted as a catalyst, enabling an explosion of new partnerships to take shape' (13) across the cultural sector. In 2014, Culture at King's and the BBC launched a joint *Cultural Enquiry into partnerships* in the cultural sector which will further explore these issues.

### Sponsorship and Funding

Sakey-Gourlay (2013), writing on behalf of Arts Council England, reports that the Cultural Olympiad provided a space in which Arts Council England could develop its relationship with corporate sponsors demonstrating that major events can provide an opportunity for relationships to develop between private and public sponsors and funders.

Within the wider academic literature, much has been written on sponsorship of the arts and much on the sponsorship of major events (often focused on sports), yet rarely has sponsorship of the arts within a major event context been considered. This suggests a need for further research in this area which brings the two together.

## Sponsorship and Funding of the Arts

Broadly writing on arts sponsorship, Mermini (2010) has noted that there is currently a strong appetite for arts sponsorship due to growing consumption of the arts. Mermini (2010) further suggests that businesses are beginning to engage in ever more sophisticated ways which are delivering a high return on investment and value for money.

Daellenbach (2012) conducted a series of detailed case studies to develop a greater understanding of the decision-making processes for companies considering sponsoring the arts. Daellenbach (2012) found that there were three main decision paths: one characterised as high-level and intuitive, one as driven at a lower-level, and a third initially instigated by a third party. She further identified the importance of existing relationships as well as a 'fit' between the company sponsoring and the arts organisation. Daellenbach, Thirkwell & Zander (2013) have further identified the importance of the individual (usually a high-level executive) within a company decision-making process about sponsoring the arts.

Bertelli et al. (2014) found that the distribution of Grants for the Arts (GFA) in the UK between 2003 and 2006 had a political character. Specifically, local authorities with swing voters for the governing party in Westminster received more GFA grants than other local authorities. They also found that well-managed local authorities attracted more GFA grants.

Others have looked at public and private funding alongside one another. For example, Colbert et al. (2005) investigated consumer perceptions of three types of sponsors in Canada: government ministries, Crown corporations and private companies. This research identified that consumers' perceptions of each type of sponsor of the arts differs greatly.

## Sponsorship and Funding of Major Events

Meng-Lewis, Thwaites & Pillai (2014), drawing on Roy & Cornwell (2004) and Fahy et al. (2004) note that sponsorship is used to create an emotional bond with consumers, improve brand awareness and build potential competitive advantage. However, they note the lack of research into consumers' responses toward sponsorship. As sport is closely linked to nationalism, they take the example of the 2008 Beijing Olympics to investigate consumer attitudes towards both foreign and domestic sponsors of the Games. Their research identified direct causal relationships between consumer ethnocentrism, attitudes towards the sponsor and product judgement.

Focusing on the exclusive communications benefits delivered to sponsors granted exclusive rights to a major event such as the Olympics, Pitt (2010) outlines what is known as the Li-Ning Affair, whereby Adidas's sponsorship of the 2008 Beijing Olympics was ambushed by the lesser-known Chinese sports company Li-Ning. This led to Li-Ning being incorrectly identified as an official sponsor of the Games, which led to positive impacts on attitudes towards the brand.

Some research has shown that awareness of sponsorship of a major sporting event varies from event to event. Lee et al. (2008) have shown that sponsorship awareness of the Ryder Cup is relatively low compared to other major sporting events. Lee et al. (2008) have also suggested the need for further segmentation of target markets to increase awareness of sponsorship.

Mcguigan & Gilmore (2002), in an article about the Millennium Dome, describe the role of sponsorship as economically, ideologically and politically divisive. They describe the example of the Millennium Dome as demonstrating 'the questionable impact of sponsorship on public culture, illustrating the inordinate power symbolically as well as materially of corporations in liberal-democratic polities now' (19) and that in the case of the Dome, '[t]he role of sponsorship was actually much more significant ideologically than financially' (19). Although the Dome received more money from the National Lottery than from private sponsorship, the idea of the Dome without sponsorship would have been contrary to the 'whole point of the project from a governmental perspective, which was to represent Britain as a nation of corporations instead

of a democratic people engaged in debate over our time and place in history' (19). This research points to the political elements that inevitably play a part in any form of arts sponsorship.

## Conclusion

This brief review of literature demonstrates the value of case studies in gathering detailed and transferable information about the processes underpinning the successful delivery of major events; many of the articles surveyed here take a case study approach. It also demonstrates the unique contribution made by each of these case studies as the researcher did not encounter any other work which examined the research questions and issues considered here in quite the same way.



Image by Legacy Trust UK



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# Lessons from the bid phase: *Hull 2017*

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Seeds for the Desert, Freedom Car Image by Andrew Dixon

# Case study one

## Bidding: Hull City of Culture 2017

### Introduction

UK City of Culture is an initiative created by the Department for Culture, Media and Sport (DCMS) in response to the success of Liverpool's year as European Capital of Culture in 2008. Liverpool's tenure as European Capital of Culture delivered significant social and economic benefits to the region and the UK City of Culture initiative aims to achieve similar benefits in other areas across the UK. The inaugural UK City of Culture was Derry~Londonderry in 2013.

In November 2013, Hull was chosen as the second UK City of Culture, a designation they will fulfil during 2017. The bid was prepared and coordinated by staff from the City Council with support from external advisers plus extensive input from a wide range of community members, local artists and arts organisations in Hull. The bid succeeded in galvanising the city and creating widespread support for Hull 2017 within the city. This case study will:

- identify factors which lay behind the bid's success;
- examine factors which enabled diverse sectors and groups of people within Hull to come together and share in the vision of the bid;
- pinpoint ways in which the bid has impacted the city;
- explore the process of moving forward in taking Hull City of Culture from bid to delivery stage;
- identify key success factors and challenges in each of these areas.

The interviews upon which this case study's findings are based took place on 15th and 16th October 2014, with preliminary meetings in late September 2014. In total, 17 people were interviewed. Interviewees included the bid team's members and leaders; the new CEO of Hull's Culture Company who will deliver the 2017 programme; local councillors and other members of the City Council; local cultural and arts leaders; staff from the University of Hull; community members; board members; local business people who are sponsoring the 2017 programme; and local artists. This sample offered a wide cross-section of people providing a varied range of insights into the bidding process.

### Hull's vision

Hull's bid document begins by quoting from *The Observer* in 2013: "When Hull enters the national consciousness it is usually as a totem of social deprivation." The bid set out to change Hull's image and address this deprivation. Hull suffers some of the highest levels of deprivation in the UK and the city remains close to the bottom of key league tables for employment, health, educational achievement, poverty and digital access. Hull is the tenth most deprived local authority area in the UK, with 34.9% of children living in poverty. 31% of Hull residents have no qualifications and in one particular ward the figure is 46%, more than double the average for England.

Hull's bid explains that its vision is to address some of these challenges and to tell the "story of a city finding its place in the UK, a city coming out of the shadows." (Hull final bid document).

Other elements of Hull's vision in its bid include:

- Inspired by former Hull resident Philip Larkin's poem 'Days', the ambition of the bid is for each day in 2017 to make a difference to a life in the city, the UK and the world
- Hull's bid contains four programming themes: Made in Hull, Roots and Routes, Quirky and Freedom, each of which reflect an essential element of Hull's identity
- The bid's narrative tells a story in which City of Culture will rescue Hull from its negative reputation which has tended to dominate external perceptions of the city
- The bid proclaims that Hull needs City of Culture and is ready to deliver
- Capacity building in the city is an integral part of the bid's vision
- The bid's vision is global in outlook but locally rooted; it contains a partnership with Freetown Sierra Leone as well as other international partnerships
- 'The city is the venue' is a key element of the bid, as programming will take place across the city, not simply in traditional venues
- An environmental legacy is included in the bid's vision; Hull hopes to be the first green City of Culture

It was universally acknowledged amongst interviewees – regardless of who they were or what they did – that the bid expressed the city's identity and communicated a vision for the city which they could all share and believe in.

## The process: securing the bid's vision & bringing people together

Hull's process of bidding to become UK City of Culture 2017 began when the current administration in the City Council came to power in 2011. The Council were keen to address weaknesses in the local economy, expand under-developed capacity in the service industries and cultural sector and deal with issues of social deprivation in the city and felt that City of Culture could help. For example, the bid set out Hull's ambition to grow the size and strength of its cultural and visitor economies. Currently the city has over 1 million ferry passengers passing through it each year and many tourism assets but underperforms as an overnight visitor destination. The city also hoped to address issues of social deprivation such as unemployment: at the time of bidding Hull had more people chasing each job vacancy than anywhere else in the UK; had a high incidence of heart disease; and one of the UK's highest rates of teenage pregnancies. Hull was clear that it needed City of Culture to help it address these issues.

Hull had previously been unsuccessful in bidding in 2010 to become the UK City of Culture 2013 and the city were determined that they would bid again either for 2017 or in the subsequent round of the competition. As they began to think about how to go about bidding they looked to cities which had previously been European Capitals of Culture, seeking to learn from them. To this end representatives from the City Council visited Derry~Londonderry, Rotterdam and Marseille, investigating what had worked and what had not. After these trips they came to the conclusion that there is no universal model. Hull's bid

would build upon learning from previous cities but ultimately would be carried out in a manner which was unique to Hull.

*“Everybody who does it does it differently.”*

**Jon Pywell, City Lead for Hull City of Culture 2017**

However, aware that the city lacked some cultural capacity and also keen to put in a city bid rather than a City Council bid, it was decided that external expertise should be brought in to lead the bid; Andrew Dixon, who has many years experience of working in the arts at a senior level and in bidding for similar events, was recruited. Andrew and another external adviser, Adrian Friedli, then began to work closely with Jon Pywell and Jacqui Gay from Hull City Council, forming the central bid-writing team. **It was felt to be important that this bid should be a clean slate, starting afresh rather than working from the city’s previous unsuccessful bid.**

In the early stages of developing the bid, workshops were organised which were attended by members of the local community and people involved with the local cultural sector, who had responded to an open call for people to attend City of Culture consultation workshops. Those attending the workshops were asked to bring and discuss an object which they felt represented culture in Hull. They also discussed the city’s identity and began developing ideas which would form the basis of the bid’s themes. The foundation of the bid’s vision and the core themes of the bid were reached at these initial workshops. All interviewees who had attended these workshops felt that they had demonstrably shaped the bid and that the core themes of the bid came from Hull people honestly expressing their views about their city. These workshops marked an early stage in enabling further dialogue between diverse groups in the city through the bidding process.

*“I felt when I did go to the workshops [...] there were a lot of people from many different organisations and backgrounds [...] I think it was a really good process because the first time we applied [for City of Culture] the community weren’t necessarily involved, but I think there were people who were attending the workshops who were from the grassroots which played a key role in the bid.”*

**Karen Okra, Trustee of Black History Partnership, Community Support Worker, Freedom Festival Board Member and Hull City of Culture 2017 Board Member**

The bid writing team then worked to hone the vision defined through these workshops and began writing the bid document. A social media campaign was also launched to engage the local community and discussions on twitter around ‘what is Hull’ and ‘what is Culture’ also fed into the bid’s themes.

After the initial bid was shortlisted, members of the bid-writing team and key figures from the local cultural sector ran a series of surgeries for people who had pitched ideas for the City of Culture programme after responding to an open call. The final proposed programme was then formed by the team, based upon these ideas.

Although the core themes of the bid were led by grassroots vision there were elements of the bid’s vision – particularly the national and international elements – which emerged from civic leaders and the external advisers involved in the bid.

Awareness of City of Culture was high amongst Hull residents after shortlisting and in the run-up to the final announcement of Hull’s success in November 2013. At the Freedom Festival (an annual arts and music festival in Hull) in September 2013, 92% of attendees were aware that Hull had been shortlisted for UK City of Culture 2017 and 95% of respondents thought that Hull would benefit positively from being UK City of Culture in 2017.

The bidding team also engaged other key stakeholders such as the University of Hull and local businesses. The bid team pitched sponsorship to local business leaders through their ‘Angels’ scheme. Hull’s Business

Angels would agree to £17,000 in support if the bid was successful in return for association with the City of Culture. The scheme proved extremely popular with 22 angels recruited, against a target of 20.

**There was a feeling that this was a rare moment in which the city could unite together behind a shared goal; the bid team's leadership worked hard to develop meaningful relationships in the right places with the right people in sectors across the city.**

After the bid was shortlisted, the bidding team commissioned research into audiences in Hull to inform an audience engagement plan for 2017. They also undertook detailed research into each sector ranging from health partners, the university, local businesses and the cultural sector to decide how to best engage each of them. This was very successful as every group felt that the bidding process had been very inclusive.

## Success Factors

*"In a post-Olympic landscape you're pushing at an open door because everyone understands now why these things work, how they work and how brilliant they can be. Nobody needs any convincing."*

**Martin Green, Chief Executive at Hull City of Culture 2017**

*"The bid has many strengths noted by the Panel, these include: The clear articulation of why Hull needs UK City of Culture and how it would benefit the city [...] The focus on legacy and the commitment by the council to enhance funding beyond 2017 to help secure the legacy; The evidence of engagement to date at a grassroots level across Hull, the support from the private sector; [...] The active role played by the University in the bid."*

**DCMS feedback on Hull's bid**

*"It's all about totality of endorsement"*

**Councillor Steven Bayes, Portfolio Holder for Hull 2017 in Hull City Council**

Although some interviewees – particularly those involved in leading the bid's communications strategy – acknowledged that there was some difficulty in garnering support in the city before Hull's bid was shortlisted, the team working on Hull's bid did not struggle to get support or buy in from any group or sector within the city after Hull had been shortlisted. The process of building support across the city was very successful and Hull residents were mostly enthusiastic and willing to get involved in an initiative which they saw would help improve their city and showcase it to the rest of the UK. This may partly be because the London 2012 Games had helped to show the value of major events, illustrated by the quotation above. The city-wide support for the bid, as indicated by the other two quotations above, was also particularly important. However, there were also other crucial success factors:

### Timing

- The Council's City Plan had already identified culture as a priority for Hull. This meant that the bid had a wider context from the start and this helped with business support and buy in.
- Recent public art initiatives in the city, such as a 2011 scheme which placed colourful toads around the city to celebrate Philip Larkin, helped residents appreciate the value of public art.

- Hull is attracting inward investment for reasons other than City of Culture: Siemens have recently announced significant investment in Hull; there is redevelopment taking place in the City's Fruitmarket area turning it into a cultural quarter and there has been recent investment in the city's public realm.
- The profile of the city is increasing across the country: Hull Trains is running a direct service to Hull from Kings Cross, meaning that the city is displayed as a destination in London and Hull City football team are doing very well, recently having secured a place in the FA cup final and been promoted to the premier league.
- The university recruited a new vice-chancellor in 2009 who was keen to help the university plug into and develop partnerships across the city and the region. As the university were working on this, the opportunity to get involved with City of Culture arose, fitting with these existing plans.
- Hull had also recently received funding through the Arts Council's Creative People and Places scheme for its project Roots and Wings, which helped to engage communities and create capacity.
- An annual Hull festival – Freedom Festival – took place shortly before Hull's success was announced and this helped to build support and enthusiasm for the bid.

### Pitch

- Pitching Hull as a serious bid dealing with real issues rather than relying of celebrity endorsement is thought to have worked in the city's favour.
- The bid did not shy away from Hull's negative points, instead it acknowledged and owned them.
- The team were clear and realistic about how to develop the practical capacity of the city.
- Understanding the UK City of Culture process and judging panel and presenting a bid that would inspire them was felt to have been important.
- The team building and preparation for presenting the bid was particularly important.

### Inclusive approach with clear and strong leadership

- Clear and committed leadership was in place
- The community was engaged, allowing relationships and trust to develop
- A skilled bid team identified strong ideas from a variety of sectors and people
- Themes emerged from grassroots communities
- The needs of the city became the focus
- Integrity which reflected the real voice of the city
- Experienced external advisers provided expertise

### Connecting with the right people and networks

- Tapping into the *correct* local networks was a crucial success factor. For example, the bid team developed a relationship with the Bondholders, an organisation bringing together local businesses to promote Hull as a business destination. The presentation to the Bondholders launching the

‘Angels’ sponsorship scheme, was met with instant support. It would not have been possible to reach these local businesses so effectively without an established relationship with the Bondholders.

- The bid team were perceived by all to have been excellent at seeing and facilitating connections across the city.
- Interviewees from the cultural sector felt that all the key people from their sector had been engaged.

### Good communications

- A well thought out communications strategy was important. For example, after the bid advisers’ report had advised Hull that it did not yet have the capacity to bid or deliver, the submission of the initial bid was not actively promoted to avoid adverse reaction in the city in case it was unsuccessful. However, when the bid was shortlisted media was mobilised in the run up to the final decision.
- Effective use of social media, for example a Thursday night ‘Hull hour’ where people could discuss Hull, was effective as it made people feel a part of the bidding process and also provided ideas which could feed into the bid.
- In order to sustain the vision and make sure everyone knew about and felt part of the bid, it was essential to ensure excellent local communications and the support of media outlets such as local radio stations.
- However, it was equally important to know when in the process to focus on developing internal strategy rather than communicating with a wider community.

### Attracting sponsors and other partners

*“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

- Making the national significance of the bid clear to local sponsors was key. The bid team were quick to communicate to potential investors that City of Culture would make national and international investors look to Hull and it would increase the city’s profile.
- Businesses found the ‘Angel’ scheme attractive due to its straightforward and ‘no nonsense’ nature.
- The bid team were skilled at getting each potential partner to understand the benefits City of Culture could bring to them. For example, the university felt that it offered an opportunity to bring together its previously disparate cultural activity and to develop its role as a cultural venue within the city.

### Understanding the nature of the city: Hull’s success was linked to the nature of the place

- Hull has a static population and a very closely connected community which made it easy to bring people together.
- Many people – from the local community to academics – got behind the concept of City of Culture as they are committed to the city, proud of Hull and want others to see its good side.

- The relationship between the City Council and the local cultural sector had not always been productive in the past. The bidding team recognised this and used the bidding process to address the issue.

## Challenges

Interviewees identified relatively few challenges in reaching a unified vision for Hull and in mobilising support. Those who had been most closely involved in the bid tended to have more insights into the challenges. Challenges include:

### **Managing the volume and range of interest stimulated by the bid**

The interim partnerships and programme lead for Hull 2017, Andrew Dixon, revealed the challenge was *not* only achieving coherence across the vision – this seems to have come remarkably easily – the challenge has been keeping up with the range and scale of partners who were on board.

### **The bid did not sufficiently engage the most marginalised communities in the city**

Although the bid prided itself on its inclusivity and its grassroots approach, many interviewees admitted that Hull residents from the most deprived areas of the city had largely not been engaged in the bidding process. It was suggested that more on-the-ground work in these communities, meeting people in person, may have been a more effective way to reach the most disadvantaged groups than social media. In the future, as these groups are engaged to a greater extent, the team will need to consider how to reflect the views arising from these communities.

Similarly, the fact that the workshop participants were self-selecting from an open call means that the attendees were largely people with a pre-existing interest in culture or a proclivity to get involved in big projects.

### **The relationship between the local cultural sector and the City Council has not always been an easy one**

Traditionally, Hull City Council has been very hands on in its municipal delivery, including running most of the city's arts venues. This presented a challenge in developing, securing and being able to practically implement the vision of the bid as some felt that the council had not, in the past, recognised the independent cultural sector as well as it could have done. Therefore, trust needed to be built between both the council and the independent cultural sector.

### **Buy in is difficult to secure before shortlisting**

Many interviewees from the bidding team acknowledged that it was difficult engaging people and getting their buy in until after the bid has been shortlisted. This perhaps indicates that in a bidding process which involves shortlisting, the engagement process and partnership building may take a different form pre and post shortlisting.

### **Achieving unity between diverse groups of strong individuals was challenging**

Interviewees acknowledged that it was sometimes challenging to achieve cohesion across many sectors when so many strong people with strong views were involved. However, it was felt that this was of secondary importance to communicating a unified front to the external world, which was something which Hull achieved successfully.



## How has the bid affected the city?

### Bidding

*“Bidding has made us realise that we can work together and [...] that working together we can do so much more.”*

**Jacqui Gay, Interim Media and Marketing Lead for Hull 2017 & Communications Business Partner at Hull City Council**

Interviewees reported that simply the act of bidding had had a positive effect on the city. At the point of submitting the bid people felt that the journey had been successful even if they did not win. The process of bidding has impacted Hull in the following areas:

#### **Partnership and team working**

Bidding has brought people in the city together who had not known each other or worked together before and has changed the way people work. For example, Jacqui Gay (Interim Media and Marketing Lead for Hull 2017 & Communications Business Partner at Hull City Council) reported that she had not engaged with as many communities and partners as she did during the bidding process. As a result of this, she is now bringing together partners in her day-to-day work in the City Council in a way, which she reports was previously not the case.

The bid has provided the city’s residents with a language with which they can describe its positive cultural attributes and which also reflects who they are and how they feel about Hull. This helps to build the city’s external reputation.

The bid has created unity within the city’s cultural sector that previously did not exist to such a great extent. Having a shared project they were all working towards enabled this change, as did the strong leadership driving the bid.

#### **New business opportunities**

Being involved in the bid has opened doors to more business opportunities for local arts companies such as the local arts production company Nova Studios who produced the bid’s film.

Property development companies such as Wykeland (one of Hull’s sponsorship Angels) are working on an increasing number of regeneration and building projects in the city such as the re-development of the city’s Fruitmarket area as a ‘Cultural Quarter’. This is part of the Public Realm development strategy, which aims to improve the city’s public spaces and streets in advance of the City of Culture year, 2017.

#### **Institutions are thinking differently**

There is now a stronger and more productive relationship between the City Council and the local cultural sector as a result of bidding.

The process of bidding enabled some institutions to think of themselves in a new way and to expand their horizons. For example, the university reports that it was the first step in them beginning to think of themselves as a cultural venue.

#### **Tourism has had an increased economic impact in Hull**

In a recent study of the economic impact of tourism in Hull in 2013 it was found that the economic impact of tourism on Hull had increased from 2012 levels: There was an 11% increase in day trip spends in Hull, 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.

## Winning the Bid

Winning the bid has also had a number of additional impacts in the following areas within the city:

### Student applications

The University of Hull has had an increase in their intake of students in arts subjects in 2014. For example, the Department of Film received 20% more applications than their target amount, and all departments within the School of Drama, Music and Screen had more applications than they were expecting. Anecdotally, students are citing City of Culture as the reason they are now applying to Hull. It was reported by interviewees that the university is also now recruiting students of a higher quality (with more UCAS points / higher grades).

The university acknowledges that City of Culture will be important in enabling them to be able to attract the top researchers to the university and the city.

### Investment in the city and research

There has been an acceleration in investment in the city since the bid's success was announced, for example there has been a commitment to investing in and regenerating the public realm. The City Council recently published their Public Realm Strategy for 2014 which identifies key sites in the city centre which will undergo redevelopment prior to 2017. There are also plans to improve the transport infrastructure in Hull.

Health partners across Hull have committed to an in-depth study which will examine the city's wellbeing in 2015 and again in 2018 which will track the impact of and engagement with Hull 2017.

Sainsbury's is opening a new city centre store in Hull, creating 20 new jobs. Jack Ward, acquisitions surveyor for Sainsbury's, told the Hull Daily Mail: "The city is undergoing great transformation, particularly after being named the UK's City of Culture for 2017, and we are pleased to be a part of this."

### Changing attitudes in the city

Many interviewees suggested that traditionally, Hull has been quite an insular city but is now beginning to recognise the value of sometimes working with people from outside the city.

It is now easier to talk about Hull; the city is coming to be more respected externally.

*"I find pitching a lot easier now even if it's about something which isn't related to culture and the arts. A lot of our work comes from out of the area so it's much easier now to go to a pitch down south and have something positive to say about Hull [...] and it creates an opportunity to talk about Hull."*

**Phill Batty, director of Force-7, a youth research and marketing agency based in Hull and one of Hull's business Angels.**

Winning the bid has brought a more positive mood to the city and it has altered peoples' view of themselves and brought more confidence to the city.

There is an increased sense of purpose in the city which has brought previously fragmented groups together.

### Increased attendance at local cultural events and increased tourism

In September 2013 80,127 people attended Hull's three-day Freedom Festival and in 2014 the total was 114,000, an increase of 40%.

There are already more bookings in the city's hotels and also plans to build more hotels in the city to increase capacity.

## From bid to delivery

After winning the bid, the City Council agreed to establish an interim delivery team consisting of members of the bidding team. This was seen as an essential step in maintaining momentum behind the bid and its vision. Learning from some of the challenges Derry~Londonderry (UK City of Culture 2013) encountered in maintaining momentum and building towards delivery when they did not recruit an interim delivery team, Hull knew that this was an essential step.

A limited company – the Culture Company – was formed to deliver the 2017 City of Culture programme and a Chair (Rosie Millard) and CEO (Martin Green) recruited. Drawing on learning from other cities, a private company and charitable trust was felt to be the best way to proceed, particularly in gaining investment from the private sector. The remainder of the Culture Company team is being recruited and at the time of writing, the Culture Company's board had been formed and the recruitment process underway for some of the other roles within the company.

The recruitment of the Culture Company's board members has been a crucial part of the process of taking the bid's vision forward to delivery. The board reflects a commitment to continuity combined with a desire to start afresh. Some members are from the team who presented Hull's bid to the judging panel and some members are people who were previously not involved in Hull's bid.

## Some things will change, but some must remain

Those involved in developing the bid all acknowledged that the incoming delivery team at the Culture Company were bound to effect change and felt it would be disappointing if they did not. However, maintaining community engagement and focus and keeping everyone engaged during the bidding process on board was felt to be *essential*. Taking the whole community on the journey and creating jobs and opportunities for local people to participate was universally felt to be of the utmost importance. However, it was also noted that it may be essential to recruit a senior delivery team which contains people from outside Hull in order to recruit candidates of the highest calibre.

It was understood that the bid is a plan or a framework, which, by necessity, will change. However, despite this change, the delivery of the City of Culture year must hold onto the principles that were embedded into the bid. Most perceived the strategic framework of the bid as 'non-negotiable' because, having come from the local community, it has so much traction and people understand what it is about. It was very strongly felt that it was important that this community engagement and involvement should not be lost.

*"I think it's important that you draw a line between bid and delivery."*

**Martin Green, Chief Executive at Hull City of Culture 2017**

Martin Green, the incoming CEO, felt that advertising every job in Culture Company was important because it would help to demarcate between bid and delivery phases. He also felt that it was important to allow the incoming delivery team some time to assess and re-assess the bid and to develop ownership of the programme. However, he emphasised, the central ideas and themes of the bid will not change.

The bid's vision will stay in place, however, as it is interpreted and taken forward although its delivery may undergo some practical changes. For example, the bid's four programming themes were originally envisioned to each run throughout the entire year. However, the phasing of the programme and themes may now change. This decision – if it happens – will partly be based on learning from Derry~Londonderry which found it very difficult to publish a whole year's programme at once.

## Changing Outlook

The incoming delivery team will need to work with the people of Hull to move horizons towards 2017, focusing on what is to come rather than celebrating the past achievements of the bid.

It is important and necessary for people to recognise the bid as a seed or a starting point for something else, even though it can also be seen as an end in itself with its own impacts and successes.

## Success Factors

A number of factors can be identified as being essential for successfully taking Hull's vision forward from bid to delivery. These can broadly be grouped under two headings:

### Team and delivery

- Having an interim delivery team ensuring that momentum was not lost
- A strong working relationship between the Culture Company and Hull City Council
- Employ and award contracts locally where possible but acknowledge that sometimes it will be necessary and beneficial to bring in expertise from elsewhere
- Setting out clear and realistic timescales
- Good communications strategy
- Strong governance
- A robust partnership agreement between the Culture Company and the City Council.

### Communities

- Making sure that the sense of community that was built up during the bidding process is maintained
- Continuing to speak with a voice that the people of Hull feel is theirs and which they can relate to
- Ensuring legacy remains central, especially in securing local business support
- A devolved delivery model which will reassure local companies that a temporary organisation is not coming to take over all cultural activity in the city.

## Challenges

A number of possible challenges in taking the vision forward from bid to delivery were also identified:

### **The bid's strength may, paradoxically, be a challenge for the delivery team**

Hull put in an exceptionally strong bid for City of Culture. However, this does present its own challenge for the incoming team who will take the bid forward to delivery; the 'legacy of the bid' may compete with its delivery.

There has been so much enthusiasm amongst the bidding/interim team and in the city generally that things have been moving at a fast pace. In general this has been positive as it has helped sustain momentum. However, it has also meant that the delivery team have found it more difficult to find strategic time to develop the next iteration of the city's vision.

The City of Culture's incoming CEO Martin Green explains that the bid is "almost too well thought out." Phill Batty, a local business leader and sponsor of Hull 2017 notes that it has been great that people have been so engaged with the bid but that is "presents a massive challenge to the team coming in to deliver".

### **The 'culture of bidding' creates challenges around managing excitement and expectations**

The nature and culture of bidding creates a lot of excitement as it is a competition. Winning the competition created a massive wave of excitement and enthusiasm in Hull. Therefore, managing the shift to a period of relative downtime between now and 2017 is a challenge.

*"You can almost get too excited about bidding."*

**Andrew Knight, Hull-based Arts Consultant, Director of RKL Consultants**

The excitement and enthusiasm amongst the city's residents and businesses has been a bonus for fundraising and the Culture Company as there many people who want to work with and support them. The challenge of managing this level of interest at this stage is that the terms of engagement and sponsorship packages have yet to be agreed; the company is new so its strategy for the final delivery has not yet been finalised. It can be difficult to court sponsorship and strategise at the same time.

Similarly, keeping the faith and interest of the public and local community throughout 2015 and 2016 will be a challenge as these years will mostly consist of planning, strategy and commissioning. A key task will be working out what to say to the public to keep them interested when the majority of work and progress is taking place behind the scenes.

The city could not sustain four years of energy at the levels it is currently at. Downtime will therefore be necessary for 2017 to achieve the levels of energy seen in putting the bid together and then winning.

### **The bid was over programmed – the process may bear some re-examination in this respect**

A number of interviewees felt that there is a problem with the current bidding process for UK City of Culture in that it demands that too much of the programme is laid out. The process essentially demands that cities lay-out and illustrate in detail up to 40 events – 10 major events and 30 others – in the programme four years in advance. A potential challenge in having to develop such a detailed programme is that the people who develop the examples in the bid develop ownership of them and it can then become difficult and potentially painful if those projects are not ultimately realised.

Some interviewees felt that the bidding process ought to do more to acknowledge that the environment can change significantly in three to four years.

### **Other issues**

International issues may force changes to some areas of the bid's vision (for example, the current situation in Ukraine may impact on the E20 corridor proposals – one of Hull's proposed international partnerships – but the city remains committed to its partnership with Sierra Leone despite the challenges of the recent Ebola outbreak).

The handover period before the arrival of the delivery team meant that it was difficult to give answers to stakeholders and partners who were waiting for them during the handover period.

Some local business people and sponsors felt that a better resource kit could have been ready and available when the city won – for example a banner / logo ready for people to put on their website. Nevertheless, several companies, including buses, trucking companies and Tesco adopted the branding very publicly.

More work needs to be done to ensure that everyone in the city fully understands and appreciates what City of Culture is and what it means.

*“Many people in the city are just starting to realise the scale of the opportunity that winning the title offers to the regeneration of the place and its people.”*

**Andrew Dixon, Interim Partnerships and Programme Lead for Hull 2017**

There are still many people in the city who feel that culture has nothing to do with them and the Culture Company will need to work carefully to engage these people. To this end Hull 2017 have developed a detailed audience engagement strategy based upon an in-depth study into arts and entertainment audiences in Hull carried out between July and September 2013.

## Conclusion

Hull’s bid to become City of Culture 2017 did an enormous amount to galvanise support for the city and develop relationships. Huge progress has been made since Hull won the bid. However, there are real challenges ahead for the delivery team as they work to maintain the integrity of the vision and interpret a programme of relevance for 2017.



Image by Andrew Dixon

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

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**Large Deckchair** Image by Glasgow Life

# Case study two

## Multi-agency working across city & country: Glasgow 2014 Cultural Programme

### Introduction

Taking place every four years, the Commonwealth Games is an international multi-sport event in which the seventy nations of the Commonwealth compete. In addition to the sports events, there is a requirement that each host city stages a cultural programme. In 2014, the XX Commonwealth Games were hosted by Scotland in the city of Glasgow.

**Glasgow Life**, the organisation delivering cultural, leisure and learning services in Glasgow on behalf of, but not exclusively for, Glasgow City Council worked in partnership with **Creative Scotland**, Scotland's national funding and development body for the arts, screen, and creative industries, to deliver the Cultural Programme for the 2014 Commonwealth Games on behalf of the Commonwealth Games Organising Committee (the OC).

When a city hosts a major event such as the Commonwealth Games there can be an expectation that the event should deliver benefits for the entire host country.

*“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**

Ensuring that the benefits arising from the activity spread across the nation was seen to be essential. The Cultural Programme was funded largely from the National Lottery and as such important to demonstrate as much public benefit as possible. The partnership between Glasgow Life and Creative Scotland enabled the programme to deliver benefits across all of Scotland whilst also making Commonwealth-wide connections.

*“Clearly for us, on a very practical level, given the level of investment we were putting into it, it wasn't tenable for us to focus that on a single city, as a national body [...] we needed to think more widely than that.”*

**Janet Archer, CEO, Creative Scotland**

As a key partner in the Glasgow 2014 Cultural Programme, the Scottish Government had been clear from the bidding stage that they wanted to ensure that the Games had economic and social policy impact in Scotland beyond Glasgow.

In attempting to deliver for both city and country, the teams from Creative Scotland and Glasgow Life developed two complementary and interwoven strands within the Glasgow 2014 Cultural Programme: the year-long and nationwide offering, **Culture 2014**, and the city-based celebration during Games time, **Festival 2014**.

This case study examines the following:

- The relationship between Culture 2014 and Festival 2014



- The process behind bringing together multiple agencies – primarily Creative Scotland and Glasgow Life – to develop and deliver the two strands of the Cultural Programme
- Successes and challenges associated with this approach
- Key outcomes and learnings, which have developed as a result of the delivery of the Glasgow 2014 Cultural Programme.

The interviews on which this research is based took place on 22nd and 23rd October 2014, with follow-up phone interviews later in the month. In total there were eight interviewees, five from Glasgow Life and three from Creative Scotland. These interviewees included CEOs, programme managers and evaluators.

Based on the testimony of those interviewed, it is apparent that collaborative working to deliver both a national and a city-based programme between Creative Scotland, Glasgow Life and other agencies in Scotland has had a number of beneficial outcomes:

- A model for collaboration which both Creative Scotland and Glasgow Life would be happy to use in the future
- A step change in enhancing the way that agencies in Scotland can work together in the future
- Partnerships – such as that between both Glasgow Life and Creative Scotland, and with the National Galleries of Scotland through the GENERATION visual arts project – are now being taken forward and developed with increased commitment
- A legacy for cultural planning in Scotland
- Opportunities for extended partnership working with other organisations such as the BBC, British Council, EventScotland and VisitScotland
- Increased confidence that local and national agencies in Scotland can work together to deliver
- An increased appreciation of what is required from partnerships when working together
- Greater understanding of the value of jointly evaluating projects.

## Delivering for country and city: Culture 2014 & Festival 2014

The *Glasgow 2014 Vision for Culture* was co-authored by both Glasgow Life and Creative Scotland and describes the creative vision and delivery model for the Glasgow 2014 Cultural Programme. It explains that:

**“The key pillars of the Glasgow 2014 Cultural Programme [...] are:**

**- A nationwide cultural programme, Culture 2014, which will be focused on celebrating and responding to the Games and reaching its peak as the Queen’s Baton Relay arrives and journeys through every part of Scotland [...]**

**- A citywide Games-time celebration, Festival 2014, which will be focused on maximising the Games experience for visitors, residents, media and athletes.”**

Although Glasgow Life and Creative Scotland worked together to plan and programme Culture 2014 and Festival 2014, Glasgow Life focused its activity on the city-based Festival 2014, whilst Creative Scotland led on the delivery of the nationwide activity, Culture 2014.

Both organisations saw the Commonwealth Games as a strategic opportunity to build upon and expand their relationships with each other and other partners.

*“We took a one programme approach, despite there being Culture and Festival 2014. We took a one programme approach to it all.”*

**Bridget McConnell, CEO, Glasgow Life**

Many interviewees remarked that the Glasgow 2014 Cultural Programme was a unified or integrated offering. In this context it is useful to examine why, therefore, there were two different, albeit closely related, strands of the programme with different names and identities. Interviewees identified two of the main factors behind this decision:

### **Practicalities of delivery**

Creative Scotland and Glasgow Life worked closely together to achieve a collective vision for the Cultural Programme. However, once this shared vision had been achieved and the Programme jointly agreed, it was felt that having two programme strands with separate identities – one primarily delivered by each organisation – helped the two organisations to deliver. This was partly as the two-strand approach offered clarity regarding roles and partly due to the logistics of delivery.

*“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**

### **Concept of journey and audience engagement**

Interviewees explained that their primary concern was to create a programme that would engage and make sense to audiences in Glasgow and across Scotland. The narrative device of a journey was felt to be the most effective way to achieve this.

*“I think the most important thing was the journey concept, and with this we were responding to what artists wanted to do, and what they thought would engage the public.”*

**Janice Kelly, Portfolio Manager Glasgow 2014 Cultural Programme, Creative Scotland**

Culture 2014 helped build momentum towards the summer of 2014 and beyond; it was a nationwide journey which built excitement and momentum towards Games-time – when Festival 2014 was delivered – and then Culture 2014 picked up again and took Scotland’s celebration through cultural activity forward to other major events in Scotland such as the Edinburgh Festivals (which hosted a number of projects branded Culture 2014) and the Ryder Cup.

## **Benefits of the two-strand programming approach**

### **The strands enriched and benefitted one another**

Interviewees felt that the nationwide activity also delivered benefits to Glasgow, and it was acknowledged that working at the national level enriched Festival 2014 as this allowed artists and performers in Glasgow to work with people they might not necessarily have had the opportunity to otherwise. The national programme also benefitted the city by promoting Glasgow’s activity across the nation and internationally, thereby creating a wider geographic awareness of the cultural activity happening in the city. Interviewees felt that Festival 2014 would not have had the same impact without the national programme.

Conversely, Glasgow's Games delivered benefits for the whole country that may not have otherwise been felt: The experience allowed artists and organisations around Scotland to build audiences and the platform of a major event often brought increased awareness of their work. Furthermore, organisations across Scotland benefitted from additional investment in their work.

*“Organisations across Scotland benefitted hugely from that additional investment in the work that they do; it gave people the opportunity to do things they wouldn't normally be able to do.”*

**Janet Archer, CEO, Creative Scotland**

## Working together to deliver a programme with two strands

The way in which Creative Scotland and Glasgow Life worked together was a departure for both organisations. The consensus of those interviewed is that the working relationship between the two lead agencies was, despite inevitable challenges, productive and effective. Given this unique context and its success, it is helpful to consider the ways in which Creative Scotland and Glasgow Life worked together in delivering Culture 2014 and Festival 2014.

*“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**

Since 2006, when bidding for the 2014 Commonwealth Games began, Glasgow Life and Creative Scotland (then the Scottish Arts Council) were keen to use the opportunity to explore the scope for a national body and a local authority to work closely together in delivering a major event. During the bidding phase, an all-Scotland working group was set up to consider the development of the Commonwealth Games in Glasgow. Some interviewees felt that this engaged people across the country in the Games over a sustained period and made them more enthusiastic about getting involved when it came to Games-time.

From the outset this joint approach meant that both Creative Scotland and Glasgow Life understood the benefits which a successful Commonwealth Games cultural programme could bring to both the city and the country.

After Glasgow won the bid, Glasgow Life and Creative Scotland started working together on behalf of the Organising Committee (the OC) to develop the cultural programme. Creative Scotland, with a key funding role, worked closely with Glasgow Life to develop, programme and produce the Glasgow 2014 Cultural Programme.

Creative Scotland and Glasgow Life, with the Scottish Government, agreed joint aims for evaluating the Cultural Programme. This was designed to ensure that Culture 2014 and Festival 2014 were taken equally into account and so that separate data about the city and the country could be gathered.

## Factors supporting a multi-agency approach

### Organisational respect and understanding

The Games experience has made both Creative Scotland and Glasgow Life more aware of the need to play to their own strengths when working collaboratively. In working together it was found to be most effective if each agency or organisation involved was able to understand and communicate their own strengths and priorities, whilst also working to understand and respect those of others.

For example, Clare Simpson, Glasgow 2014 Cultural Programme Manager at Glasgow Life, felt that Creative Scotland respected the context Glasgow Life worked within and that both organisations worked hard to acknowledge and respect that the other organisation would, at times, have different approaches. This was an important factor in enabling effective multi-agency working.

*“We’re two different kinds of organisations coming together but I think it was really complementary. I think we played to different strengths. It wasn’t all plain sailing [...] but I think that difference in intention and remit played out well in achieving the balance.”*

**Bridget McConnell, CEO, Glasgow Life**

Flexibility was also important; interviewees explained that constantly reviewing and refining their model of collaboration as they went along enabled them to work together effectively and innovatively.

### **Agreeing a unified vision**

Interviewees from both organisations felt that developing two strands of the Programme created a very coherent whole. This was largely because of the time and energy both Glasgow Life and Creative Scotland put into creating their co-authored strategic document Vision for Culture. The fact that this shared vision was formalised in a document was also important. The two strands of the programmes then enabled the delivery of the shared vision that had been reached well in advance of delivery.

Challenges had to be dealt with and overcome in developing this shared vision, however, but ultimately interviewees felt that these challenges made for a stronger overall vision.

*“The discussion that got us there – in which we challenged each other – was something which contributed to it being a much, much better vision that was more fit for purpose.”*

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

Establishing the framework allowed each organisation to progress with work more effectively and meant that progress updates were not required as frequently as they otherwise might have been during the delivery process. Having spent time ensuring both organisations were on the same page at the outset was felt by interviewees to have been a particularly important part of the process.

The agreed framework and vision meant that each organisation could use the same event to achieve different outcomes, provided they fell within this framework.

### **Structures and governance**

To enable the successful delivery of the Glasgow Commonwealth Games a number of groups and boards were established consisting of members from the relevant agencies and organisations operating at both a local and a national level. These included various departments of the Scottish Government, Glasgow 2014, SportScotland, EventScotland, VisitScotland, Creative Scotland, Glasgow Life, Glasgow City Council, Clyde Gateway, Big Lottery Fund, Festivals Edinburgh, British Council and more.

These arrangements were an essential aspect of enabling the multiple agencies to work together to deliver a successful cultural programme to celebrate Glasgow and Scotland’s hosting of the Commonwealth Games.

The Cultural Strategic Overview Group was key in bringing together bodies from across Scotland to ensure coherence across the busy year of 2014 and also to make sure there were no clashes in the scheduling of events. This group was originally set up prior to the 2012 Olympics to bring partners across Scotland together on the Cultural Olympiad as well as looking forward to Glasgow 2014.

The Culture, Ceremonies and Queen's Baton Committee brought together the governance of these three elements of a Commonwealth Games for the first time. Interviewees felt it was important that this crossover between the ceremonies, Queen's Baton Relay (similar to the Olympic torch ceremony and sees a baton carried around the world in the run up to each Commonwealth Games) and cultural programmes was enabled structurally, through this subgroup. Associating the nationwide programme Culture 2014 with the Queen's Baton Relay as it travelled round Scotland helped engage audiences across Scotland in the Commonwealth Games experience.

The regular programme meetings between Glasgow Life and Creative Scotland were also felt to have been particularly effective. This programme board was the central checking-in point during the development and delivery of the Cultural Programme. Another of its key roles was to ratify recommendations for projects to be included in the Programme.

Elsewhere, the joint approach to evaluation meant that a formal evaluation strategy was created as was an evaluation steering group. Had just one organisation been responsible for evaluation, it would not have been necessary to document and formalise structures to such an extent, but this process was felt to have been very beneficial.

### **Learning from Previous Major Events**

Glasgow's experience as European Capital of Culture in 1990 meant that it already had learning to draw upon around how to successfully bring agencies together in delivering major cultural events, and this is felt to have been an important factor in enabling the success of 2014.

*"A lot of the learning from 1990 went into thinking how to deliver the Games."*

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

### **Existing Relationships**

Existing relationships between agencies in Glasgow and Scotland were absolutely crucial for the delivery of the Cultural Programme, as nearly all interviewees emphasised. It was also felt to be important that a major event such as the Commonwealth Games should fall at the 'right time' in an existing relationship. In the case of the Glasgow 2014 Cultural Programme, this opportunity did come at the 'right time' for the organisations involved as they had already established trust and connections that could be further nurtured and developed in the context of a major event.

*"Existing relationships and networks and the trust that was already there were essential."*

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

Furthermore, interviewees felt that these existing relationships enabled the Glasgow 2014 Cultural Programme to align with existing opportunities and organisations to provide meaningful peaks of engagement.

The all-Scotland group, which had existed to discuss the Commonwealth Games since the time of the bid, was important in enabling crucial relationships to develop in the years leading up to the Games.

*"Right from the beginning we had a forum that brought all of these different agencies together and again that is manageable in Scotland."*

**Bridget McConnell, CEO, Glasgow Life**

## Geography

The physical and human geography of Scotland and Glasgow enabled agencies to come together in a unique way.

*“An important factor in terms of both Glasgow and Scotland is size, despite geography we are actually a small country [...] we certainly know all the local authorities and all the arts officers plus most of the cultural organisations in the country [...]and] Glasgow is also a small city and quite compact.”*

**Bridget McConnell, CEO, Glasgow Life**

Many interviewees cited the size of Glasgow and Scotland as a crucial factor in enabling all the necessary agencies and organisations to be brought together to deliver. Because of the relatively small size of Scotland’s networks, interviewees felt that it would be harder to bring together key agencies in England in a way that was possible in Scotland.

*“There is something about the scale of Scotland; because it’s such a close and connected cultural community people 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 fact that Scotland is a smaller country in which more of the major players in the sector already know each other also means that everyone is particularly committed to getting the best out of their shared public resource.

*In Scotland “there is a genuine shared sense of cultural value and of goodwill to drive up opportunity to make things happen in the cultural space.”*

**Janet Archer, CEO, Creative Scotland**

Interviewees felt that it is crucial to understand that each Commonwealth Games host city has a different geography and history and that knowledge of these will be essential to ensuring the success of a joint local and national programme. In this respect it is necessary for research teams to carry out foundational analysis of each host city’s position and reach in advance of the event.

*“Understanding those factors [where can a city project itself nationally and internationally and where can it draw people from] will make any kind of national engagement more realistic.”*

**Mark O’Neill, Director of Policy and Research, Glasgow Life**

In the case of Glasgow and Scotland, the fact that a large proportion of Scotland’s population live relatively close to Glasgow and that Scotland is a small country were important.

## The major event

The Commonwealth Games was itself a factor that enabled agencies to work together effectively. Interviewees felt that the process of working together in the environment of a major event had affected a step-change in the way agencies in Scotland could work together to deliver.

*“Sometimes you only get that step-change if you’re all concentrating and working on one thing.”*

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

*“The Commonwealth Games gave a real opportunity for agencies to focus and work together in a way [...] that enabled them to focus on something very tangible.”*

**Bridget McConnell, CEO, Glasgow Life**

Some interviewees explained that because Creative Scotland and Glasgow Life were working together on behalf of a third party – the OC – this helped them develop a stronger working relationship. Reportedly, working together on behalf of the OC enabled both organisations to be less concerned with what was local and what was national and provided a neutral ground. In providing external checks and balances, the OC helped the two agencies to navigate their way through their collaboration as they were ultimately both delivering on behalf of the same body.

*Articulating what Creative Scotland and Glasgow Life were doing to the OC “made us come together with one voice”.*

**Clare Simpson, Glasgow 2014 Cultural Programme Manager, Glasgow Life**

### **Starting the process of nationwide engagement in advance of the major event**

As part of the closing ceremony of the 2010 Commonwealth Games in Delhi, India there was a flag handover ceremony passing on the flag to Glasgow. The cast of 352 that Glasgow sent to give this performance in Delhi included at least three people from every local authority in Scotland. Interviewees felt that this engaged people across the whole of Scotland in the Glasgow Commonwealth Games four years before the Games were staged and was felt by interviewees to have laid the ground for a nationwide cultural programme as part of the event in 2014. The flag handover ceremony was felt to have established a model of working which integrated the whole of Scotland into Glasgow’s Games.

*The flag handover was really important as “it really did signal that it could work, that there could be a place for people from all over Scotland in that Cultural Programme.”*

**Bridget McConnell, CEO, Glasgow Life**

## **Challenges presented by a multi-agency approach**

### **Joint delivery is more difficult than joint planning**

Whilst many interviewees acknowledged the success of the joint programming approach and the jointly authored *Vision for Culture*, they also felt that the cooperative approach that characterised the planning stages was not so easy to carry forward into delivery. This may be because, unlike the planning and governance arrangements, there was no joint delivery team to span Glasgow Life and Creative Scotland, as had been originally planned. Both Creative Scotland and Glasgow Life formed their own delivery teams for Culture 2014 and Festival 2014 respectively. Interviewees felt this was an efficient model although some felt that the absence of a joint delivery team did end up affecting the overall programme.

### **Creating national programmes or legacies from city-based events**

Creating national legacies and programmes from city-based projects is challenging since, at Games-time at least, most of the effects of the event will be felt in the city that stages it. Major events tend to focus around and be held in cities, operating as flagship events for the host city. However, some of the city-focused

benefits of major events may be difficult to promote or acknowledge politically as due to the size and associated cost of staging major events they are often supported by investment from national or governmental funders and stakeholders who will seek to secure benefits for the entire country.

*“Cities are the basic units and creating national legacies from city events is very difficult, whether that is politically realistic [to acknowledge] is another question.”*

**Mark O’Neill, Director of Policy and Research, Glasgow Life**

Some interviewees felt that other than the Olympics, it is hard to think of major events that have benefitted the whole country. This may mean that outside of the Olympic context, the attempt to provide national benefits from a city-based major event may be necessary but ultimately have limited success. This may also suggest that staging the Olympics can create unrealistic ambitions for a country, believing that other major events can deliver for their country to the same extent.

### **Branding and presentation**

In producing a unified Cultural Programme which consisted of two complementary strands with different names, there were challenges relating to branding and presentation. For example, in producing a printed brochure for the programme it was a choice between one programme brochure or two separate ones for each strand. Organisers were aware that branding and public facing materials would need to communicate the relationship between Culture 2014 and Festival 2014 whilst still being easy for the public to use and navigate. A solution was reached in which a smaller Festival 2014 brochure slotted inside a larger Culture 2014 brochure.

### **Interpreting values, objectives and meanings**

Interviewees explained that there was some initial difficulty in reaching the shared vision because of perceptions around the relative organisational priorities. Some felt that whilst Glasgow Life was more concerned with audience engagement, Creative Scotland was more concerned with artistic quality. However, working through these issues to reach the shared vision, demonstrated that the two goals were in fact interconnected, complementary and necessary for a successful programme.

### **Major event systems**

Major events that happen regularly in different locations bring their own systems and governance with them, to ensure consistent delivery of the event across various global locations. These can present organisational challenges to local deliverers who are required to work within these structures and are therefore potentially limited in the ways they can work.

*“We never quite got the governance quite right as we were fighting against a structure which is always the same wherever it goes.”*

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

Glasgow’s ability to influence the Organising Committee was limited and this sometimes meant the agencies concerned had to adopt protocols and systems prescribed by the Commonwealth Games. At times this meant implementing working methods which were different from their usual ones.

### **It is easier for local agencies to work together than it is for local agencies to work with national agencies**

Interviewees reported that collaborations between agencies in the city were often more straightforward than that between Glasgow Life (a local agency) and Creative Scotland (a national agency). This is not only because Creative Scotland is a national funding and development body, but also because relationships



within the city were often already better established and it was sometimes easier to reach shared objectives within the local context, benefitting from local knowledge and relationships.

## Conclusion

*“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**

In working together to deliver Culture 2014 and Festival 2014 as part of the Glasgow 2014 Cultural Programme, Creative Scotland and Glasgow Life not only delivered a successful programme but also created an environment and methodologies for more effective partnership and joint working. Interviewees felt that it was the experience of working together on a major event that enabled them to generate goodwill, productivity and to join together effectively. The process of working beyond ‘business as usual’ delivered helpful learning and a step change in multi-agency and partnership working within the arts in Scotland. This will be one of the Cultural Programme’s lasting legacies.



Image by Rob McDoughall

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# Sponsorship and funding of culture:

## *London 2012*

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London Big Dance Image by Legacy Trust UK

# Case study three

## Sponsorship and funding of culture in a major event context: London 2012 Cultural Olympiad

### Introduction

Since 2012 the UK has hosted the Olympic and Paralympic Games and the Commonwealth Games, all of which include a requirement for a cultural programme to be staged. Following Liverpool's success as European Capital of Culture in 2008, the UK government has committed to a regular major celebration of arts and culture across the country through the UK City of Culture initiative. Other sporting events such as the Tour de France, which was partly held in the UK during 2014, have instituted associated cultural programmes.

The scale of these cultural events requires that they secure significant investment not only from local organisers, councils and governments but also from public and private sponsors and funders in order to produce events of a world-class standard.

This case study considers why public funders and private sponsors choose to support arts and culture in the context of a major event. It focuses on what motivated sponsors and funders to support the London 2012 Olympic and Paralympic Games and considers how this investment may have altered the cultural funding landscape in the UK.

- The following questions are addressed:
- Why have sponsors and funders chosen to support the cultural programme associated with a major event?
- How do the characteristics of the major event affect their support?
- What do sponsors and funders gain from supporting arts and culture in this context?
- What are the challenges of supporting culture within a major event?

In the UK, arts and culture is supported through a mixed economy of funding; a combination of public (statutory and lottery) funding, corporate sponsorship and operating revenues. Arts and cultural programmes staged in the context of major events are no different, drawing their funding from a variety of sources.

The findings of this case study are based upon interviews, which took place during November 2014. Interviewees included representatives from public funders and private sponsors of the arts, plus an arts sponsorship broker. Interviewees included employees of BP and The Boster Group and former employees of Eurostar, Arts Council England and Legacy Trust UK. Generally, interviewees reflected on their involvement with the London 2012 Cultural Olympiad. However, where relevant, they also considered other major events and the post-2012 arts and cultural funding and sponsorship landscape in the UK.

## Private sector support

### Motivations

*“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*

Investing in the arts has to make sense for a business; it isn’t a philanthropic act. Broadly speaking, interviewees identified three reasons which why businesses sponsor the arts:

#### Relationship building

Some companies, for example BP, support the arts as they report it offers access to institutions and events which provide an environment in which to connect with key opinion formers and leaders. Bringing people together in the context of a cultural event or space provides a setting which enables business relationships to be forged in a creative way.

#### Brand awareness

Companies also use arts and culture to promote their brand and brand values to existing and potential consumers. Eurostar created an outdoor music festival in a central London space as part of the London 2012 Festival. This activation of their sponsorship centered on their brand message and they felt the Olympic environment enabled this message to be communicated widely.

*“Our activations were always centred on a key brand message. In the UK, the London 2012 Festival was an obvious partnership choice for Eurostar, as it allowed us to creatively link our London 2012 sponsorship with the cultural angle that we wanted to promote.”*

*Nina Ferrier, formerly Head of London 2012 Sponsorship, Eurostar*

#### Staff engagement

Businesses also report that they support the arts and culture as it enables them to better understand and support their employees, their friends and families, and the communities in which they live. There is an obvious return through staff satisfaction and retention. Creating a cultural environment in which to connect with employees also helps to break down barriers and hierarchies within a company. For BP, the neutral space provided by arts venues and activity allows them to connect with people who are important to their company: their staff. They have found that employees are consistently interested, inspired and energised by their cultural programme.

## Public sector support

### Motivations

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.

A national body such as Arts Council England, cites a number of reasons why a major event provides a particularly beneficial context in which to support the arts:

#### Enhanced national and international profile

As a global sporting event, London 2012 offered both a national and international profile. The opportunity to engage audiences across the country is always attractive to a national funder, and a major event such as the London 2012 Games presented an important platform through which to do this.

*“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, formerly Director, Vision 2012, Arts Council England**

The international platform also provides a country with a chance to change its international image. Major events can present an opportunity for the host nation to showcase the depth and breadth of its arts scene to the world. Moreover, an enhanced international standing may increase tourism, helping to profile the arts and cultural life of a country.

### **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.

Interviewees reported that this enhanced exposure to arts and culture can provide the evidence with which to further the argument for the transformational value of the arts and to show how much they are appreciated and enjoyed.

*“In a time of economic change and government decision-making, the Arts Council had a platform like they’ve never had before with massive media attention, UK-wide engagement, and a chance to challenge artists and profile our cultural diversity.”*

**Leonie Sakey, formerly Director, Vision 2012, Arts Council England**

## **Making an event attractive for corporate sponsors**

The business interviewees reported that a number of factors were necessary to maximise the attractiveness of the event to potential sponsors:

### **Audience appeal**

Understandably, corporate sponsors of major events aim to connect with audiences and potential customers, therefore a cultural programme must also appeal to the (usually larger) 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.

### **Strong leadership**

Interviewees reported that the quality of the team and organisation leading the cultural programme is a key factor encouraging their involvement.

*The Cultural Olympiad was attractive to sponsors “because it was a shared agenda with a certain timeline and a quality team behind it.”*

**Ian Adam, Director UK Social and Community Affairs, BP**

Interviewees were also attracted to projects and events which were able to demonstrate an understanding of their values and goals.

## Understanding the business aim

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

*“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**

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

Sponsoring the cultural programme as part of London 2012 made commercial sense for BP as they had a number of pre-existing cultural partnerships within London and with many of their key opinion formers and leaders either based in London or present for the Games. They also have numerous employees in London and in proximity to other Games venues. Glasgow’s Commonwealth Games, however, presented a different proposition. Although BP did sponsor the Games they did not activate this sponsorship through cultural activity. Factors which informed this decision included the absence of pre-existing cultural relationships in Glasgow, or staff presence in the city. However, Hull 2017 offers a different scenario since BP is a large employer in the city and the UK City of Culture initiative offers the potential for significant staff engagement.

## Timing and scale

When considering whether to support a major cultural event, a sponsor is likely to consider its relative impact, both in relation to length and location.

The event and its build-up must be long enough to warrant significant investment and exposure but not too long or it may become too costly and lack distinctiveness. Interviewees felt that an event would need to be long enough to be noticeable but short enough to be impactful.

The size of an event in relation to its location was also felt to be important. For example, a mega city such as London was felt to need a mega event such as the Olympic and Paralympic Games to make an impact and allow a sponsor to cut through, whilst supporting smaller events in smaller cities would be more attractive.

## Supporting culture in the context of a major event

A business or public funder may choose to sponsor or fund arts and cultural activity in the context of a major event for a variety of reasons, reflecting their own mission or business imperative. However, a major event has some specific features that make it particularly attractive to a potential sponsor. A major event:

- Often inspires organisers and artists to produce works and projects which have not been done before;
- Allows for a broader reach and bigger audiences than might usually be seen in a particular art form or cultural practice;
- Enables access to a national or international platform;
- Exposure to sports audiences, particularly broadcast audiences, which are typically larger than cultural event audiences.

There are also a number of additional factors which interviewees identified as making a major event an attractive context in which to support arts and culture:

### **Capitalising on the build-up to the event**

Although the London Games took place in 2012, the Cultural Olympiad was a four-year programme which began in 2008. This means that the cultural programme offered an opportunity for sponsors and supporters to get involved at an early stage and to start communicating their messages.

*“The opportunity for a four year cultural programme in the run up to the Games was one of the big attractions for us [...] as a Partner of the Games, having high quality events to deliver in advance of 2012 was what we were looking for, as once the Games start the focus shifts onto the sport.”*

**Mike Sharrock, Partnership Director Olympics and Paralympics, BP**

### **An enhanced communications platform**

A major event such as the Commonwealth Games or the Olympics provides 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 as we benefited from some of the Festival’s positive media coverage and marketing support.”*

**Nina Ferrier, formerly Head of London 2012 Sponsorship, Eurostar**

Similarly, a major event allows corporate sponsors of the arts to showcase the work they do in this area to the nation. It also increases the profile of local events, giving local sponsors increased value for money.

*“By the association of saying it’s linked to London 2012, you’re taking it into a realm which it would not have if it was just an event at a local theatre, I think. And brands can see that. They can see they’re getting value for money.”*

**Moira Swinbank, formerly Chief Executive, Legacy Trust UK**

### **Access to VIPs, leaders and opinion formers**

Major Major events also offer sponsors and funders a unique space in which to bring together and network with key opinion formers and leaders. Arts and culture in this context help to bring people together by offering a different level of engagement. For example, during the London 2012 Festival, BP supported the Olympic Journey exhibition at the Royal Opera House and this also gave them a ‘club room’ style space within the Opera House to which they could invite key relationships during Games-time. Interviewees from BP felt that one of the main returns on their investment in the London 2012 Cultural Olympiad was the partnerships and relationships it enabled them to build.

### **Local Sponsorship**

It is not only the large, multi-national companies that are interested in sponsoring arts and culture in the context of a major event. There may also be opportunity for local sponsors to invest in smaller scale, local programmes, which would leave a legacy after the major event has finished. Legacy Trust UK (LTUK) was set up by a £40million endowment from DCMS, Big Lottery Fund and Arts Council England but needed to leverage its funding to deliver its programme for London 2012. To do this, LTUK worked with smaller, local sponsors who were eager to come on board. Because the programmes were created locally at

the grassroots level by people who really knew the local area and this meant they could easily attract local sponsorship with this local knowledge.

*“The motivations for the sponsors of our programmes would have been quite different than some of the sponsors who were involved in the big events.”*

**Moira Swinbank, formerly Chief Executive, Legacy Trust UK**

## Benefits of supporting the arts in the context of a major event

Supporting arts and culture in a major event context delivers benefits 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**

The large-scale nature of major events and the cultural programmes associated with them mean that no single funder is able to support the entirety of the operation. Consequently, it is likely that the organiser will need to work with a range of public, voluntary and private funders, forming a coalition of organisations which support the event or programme. These supporters may have broad agreement on the aims or outcomes of their support but are equally likely to be seeking slightly different outputs, returns or benefits.

The convening of such disparate groups of funders and sponsors can have beneficial impacts:

### **Sponsors and funders are brought together in a new way**

In the run up to 2012, a Cultural Olympiad group with membership from The London Organising Committee of the Olympic and Paralympic Games (LOCOG), LTUK, companies BP and BT (the main Cultural Olympiad sponsors) as well as Arts Council England, began to meet. The major event provided a focus and impetus for regular meetings between sponsors and funders who would not otherwise work together. This enabled public funders and private sponsors to gain a greater understanding of each other's work.

*“We sat on a core group across the sponsors and other public funders and met very regularly to discuss where things were at, what was working well and how we could improve opportunity and legacy [...] it opened my mind to the commitment being made to the arts from organisations like BP & BT.”*

**Leonie Sakey, formerly Director, Vision 2012, Arts Council England**

*“The Cultural Olympiad deepened our relationship with the Arts Council [England], the shared cause helped us get to know people.”*

**Ian Adam, Director UK Social and Community Affairs, BP**

Interviewees also reported that a cultural programme as an aspect of a major sporting event can provide the opportunity for traditional sponsors and funders of sports to engage with sponsors and funders of the arts in a way that would not normally take place. This can open the doors to new types and streams of funding for the arts and culture.



*“A major event offers corporations a sponsorship platform where the usual advantages of marketing through sport can be harnessed by the arts. In this way, the cultural component of a major event has the ability to highlight the unique benefits afforded to an arts sponsor in terms of attracting new audiences, employing alternative marketing channels and engaging clients.”*

**Susan Boster, Managing Director of the Boster Group**

### **Creative funding scenarios can emerge**

A major event usually requires an element of legacy to be created across the city or nation hosting the event. In the case of London 2012 an independent trust, LTUK, with a remit to secure a cultural and sporting legacy across the whole of the UK was set up. LTUK provided support for local arts projects across the UK, sometimes in partnership with corporate sponsors. Additionally, funds were made available for arts and culture through the Olympic Lottery Distributor (OLD), a body responsible for distributing lottery funds in support of the London 2012 Games.

The unique position of a time-limited independent trust and a dedicated lottery stream of funds meant that funding for innovative and unique projects was available across the country. This provided a strong imperative for local sponsors and funders to invest in projects that they may not have otherwise supported.

### **Going above and beyond**

A major event can provide an accelerated sense of purpose and a spirit of productivity which may not tend to exist under usual circumstances. This focused energy can create an environment and shared identity which interviewees reported made cultural sponsorship really work.

*“What I experienced as part of the cultural Olympiad was a spirit and a will to make things happen.”*

**Ian Adam, Director UK Social and Community Affairs, BP**

A major event also inspires work at a level and quality which is above and beyond the norm.

*“We frequently found ourselves going beyond what we would normally do [...] The whole cultural dimension of our partnership was full of extraordinary projects that we felt privileged to be a part of, which we knew in an ordinary year we probably wouldn't be doing [...] London 2012 gave everyone an opportunity to do some extraordinary things.”*

**Mike Sharrock, Partnership Director Olympics and Paralympics, BP**

### **Expanded horizons**

Continuing with the example of BP's support of the London 2012 Games, interviewees from the company reported that since their sponsorship exceeded expectations, it inspired them to go on and create further partnerships with other major events. BP has now become an international partner of the International Paralympic Committee and became a partner of Glasgow 2014 Commonwealth Games. Interviewees from BP felt that this partnership with Glasgow may not have taken place had it not been for London 2012.

### **Changing the cultural funding and sponsorship landscape**

*“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**

Interviewees felt that after the Cultural Olympiad, commercial sponsors who were not involved in the Games may have seen the success of the programme and may now therefore consider supporting the arts where they may not have previously done so.

The partnering which takes place in supporting a major event provides solid ground for arts and cultural organisations to move forward after the event has taken place. Some interviewees felt that the partnerships fostered by a major event mean that cultural organisations may begin to think more creatively about how they access support and where they look for it.

*“We opened up a Pandora’s box of saying do you know what, if you’ve got the right product, you can get funding from right round here rather than just going to the Arts Council or your normal funders.”*

**Moira Swinbank, formerly Chief Executive, Legacy Trust UK**

Additionally, it was felt that other major sporting events may look to learn from the Olympics, Paralympics and Commonwealth Games; which place obligations on the host city to stage a cultural programme.

*“The IOC does insist that there’s a Cultural Olympiad attached to the bid [...] And that’s what you have to start to do. You have to work on the organisers and the funders of these major events to show the value of broadening the target audience of what your event is.”*

**Moira Swinbank, formerly Chief Executive, Legacy Trust UK**

### **An evidence base to demonstrate return on investment**

Interviewees felt that the large audiences and evaluation, which will inevitably be part of a major event, help to create an evidence base which both private sponsors and public funders can use to prove the value of their sponsorship and support of arts and culture.

*“What the Games helped clarify and prioritise was a real need and commitment to evaluation and measurement of outcome so that funders, whether public or commercial, could really understand and articulate the benefit of what they’re supporting.”*

**Leonie Sakey, formerly Director, Vision 2012, Arts Council England**

Public funders who may be in competition for investment alongside health, education and other public services need to be able to demonstrate that culture engages the public and the public need to appreciate the value of arts and culture.

## **Challenges of supporting the arts in the context of a major event**

There are also a number of challenges in supporting the arts and culture within a major event. Interviewees identified some of these challenges:

### **The unique nature of the event**

A number of interviewees spoke about the unique nature of Olympics and questioned whether the benefits of supporting the Cultural Olympiad could easily be applied to other major events. Sponsors need to be convinced that a major event is of genuine relevance and value to get involved and it may be harder to make this case for events without the global reach of an event such as the Olympics and Paralympics or Commonwealth Games.

*“As a partner of the Games, there needs to be a logical basis for what you choose to do and what made London 2012 particularly compelling from a cultural perspective was the whole underlying narrative of culture and sport being very much part of the history and tradition of the Olympics.”*

**Mike Sharrock, Partnership Director Olympics and Paralympics, BP**

### **Competing for attention in a busy environment**

Sponsors and funders who wish to connect with an audience or market can find the busy programme of a major event or festival challenging insofar as their event will be competing with many others for attention. The usual brand protection environment of the major event, which offers category exclusivity to sponsors, may go some way to ameliorating this challenge but many other brands and sponsors will be seeking exposure around an event with a global audience.

### **Branding**

Major events which are controlled by an international governing body, such as the International Olympics Committee or the Commonwealth Games Federation, usually have very strict branding guidelines to protect the rights of the commercial sponsors and other funders whose funding is required to stage the event.

Some interviewees felt that they would have liked more sponsors and supporters to have been able to get visibly behind cultural programme for London 2012.

*“Specific to the Olympics is the defence marketing which is put in place so nobody can be a sponsor aligned to the Olympic Games unless they’re an official sponsor of the Games [...] You had a very finite group of corporate sponsors who were truly able to benefit from the amazing Olympic Games sponsorship although the creation of the Cultural Olympiad brand broadened out those benefits to a wider set of funders across the UK”.*

**Moira Swinbank, formerly Chief Executive, Legacy Trust UK**

## **Conclusion**

Whilst there are inevitably challenges in supporting arts and culture within a major event, testimony from interviewees across public funders and private sponsors suggested that the benefits far out-weigh these challenges. The London 2012 Olympic and Paralympic Games and other recent major events have informed and developed the sponsorship landscape in the UK. The challenge will come in taking these experiences forward to future major events and also in looking beyond mainstream institutions and traditional funding and sponsorship patterns and structures.

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# Appendix One: Contributors

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