

Cultural Olympiad

A ten year journey



A story of many parts



TELL THE WORLD



HULL 2017
UK CITY OF CULTURE

A ten year journey

- 2004 - Arts, Culture & Education Committee
- 2005 - The Bid – The Wedding of Sport and Art projects
- 2006 – Initial Culture team (x6) & Creative Programmers
- 2007 - Developed Inspire Mark and Programme
- 2008 - Launch of the Cultural Olympiad
- 2009 - Creation of Cultural Olympiad Board
- 2010 -Announcement of London 2012 Festival
- 2011 – Growth of Culture Team (x30)
- 2012 - London 2012 Festival, finale of Cultural Olympiad
- 2013 – 15 Evaluation and reflection

Cultural Olympiad Vision

Vision

- A world-class cultural offering at the heart of the Games

Aims

- To bring the Games to the whole of the UK
- A UK wide programme attracting new audiences
- 10m free opportunities to attend



What we delivered

- A £126m programme of arts and cultural events
 - 621 productions and projects - 176 permanent art works
 - 13,006 performances in 1,270 venues across the UK
 - 200 commissions - 160 world and UK premieres
- 80% of attendance was at free events - 16.5m attendances
- 85% of attendees saw the Festival as a positive addition to the Games
- 35% of all UK adults polled agreed that more people have taken part in culture due to the Games



Participation & Audiences

- Awareness of the Festival and CO was highest amongst:
 - Younger age groups (esp. 16-24s at 38%)
 - BMEs (48% vs. 28% amongst white respondents)
- 30% of attendees were 35 or under
- 12.5% attendees or with attendees with disability/long term illness
- New Audiences – ‘Games Effect’
 - RSC (44% of Stratford-Upon-Avon)
 - Shakespeare’s Globe (80% of Globe to Globe attendees)
 - ENO (60% of Dr Dee new to ENO and Opera)
 - Royal Academy (52% of David Hockney visitors)

Structure

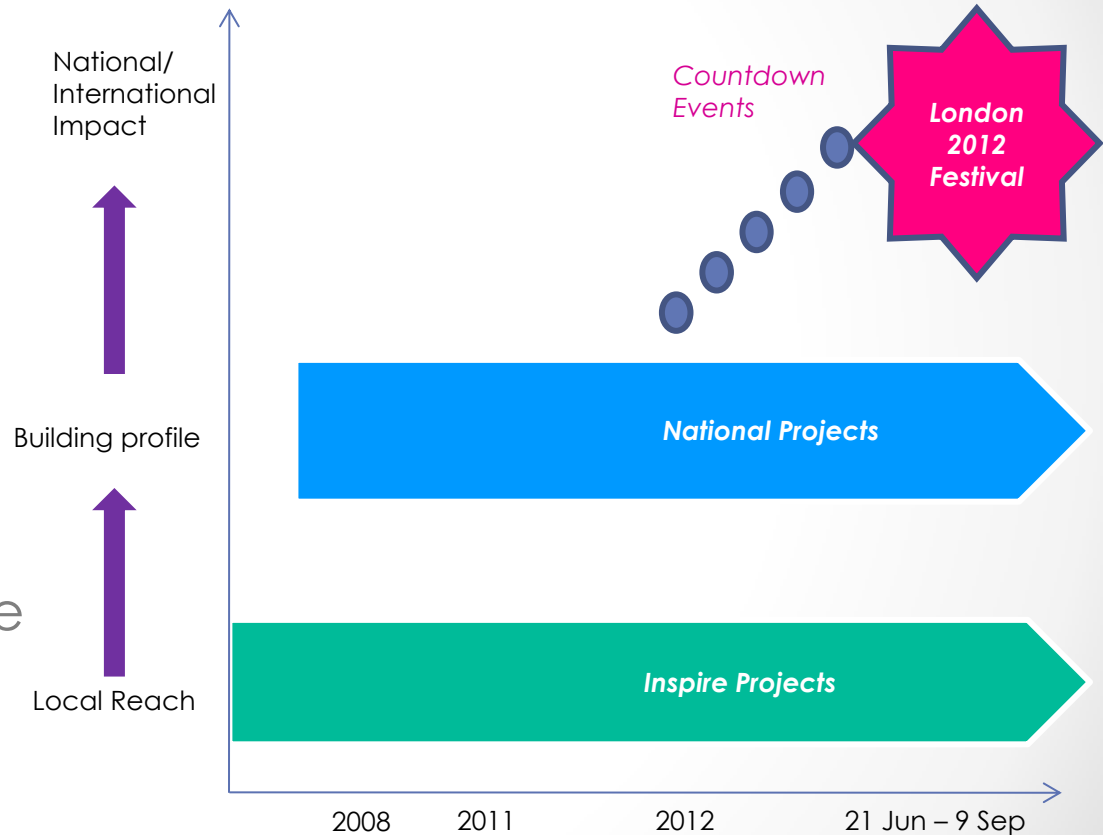
How

The Cultural Olympiad

- A four year programme around the UK enabling people to join in

The London 2012 Festival

- A twelve week festival of world class art – the finale of the Cultural Olympiad



Innovations

- *Inspire Programme* – non-commercial use of the London 2012 Brand enabled UK activity
- *London 2012 Festival mark* – within brand family but with additional degree of flexibility
- *Brand Guidelines* – introducing concept of separation enabling venues with existing sponsors to take part

Fulfilling many roles

- Cultural Tourism
- Accessibility – near me
- Surprise and delight

Cultural Tourism

- 43% agreed that the events of 2012 have 'made me more interested in getting out and exploring the UK'

(Nielsen: State of the Nation London 2012)

- Visit Britain reported that *creativity, heritage and culture* were the only indicators to show a unanimously positive impact in their report *Review of Impact of London 2012 Games on Perceptions of Britain Overseas*



Fire Garden, Stonehenge



Peace Camp, Northumberland



Flags, The Giant's Causeway



The Battle for the Winds, Weymouth Beach

Something near me

- Awareness of the London 2012 Festival reached 41% in London and 29% across the UK

(Nielsen: State of the Nation London 2012)



Dizzee Rascal, BBC Radio 1 Big Weekend



The Big Concert, Raploch, Stirling



Noyes Fludde, Belfast Zoo



Adain Avion, Swansea



Lone Twin, The Boat Project

Surprise and Delight

*“London has different ambitions. It’s arts programme...
is easily the most extensive and eclectic of the
modern era.”*

Financial Times



Hang on a minute lads, I've got a great idea...
De La Warr Pavilion, Bexhill on Sea



See No Evil, Bristol



Sue Austin, Creating the Spectacle



Piccadilly Circus Circus



Circa and Fagiolini, How Like an Angel



Prometheus Awakes, Greenwich

What we learned

1. Begin with one clear vision

- An agreed delivery model and staffing structure from the beginning
- One, interpreted programme around the country
- Quality

2. Support and leadership within the OCOG and sector

- Strong governance arrangements to bring cultural sector on side
- Representation on OCOG Board

3. Exploit interest and momentum of Games

- Consider integrated approach to all creative activity across the Games

4. One brand for all activity

- Many brands dilute impact and lessen awareness
- Flexibility to include venues with sponsors
- Careful management of non-Olympic sponsors in existing relationships with venues

Thank you

ありがとうございます