Foreword

I am delighted to present our consultation paper “London 2012 Cultural Olympiad: Creating the Legacy”. The paper outlines legacy priorities and objectives for the Cultural Olympiad, and attempts to identify specific measures that success can be assessed against.

The paper is UK wide in its scope, as the Cultural Olympiad is, but the paper also explicitly addresses the particular issues and opportunities facing the five Host Boroughs in London, and is therefore aligned to the “Cultural Legacy for the Host Boroughs” paper produced by the Olympic Park Regeneration Steering Group. It has been developed also in the context of The Mayor’s Draft Cultural Strategy: 2012 and Beyond, and in consultation with partners and co-commissioners in the Nations and Regions of the UK.

Securing the legacy for the Cultural Olympiad will require a number of different partners and funding agencies that agree to a series of objectives and work together in order to achieve them.

We would therefore welcome it if you could take the time to read the short paper, and contribute any thoughts. In order to help structure your response, you may like to consider the following questions:

1) Are there any themes that you think are missing or should be given more emphasis in the legacy framework?
2) What do you see as the most important priority for the Cultural Olympiad legacy?
3) What kind of artistic or cultural legacy would you most like to see result from the Cultural Olympiad?
4) What kind of socio-economic legacy would you most like to see from the Cultural Olympiad?
5) To what extent should the legacy of the Cultural Olympiad be international in scope?
6) Do the objectives seem like a reasonable reflection of what success would look like, and are there any other objectives you think should be included?
7) Do you think the objectives are sufficiently precise?
8) Do the objectives seem sufficiently realistic and achievable?
9) Who do you see as the main delivery agent for the Cultural Olympiad legacy?
10) Who, or what kind of body or bodies, should be responsible for assessing the legacy of the Cultural Olympiad?
We welcome your responses to the questions by **31 May 2011** to culturallegacy@london2012.com

Alternatively you can respond by post to the following address:

Cultural Olympiad Legacy consultation  
London Organising Committee of the Olympic Games and Paralympic Games Ltd  
One Churchill Place  
Canary Wharf  
London E14 5LN

I look forward to receiving your responses.

Ruth Mackenzie  
Director, Cultural Olympiad
1) Introduction

Once the Games themselves are over, the London 2012 Olympics and Paralympics will come to be judged not only on the excitement of the Olympic and Paralympic competitions, or the cultural festivities and celebrations that are associated with the Games, but rather the legacy that they leave – for the country as a whole, and of course, for London and the five host boroughs. This ambition has always been central to London 2012 – it formed a major element of the bid and the commitments made to the IOC and to the people of the UK themselves.

The Cultural Olympiad is no different – indeed, given the nature and extent of its activities, there are heightened expectations that it will bring lasting and positive change, especially for young people and the citizens of the 21st century UK. The recently published Mayor’s Cultural Strategy reiterates this point clearly, with an explicit recommendation that “The Mayor will ensure culture plays a full role in securing the legacy of the 2012 Olympics and Paralympics, both in relation to physical infrastructure, design and public art projects but also in terms of engaging with communities and young people, particularly those in east London.”

For the Cultural Olympiad Board, therefore, the challenge is to ensure that the Cultural Olympiad plays its full part in helping to secure the legacy. The potential of arts and culture to enrich people’s lives is immense, but the temptation should be resisted to regard it as a sole panacea for all of the UK’s socio-economic ills. For instance, in the case of the five host boroughs, the Cultural Olympiad will only have the desired regenerative affect if it is part of a much broader strategy of investment and renewal. Over-burdening the Cultural Olympiad with unrealistic, and potentially conflicting, legacy objectives risks not only raising unreasonable expectations, but also damaging the quality of the programme itself.

This short consultation paper is therefore an attempt to identify what the legacy of the Cultural Olympiad should be, and to put forward a range of metrics (many existing) that reflect these objectives, and which can be meaningfully assessed. These measures are based upon a number of different objectives that have already been established for London 2012, and these have been adapted for the Cultural Olympiad. In particular, objectives developed by key delivery partners such as the Legacy Trust, Arts Council England and Host Borough Unit form the basis for prioritisation. It is by no means a definitive set, but rather is intended to generate an informed discussion so that final measures can be refined and agreed upon.
2) Towards an Evaluation Framework for the Cultural Olympiad

For this strategic importance to be realised, it will be necessary to establish clear objectives. It is vital that any objectives for the Cultural Olympiad are appropriate in terms of providing focus and the effective co-ordination of resources. Just as with the original spirit of the Olympic movement itself, legacy objectives should be there not for their own sake or to satisfy public bodies, but rather to motivate, raise aspirations and to encourage new levels of performance.

In order to better understand the measures, it is helpful to broadly distinguish them into different categories – economic, social and cultural. However, in all cases and whatever the category, the objectives must as far as possible be measurable, realistic and precisely defined in terms of timescales and reach. Although this will be more difficult for some rather than others, it is essential to their value and credibility. In addition, consideration needs to be given to the appropriate reach and time frame for assessing impacts, and to make a distinction between outputs - what will directly happen as part of the Cultural Olympiad - and outcomes – the longer term results.

The table below attempts to summarise suggested outputs for the Cultural Olympiad:

**Table 1: Cultural Olympiad Output Framework**

<table>
<thead>
<tr>
<th>Output</th>
<th>Timeframe</th>
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<tbody>
<tr>
<td>30 co-commissioned new artistic pieces presented in UK</td>
<td>September 2012</td>
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<tr>
<td>3 million audience members (ticketed events, including free events)</td>
<td>September 2012</td>
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<tr>
<td>500,000 audience members/participants in the Cultural Olympiad watching or participating in a cultural event for the first time</td>
<td>September 2012</td>
</tr>
<tr>
<td>300,000 new email addresses on the databases of cultural institutions</td>
<td>September 2012</td>
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<tr>
<td>3 high-profile creative business functions, to promote the Creative Industries with leading international decision-makers and commissioners</td>
<td>September 2012</td>
</tr>
<tr>
<td>The establishment of a knowledge exchange programme between leaders and participants of London 2012 and Rio 2016 Cultural Olympiads</td>
<td>By end of 2014</td>
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**Economic:** London 2012 is expected to deliver some form of ‘return on investment’ in terms of the wider economic impacts for the country, and the more specific regeneration benefits for the five host boroughs, leading to a more prosperous and economically successful East London. Standard economic returns remain the basis for assessing the success or otherwise of major cultural activities, thus the headlines from Liverpool's European Capital of Culture in 2008 were that it brought in £750m to the North West region, while a 2005 economic impact study, currently being updated, for Edinburgh’s festivals show that they contribute £170m to the city’s economy and generate 3,900 full-time equivalent (FTE) jobs.

**Social:** Related to the economic objectives is the need to ensure there are lasting social benefits from the Cultural Olympiad. These can be far-reaching and difficult to pin down, but the eventIMPACTS tool recently developed by a consortium of organisations as a means of evaluating major public events identifies key social impacts such as changes in residents’ perceptions and strengthening community identity; the acquisition of skills and experiences through volunteering; and the benefits and opportunities for young people and those from groups at risk of social exclusion, such as people with disabilities. Evidence from the Manchester Commonwealth Games suggests that volunteering had a significant impact in improving volunteers’ sense of community belonging and employment prospects.

**Cultural:** Objectives for the Cultural Olympiad, cultural festival of this magnitude should be expected to have significant positive impacts for arts and culture in the UK – both in terms of raising its profile and interest across the country, but also increasing the quality, confidence and innovation of the UK’s arts and cultural sector. Critical to this is the impact that London 2012 will have on future large-scale festivals and events – the Glasgow Commonwealth Games in 2014, Derry’s UK City of Culture in 2013 and major annual cultural festivals such as Edinburgh and Manchester. The lessons, new ideas, collaborations and creativity to have emerged from the Cultural Olympiad should directly inform and contribute to the success of these and other cultural activities.

Furthermore, the London 2012 Cultural Olympiad will need to be assessed on its international cultural impacts. There will therefore need to be objectives in place to ensure that those activities, best practice and innovations that emerge from London 2012 can feed directly into the Rio Cultural Olympiad. This will require working with partners, such as the British Council, and establishing connections between participating cultural organisations in the UK and Brazil.

**3) Regeneration: The Legacy for the Five Host Boroughs**

The 2012 Olympic and Paralympic Games is a major national event, and many of its benefits
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will need to be assessed at a national level – for instance, the impact on tourism. At the same time, however, the Games take place mostly in London – in particular, in an area of London that has experienced long-term and deep-seated economic challenges, and with its own specific legacy objectives.

An essential element of the vision for London 2012 has always been its potential for regenerating those areas of East London that have experienced a century of socio-economic decline. The Strategic Regeneration Framework for the five host boroughs was published in November 2009, and outlined a legacy vision that goes beyond the Park and sporting arenas, and aims to transform the lives of many of the 1.25 million residents of the five host boroughs. Central to the SRF is the over-arching ambition of convergence – that within twenty years the communities who host the 2012 Games will have the same social and economic chances as those living across London.

In order to meet this challenge, a series of ambitious targets have been agreed upon by the host boroughs, national government and the Mayor of London. By 2030, these include the following: 120,000 more residents in jobs; 185,000 to have degree-level qualifications; 44,000 fewer residents to be affected by burglaries. Clearly, it would be unreasonable to expect the 2012 Olympics, let alone the Cultural Olympiad, to deliver on these for the next twenty years, but nevertheless the galvanising effect of London 2012 on London’s creative industries should be considered.

London 2012 should aim to transform the cultural lives of those living in the host boroughs. Despite the fact that East London has long been associated with writers, artists and other cultural professionals (two thirds of all UK artists’ studios are in the capital, and the vast majority in East London), many of its residents are not enjoying the benefits and opportunities of living in such a culturally vibrant area. According to the most recent DCMS figures, Newham has the lowest level of arts and cultural participation of any local authority in the country, compared to Kensington and Chelsea with the highest, while literacy rates in the host boroughs are thought to be among some of the lowest in Europe. The Cultural Olympiad offers a unique opportunity to challenge these imbalances, and establish of taking part in culture across East and South East London.
4) A Draft Evaluation Framework

The table below provides a first attempt at an evaluation framework for the Cultural Olympiad. As such, it distils the discussion above into a single table that can be used for the purposes of communication and consultation, with a view to finalising a framework to guide Legacy activities and provide a basis for future evaluation work. In many cases, the objectives are derived from existing objectives for London 2012, as established by a number of different agencies, ranging from Visit Britain (national) to the London Development Agency (regional) and the host boroughs, and as such they are an attempt to capture the expected contribution made specifically by the Cultural Olympiad.
Table 2: Cultural Olympiad Outcome Framework

<table>
<thead>
<tr>
<th>Legacy Type</th>
<th>Cultural Olympiad Legacy</th>
<th>Timescale</th>
<th>Range</th>
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<tbody>
<tr>
<td>Economic</td>
<td>Culture is featured in £1.6bn worth of Games-related positive media coverage of Britain in 2012, as measured by Visit Britain</td>
<td>2012</td>
<td>National</td>
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<td></td>
<td>10 new artistic pieces co-commissioned as part of the Cultural Olympiad have been presented overseas, raising international profile of UK's creative and cultural sector</td>
<td>September 2013</td>
<td>National</td>
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<td></td>
<td>For the UK to have improved in its ranking by an average of one place across relevant National Brand Index markets</td>
<td>2012</td>
<td>National</td>
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<td></td>
<td>Within ten years the creative and cultural workforce of the host boroughs will have grown by 7.5%, representing 2000 new jobs</td>
<td>2020</td>
<td>Host Boroughs</td>
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<td></td>
<td>To have increased the number of creative businesses in the host boroughs by 500</td>
<td>2020</td>
<td>Host Boroughs</td>
</tr>
<tr>
<td></td>
<td>20,000 more residents to have degree-level qualifications in creative/arts related courses</td>
<td>2010-2030</td>
<td>Host Boroughs</td>
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<tr>
<td>Social</td>
<td>Increased levels of volunteering and a more diverse volunteer base in London’s cultural sector with 10,000 of Games volunteers going onto longer-term volunteering in the cultural sector.</td>
<td>2010-20</td>
<td>London</td>
</tr>
<tr>
<td>Cultural</td>
<td>20 new partnerships, with cultural organisations and other bodies coming together for the Cultural Olympiad and establishing several major new creative relationships, activities and festivals: e.g. Big Dance, Create, Abandon Normal Devices</td>
<td>2012</td>
<td>National</td>
</tr>
<tr>
<td></td>
<td>A knowledge exchange programme between Cultural Olympiad and counterparts at Derry UK City of Culture and Glasgow Commonwealth Games</td>
<td>2012-14</td>
<td>National</td>
</tr>
<tr>
<td></td>
<td>A cross-borough annual festival – Create – working towards increasing cultural engagement across the boroughs</td>
<td>2012</td>
<td>Host Boroughs</td>
</tr>
<tr>
<td></td>
<td>Within five years all the host boroughs will exceed the current figures for culture engagement, as measured by DCMS Taking Part survey</td>
<td>2015</td>
<td>Host Boroughs</td>
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<tr>
<td></td>
<td>Creative partnerships between 10 cultural organisations and institutes in Brazil and London to have been initiated</td>
<td>2016</td>
<td>International</td>
</tr>
</tbody>
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5) A Vehicle for Evaluating the Legacy of the Cultural Olympiad

LOCOG, and the Cultural Olympiad Board, will cease to exist from September 2012. This means of course that many of the outcomes listed above will be achieved by a range of other
organisations from across public, private and third sector. The same is true in evaluating its results, ascertaining whether these objectives were met, and in assessing the full impact of the 2012 Cultural Olympiad. If this is to be undertaken, then consideration needs to be given as to the appropriate evaluation vehicle, and as to how these findings can be best communicated, in order for the impacts of 2012 to be widely understood and appreciated, and also to inform future events – both in the UK and within the wider international community.

A full evaluation of the impacts of the Cultural Olympiad would need to assess such factors as: value-for-money, displacement as opposed to additional economic growth, international perceptions, economic multiplier effects, counter-factual scenarios (i.e. what would have happened anyway) and negative impacts such as environmental damage. Considerable technical expertise is required to undertake this and, complemented by in-depth knowledge and understanding of the cultural sector.

There are a number of different approaches that can be pursued, but all of which will first require agreeing with Cultural Olympiad delivery partners a shared set of measurable outputs and outcomes, individual responsibilities for achieving and a central co-ordinating mechanism.

In terms of undertaking the evaluation work, approaches range from appointing specialist consultancy firms to undertake evaluation assessments of various aspects of the Cultural Olympiad, through to establishing a dedicated research centre with a respected institutional partner, almost certainly a Higher Education Institute. There are many candidates in London, with a number of universities with strong academic strengths in social, economic, cultural and business research. The obvious precedent for this is Impacts 08 – the ongoing research programme at John Moore’s University which emerged from Liverpool’s hosting of the European Capital of Culture. However, while it has produced extremely detailed work, such research is expensive, and a model would have to be developed that did not require ongoing funding.