

Mega-Events, Regional Development & Regeneration
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London 2012 Cultural Olympiad Impact & Legacy Evaluation

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London 2012 Cultural Olympiad Evaluation

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- **Introduction** | What is the Cultural Olympiad
- **Chapter 2** | Raising the bar for cultural programming
- **Chapter 3** | Engaging audiences and communities
- **Chapter 4** | Tourism development
- **Chapter 5** | Governance and partnership approach
- **Chapter 6** | Culture at the heart of the Games

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- **Conclusion** | Legacies moving forward
- **Appendices**

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Raising the bar for cultural programming






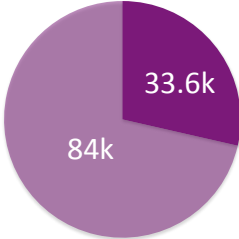
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Total activity

Close to **118k** activities
Across performances, exhibition days, sessions for education etc.

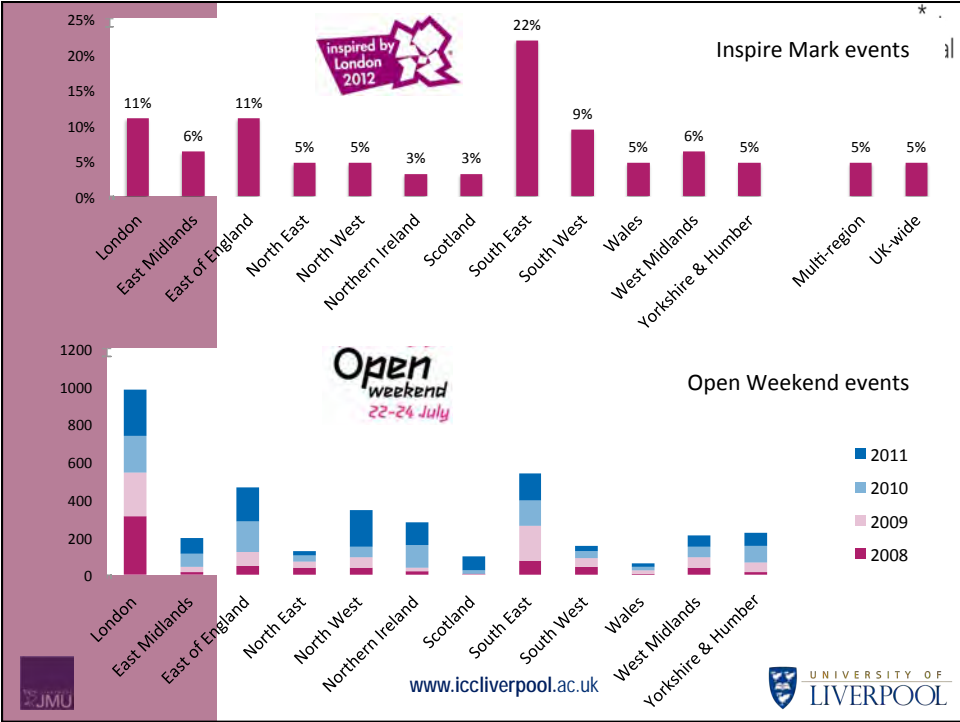
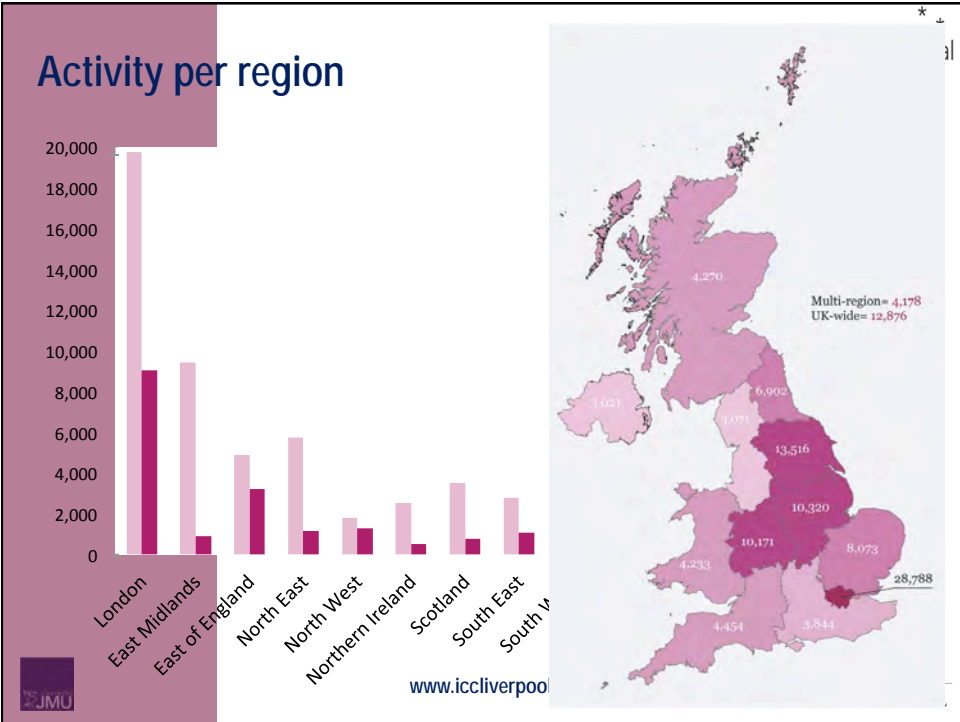


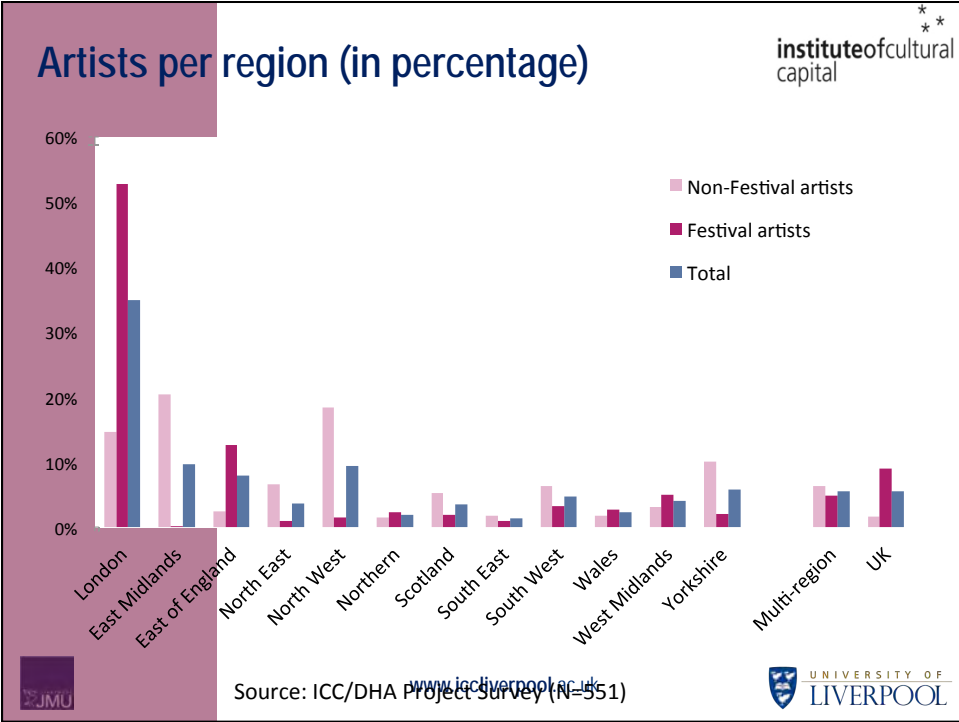
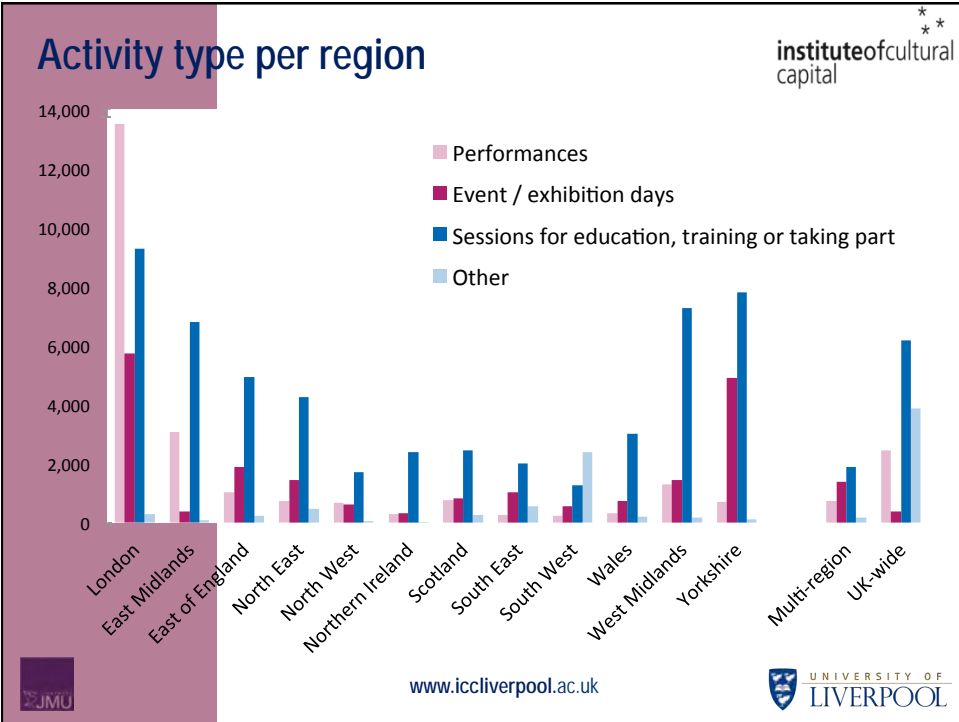


■ London 2012 Festival
■ Non-Festival

	London 2012 Festival	%	Non-Festival	%	Total	%
Performances	7,063	21%	18,949	23%	26,012	22%
Event / Exhibition days	8,061	24%	13,555	16%	21,616	18%
Sessions for education, training or taking part	17,715	53%	43,536	52%	61,251	52%
Other activity	747	2%	8,046	9%	8,79345	0%
Total	33,631		84,086		117,717	100%

Source: ICC/ DHA Project Survey





Projects | What is new or different

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What has been 'new' or 'different?'	Total	%
New partnership	147	56%
Greater scale, complexity or ambition	88	33%
New artform or artists	82	31%
Involving the public in new ways	65	25%
Entirely new company, festival or programme	25	9%
Digital activity	23	9%
Piloting / trying things out for the future	14	5%
More sustained activity / longer activity	7	3%

Source: ICC/DHA Project Survey (N= 264)



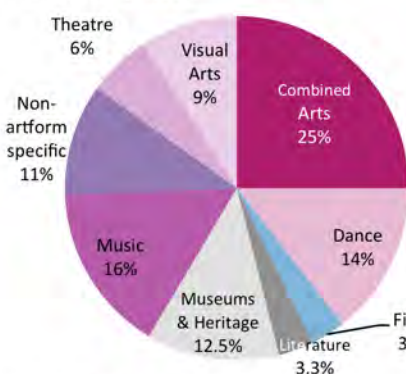
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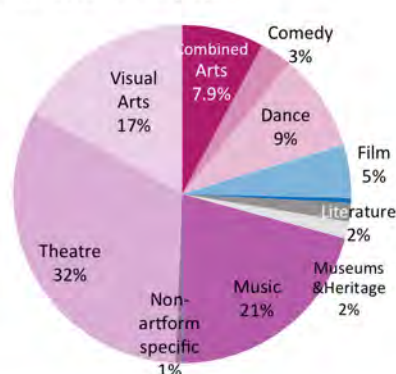
Projects per artform

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Non-Festival projects



London 2012 Festival projects



Source: ICC/DHA Project Survey




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Projects


Themes



- **Young people and emerging talent**
 - 40% of projects targeted children or young people
 - 137 projects work with emerging artists, totalling 6,160 artists
 - 61% of project participants are under 18
- **Artists with disability**
 - 64 projects work with Deaf and disabled artists, totalling 806 artists
 - 80% of *Unlimited* commissions would not have happened without the Cultural Olympiad; over half will continue in a similar form; all except two have secured future partnerships




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Projects


Themes



- **Outdoors & unusual places**
 - Programming within iconic outdoor tourist attractions and first time environments for art interventions
 - 77% of such projects would not have happened
- **Digital innovation**
 - 70% of projects used digital innovation in their promotion as well as to engage audiences
 - 'Pop up' or 'surprise' interventions relied almost exclusively on audiences following social media
 - 40% of projects used digital activity in the creation of artistic work



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Engaging Audiences and Communities

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Public Engagement

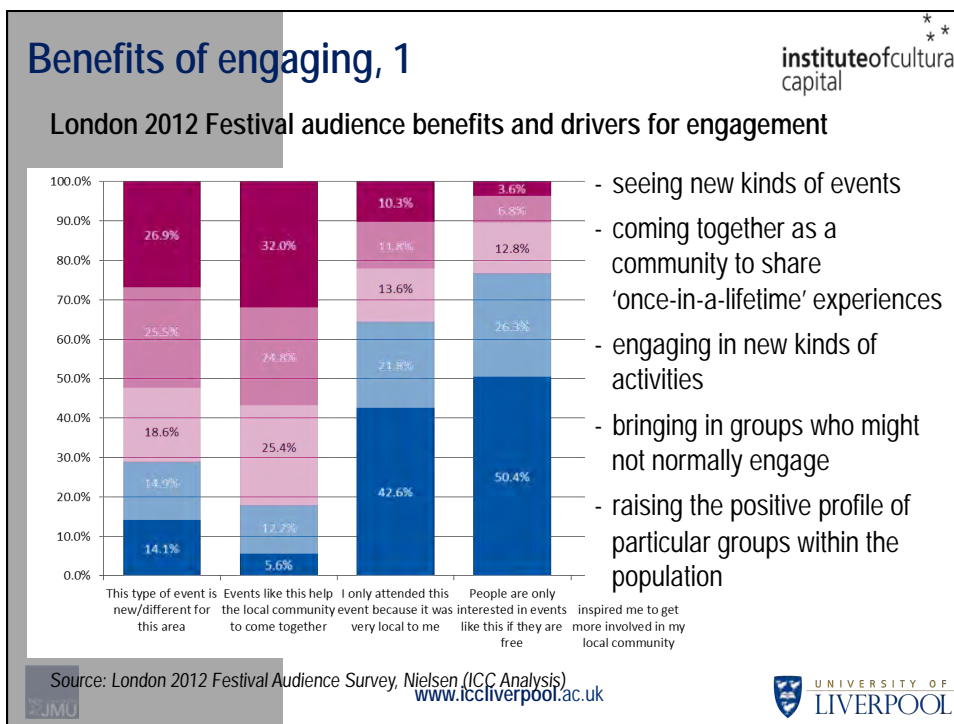
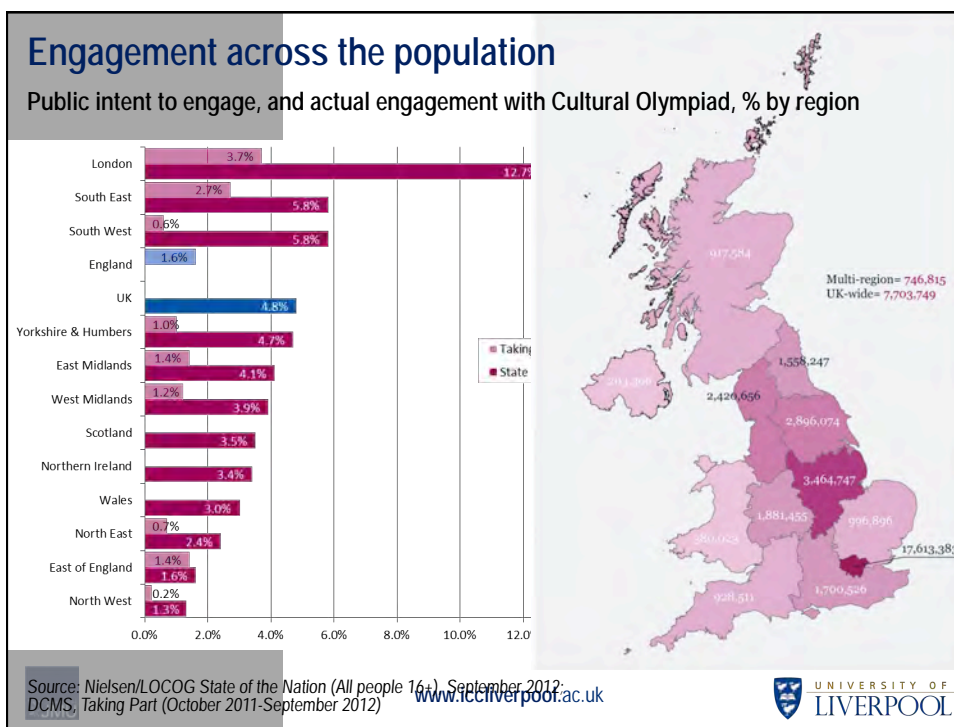
Public engagement over the period of the Cultural Olympiad, across audiences, visitors, participants and volunteers, is estimated at **43.4 million**.

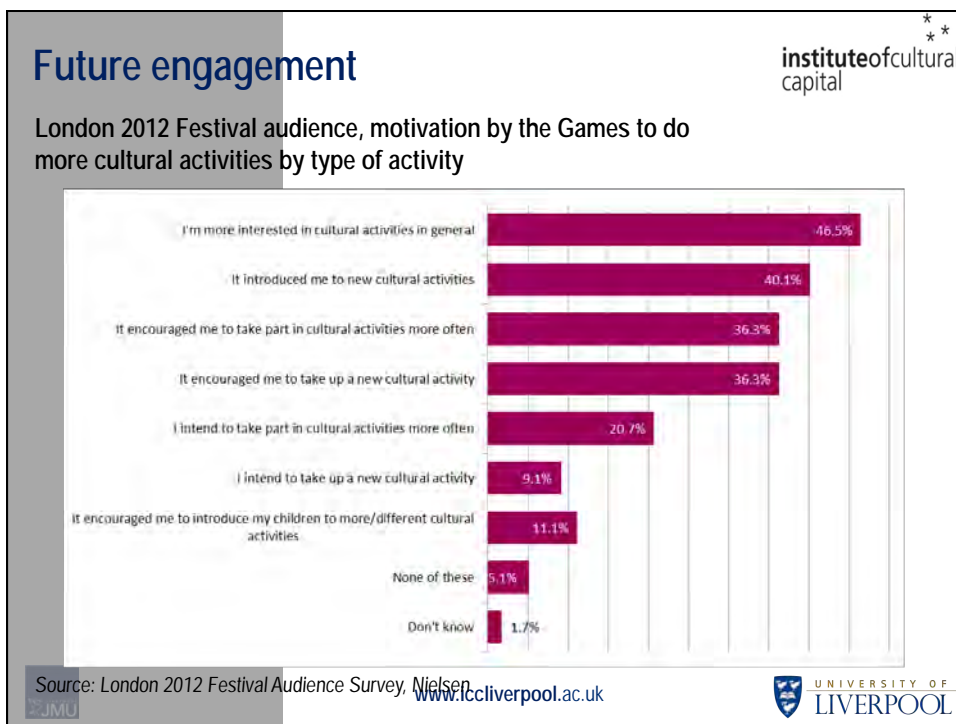
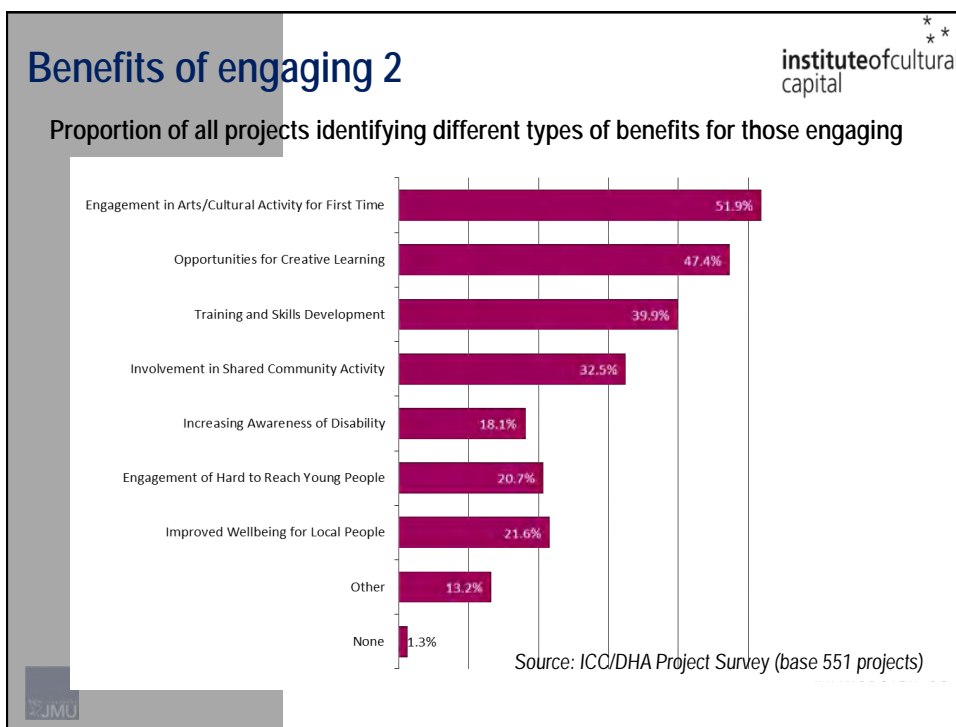
	Festival	Non-Festival	Total
Attendances and visits – paid	4.7m	0.16m	4.9m
Total free public engagement <i>(attendances and visits - free, participants and volunteers)</i>	15.4m	23m	38.4m
Total attendances and visits	16m	21.3m	37.4m
Total public engagement	20.2m	23.2m	43.4m

Plus 204.4 million in broadcast/online views and hits

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Emerging legacies

Emerging legacies




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- Legacies for the UK
 - UK population were motivated to extend their engagement in culture in the context of the Games
 - Those experiencing the Cultural Olympiad indicate a higher motivation to continue engaging in culture and the arts
 - The Cultural Olympiad raised the profile of the UK's cultural offer, showed new kinds of work to new types of audience and helped re-imagine iconic locations across the country
 - Over half of projects and new partnerships will continue
- Legacies for other major events
 - Testing a new framework for nation-wide programming
 - Raising the bar for Deaf and disabled artist programming
 - Programming & dissemination innovations: digital technology, use of unusual locations



Thank you

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The Institute of Cultural Capital is a strategic collaboration between the University of Liverpool and Liverpool John Moores University in the UK.

News
European Capital of Culture 30 year overview available January 2014

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