Rising to the Olympic Challenge – East London’s cultural contribution to 2012

If and when the IOC choose London to be the host for the Olympic Games in 2012, the communities of the five East London Boroughs will welcome some six million visitors over a three month summer period into the heart of Europe’s most diverse and vibrant urban area. These visitors will come from all over the UK and the world to watch thousands of Olympic and Paralympic sports men and women take part in the world’s largest international, sporting and cultural event, an event promoted and in large part created by the global media circus that comes as an integral part of it.

What can the Olympic Boroughs give the Olympics and what can we get?

Letting culture show the best face of the five boroughs’ communities to London, the world and the Olympic family
Building on internationally acknowledged talent, good artistic practice, strengths and local distinctiveness, and the cultural skills and creative energy of young people
Placing cultural energy and heritage alongside the worlds’ largest sporting and media event, whilst finding ways of engaging people across the whole of the community
Doing what we want to do anyway – faster, higher, stronger – to raise expectations and performance, to improve environments, and to transform the prospects of communities
Identifying and delivering clear and sustainable local benefits for the Olympic communities – learning, participation, employment and cultural business development
Taking culture as the key to delivering sustainable regeneration

The people of Tower Hamlets, Hackney, Newham, Waltham Forest and Greenwich, a million Londoners from nearly two hundred cultural and language communities from Argentina and Bangladesh to the Yemen and Zambia, already live right at the centre of Europe’s largest urban regeneration area. The Thames Gateway – running from Tower Bridge and the City Fringe all the way to Southend and the Medway Towns – is the place where a series of long-term, large scale environmental, housing and economic development projects which will provide 90,000 new homes and up to a quarter of a million jobs over the next twenty years. The creation of a new Olympic Park supported by new road and rail transport connections, and the impact of this on the Lower Lea Valley, will continue the transformation of a vast urban area whose future will characterise London in the twenty-first century. These are not ordinary places. These are places with histories and with a future. Culture is a critical component in that future.

Culture transforms people and places. The Olympic challenge for London is to apply this lesson – hard learned but successful and sustainable in Barcelona, Manchester, Glasgow – and apply it in all four corners of London. For the Olympic Boroughs, this can be the key to unlock the long term sustainability and legacy of the Olympic Zone as part of the rebuilding of Thames Gateway and making its communities sustainable.
Transforming the landscape: culture as the key to winning the Olympics 2012

The Joint Cultural Framework for the Olympic Boroughs

Almost every index in the Olympic Boroughs defines them as strongly marked and distinctive communities. The five boroughs are young, multicultural and diverse, with poor communities living alongside some of the richest parts of London – the City and Canary Wharf. Their rates of social and demographic change continue to surprise, and some of the most excluded cultural and social groups are neighbours with one of the largest clusters of artists and small creative businesses in Europe.

East and South East London have equally diverse communities of practitioners – visual artists, musicians, dance companies and others – who include people and companies with high international reputation – cultural companies and practitioners whose practice is world class, and who work with people from all parts of the community. There are particular strengths in cultural activity integrating with and embedded in education, learning, regeneration, community development and other community facing programmes. The local meets the international in east London.

Building on all of this cultural diversity and creative energy, but with few of the major institutions and treasures located in central and west London, apart from its two World Heritage sites at the Tower of London and Maritime Greenwich, the Olympic Boroughs are the perfect fringe zone for the Olympic cultural and sporting programme. Stratford, Bethnal Green, Hackney, Walthamstow and Greenwich Town Centre are the sorts of places which would work well as welcoming locations for an Olympic Fringe Festival. Sitting as close as it will to the world’s media spotlight, pulling this off will stretch and strengthen artists, producers, promoters and a whole host of individual practitioners from the boroughs, on top of those who will be part of the formal Olympic programme.

What cultural benefits do the Games bring to the Olympic Boroughs?

The benefits which the 2012 Games can bring to the Olympic Boroughs are highly desirable. They can target the same communities as the longer term process of cultural development and regeneration for the London Thames Gateway. Only determined political and cultural leadership and sustained investment from national, London-wide and local funds will enable these prizes to be won.

- Employment and Training in creative, cultural, technical, support activities, helping companies, communities and individuals
- Increased capacity for cultural production and tourism, and links with markets outside London
- Engaging young people and excluded communities in a wide range of developmental and inspirational activities
- New arts, heritage and cultural agencies coming into East and South East London, with programmes, buildings and resources to complement and strengthen the cultural offer, and to transform local access and opportunities
- Olympic park and public realm making the Lower Lea and the Thames accessible, and creating a sense of place for the nearest communities and another great park and cultural destination for London as a whole

As well as giving the locality a huge cultural incentive to grow and develop, the Olympics offer us another legacy opportunity. The Olympic Park and estate will give London a new park, with unrivalled sporting facilities. The cultural bonus will be to make this London’s East Bank, complementing the South Bank (from Stratford City to the Greenwich Peninsula is the same distance as from the London Eye to Tate Bankside) as a cultural magnet of international scale and local resonance, attracting new parks, venues and resources, getting new and relocated cultural organisations.

The longer-term cultural ambition for the London Thames Gateway is to enable a fully engaged, positive and influential role for culture in building sustainable communities and distinctive urban places, and in providing a vibrant location for business. The new Gateway economy proposes increasing numbers of jobs which require knowledge, social skills, creativity and innovation. Much publicly supported cultural and arts activity focuses on the engagement of the communities now resident in the boroughs in their own culture
Transforming the landscape: culture as the key to winning the Olympics 2012

The Joint Cultural Framework for the Olympic Boroughs

and histories, and on making new forms of contemporary cultural activity. Winning the Olympics for London in 2012 will enable many of these aspirations to be delivered but quicker.

What 2012 might look like for the Olympic Boroughs – fringe and centre stage

Welcoming 6 million visitors, and playing a major role in hosting international visitors and the Olympic Family

The home of a self-titled Official Olympic Fringe Festival – running festival and fringe cultural activities for visitors and for local communities, building on previous years “practice” events and taking strengths in music, dance, carnival, visual, disability and other arts and heritage practice, to build a broad based celebration of East and South East London and its distinctive character.

Putting local talent and business to work – getting local employment and contracts, and recruiting thousands of East and South East Londoners as volunteers, hosts and workers for the Olympic event. How many of the 20,000 media workers or the 60,000 volunteers can be recruited locally?

A changed cultural economy and environment: new parks, venues and resources, getting new and relocated cultural organisations to make London’s East Bank (from Stratford City to the Greenwich Peninsula) a cultural magnet of international scale and local resonance.

To deliver the challenge of making sustainable communities for living and for work, Government and its private and public sector partners, working closely with the cultural and creative sector, are setting out the vision for cultural activity and engagement across the Thames Gateway and to identify the resources needed to make this happen. As well as being the entitlement of every member of the community, active engagement in a rich and properly resourced cultural life brings many benefits to the community at large: it offers ways for people to learn, play active and healthy roles in their communities, to raise their aspirations and expectations, to extend their talents and to make the places where they work and live be distinctive and welcoming.

London 2012 is looking to celebrate the role that cultural activity plays in the making of cities and in the future of their communities. By 2012 a number of city zones will be transformed by the influence of culture, creativity and learning. The national institutions of South Kensington, Paddington and White City, the extended South Bank, Kings Cross and its hinterland, and the development zones of the Olympic Boroughs focussed on the Lower Lea Valley and Greenwich Peninsula are all part of this process of London changing and maturing. All are crucial to London’s prosperity, its cultural uniqueness and therefore to the winning of the bid.

Seen in a city-wide context, the Olympic Boroughs have much to learn and a lot to contribute. For some people, the more local the benefit, the higher will be the value of the legacy. The challenge in front of the cultural and political leadership of the Boroughs is to secure local benefit whilst playing an active and engaged role in a city-wide bid.

The Olympic Boroughs and Arts Council England (ACE) want a Joint Cultural Framework, a shared understanding between their political and cultural communities on the values and the contribution which they bring into London’s 2012 bid. They have a clear view of the benefits which can accrue from the Olympic Games coming to London. They will work with their partners to develop their strengths over the next few years, so that they can enjoy the high profile role which hosting the Olympic Games will bring.
Transforming the landscape: culture as the key to winning the Olympics 2012

The Joint Cultural Framework for the Olympic Boroughs

### Working across boundaries

The Joint Cultural Framework, summarised here and set out in more detail later in the report, will aid collaboration and action wherever partnership adds value, and will:

- inform cultural development activities collectively undertaken by the Olympic Boroughs and their partners before and during the Olympic Games
- create an agreement between the Boroughs to enable promotion and delivery of a joint programme
- support the Olympic Boroughs’ engagement with the wider London Thames Gateway cultural master planning, investment and development programmes.

### Promoting the Olympic Boroughs cultural offer to London 2012 and the world

Making sure the youth, diversity, cultural expertise, multicultural and international character of the communities living and working in the Olympic Boroughs contributes to the London 2102 bid.

### Enabling and encouraging local buy-in to London 2012 bid and its cultural dimensions

Promoting of local benefits and ameliorating any risks in winning the Games for London

### Building on local cultural distinctiveness and shared creative strengths

Building on what is done well, on local talent and energy, and creating platforms for cultural agencies, artists and other practitioners

### Connecting local talent, imagination and community skills to an international market

Promoting locally based talent, practitioners and producers enabling them to showcase their skills and to participate in and support the Olympic Games national cultural festivals and events.

### Getting facilities and resources for culture and communities that the Olympic Boroughs’ communities deserve

Planning sustainable Olympic sports facilities, media and support infrastructure and open space to deliver long term affordable benefits to the Boroughs’ communities, as well as encouraging new and relocating cultural activity to move to East and South East London.

### Planning sustainable routes to delivering high quality cultural engagement with or without the Games

Developing a framework for investment and delivery with and without the Games, with national and other funding bodies taking a longer than 3 year view of investment and revenue programmes and enabling local authorities to grow secure resources to deliver these aspirations

The community, cultural and political leaders in the five boroughs have made it clear that social and cultural legacy of the Games need to help deliver the benefits they are committed to getting for their communities with or without the Games. Win or lose, the legacy is crucial.
Transforming the landscape: culture as the key to winning the Olympics 2012

The Joint Cultural Framework for the Olympic Boroughs

Planning for winning: 12 months to Decision Day

The Olympic Boroughs and ACE need to take these steps to get their cultural collaboration and partnership onto the London 2012 agenda and to secure the long term role of culture in regeneration and building sustainable communities.

1. Influencing London 2012’s bid and cultural chapter

Continue to work closely with London 2102 to assist the creation of a winning bid, commending this Framework, the values which underpin it and the targets it aims to attain.
Work with London 2012 to identify high profile locally connected artists, musicians, gallery directors and performers to help sell the proposals to influencers and the community.

2. Community and cultural engagement

Work with the cultural communities and London 2012 to integrate sports, cultural and community development and engagement activities to:
raise levels of support for the Olympic bid
ensure the benefits of a winning bid are acknowledged locally and enrich the role of culture in regenerating East and South East London.

3. Developing partnership arrangements

Test joint cultural arrangements through joint events and further development work with London 2012, ACE, LDA and others to explore:
the centrality of culture in regeneration and city building
building capacity through organisation, youth and volunteer development programmes
developing the Olympic Boroughs as an official “Fringe” area
the capacity of public and cultural agencies to work collaboratively on large scale events.

4. Planning to secure agreement for future wins:

Participate in 2012 and others’ work on Social Legacy, future use and management of the Olympic Venues, and LDA’s cultural and creative industries development planning for the Lower Lea Valley. Specify in planning agreements resources to enable the development of significant cultural activity for the London East Bank project
affordable cultural and creative industries workspace
an area of public realm for large scale events
artists’ involvement in the design and development of the public realm.

5. Connecting this work to the cultural development and investment framework for Thames Gateway London and locating it alongside other London culture-driven developments.

Work with London 2102 LDA, TGLP, ODPM and others to progress the cultural component for London Thames Gateway – part masterplan and part investment framework – in which the Olympic Games and its cultural impact, will be integrated.

6. Resourcing the follow through to July 2005

Pursue with urgency the support needed to launch the framework, sign up partners, and work with ACE, LDA and London 2012 to resource an energetic programme of advocacy, public debate, engagement and involvement in the London 2012 bid process through to July 2005.
Transforming the landscape: culture as the key to winning the Olympics 2012

The Joint Cultural Framework for the Olympic Boroughs

Who needs to do what?

**Key recommendations to the Olympic Boroughs of East London**

Put in place resources and partnership arrangements to help London 2012 win the argument that culture is central to community and city building and to regeneration, and therefore to winning the bid.

To enable local communities and cultural producers to benefit from the bid and Games legacy, integrate this cultural framework with targeted strategies for economic, tourism, sports and community development and commit to developing robust five borough arrangements to deliver these benefits.

**Key recommendations to Arts Council England**

Sustain investment strategies so that strong organisations can become more effective delivery partners between now and 2012;

Take the long term view of investment in the Thames Gateway and the Olympic Boroughs, to enable a number of high profile cultural agencies (galleries, museums, arts and related organisations) to establish themselves in and around the Lower Lea Valley as part of the cultural masterplan for East and South East London.

**Key recommendations to London 2102**

Take the report recommendations, its values and spirit and engage with the Olympic Boroughs to win the argument with Government, the public sector and cultural communities that culture and regeneration are mutually dependent and central to winning the Olympics for London.

Engage with the Olympic Boroughs in developing bid components relating to Education and Culture, Social Legacy, future use of facilities and volunteering.

**Summary of actions which the Olympic Boroughs, ACE and other partners need to take to make this happen**

*Promoting the benefits, reducing the downside and providing sustained opportunities for cultural engagement*

Develop skills and capacity in cultural and community organisations, commercial and cultural producers and practitioners. Challenge them to be more competitive and more business like.

Grow an Olympic Games “Fringe” from 2004 to 2011 so that producers, service technical, support companies, and the cultural tourism economy can develop and promote an increasingly rich cultural offer for their own communities, for London, and for the Olympic year in 2012.

*Training and Skills Development*

Build on existing strategies and resources for engaging communities and groups at risk of being marginalized or excluded from the regeneration of the Olympic Boroughs

Target educational, cultural, training, recruitment and employment programmes so that people are ready and able to take up economic and participative opportunities

*Planning and Design interventions*

Plan sustainable Olympic sports facilities, media and support infrastructure and open space to deliver long term affordable benefits to the Boroughs’ communities:

Deliver and sustain new open space and public realm within the Olympic Park

Encourage a range of national arts, heritage and other cultural bodies to locate here and particularly the Lower Lea Valley and Greenwich Peninsula

*Investment and support structures and cross borough and agency partnership*

Develop investment and delivery framework with and without the Games, over a longer than 3 year period.

Enabling local authorities to grow secure resources to deliver these aspirations

Building effective cultural partnerships between the Olympic Boroughs and other agencies across boundaries, allowing cultural engagement and collaboration to be driven by cultural agencies and artists and supported by the boroughs, ACE and others

DPA for the Olympic Boroughs and ACE       6       June 2004
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The Joint Cultural Framework for the Olympic Boroughs
Transforming the Landscape – Culture as the Key to Winning the 2012 Olympics

A Joint Cultural Framework for the Olympic Boroughs

June 2004

Commissioned by London Borough’s of Greenwich, Hackney, Newham, Tower Hamlets and Waltham Forest and Arts Council England

This report was researched and written by David Powell in association with John Lancaster, Kiran Rao and Debra Reay
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NOTE FOR READERS

The Report and Technical Papers attached are working papers, produced by DPA for the 5 Olympic Boroughs and Arts Council England. A summary of the Report will shortly be published, for wider distribution. The Technical Papers are working documents primarily for the Boroughs’ and Arts Council’s reference and that of their partner agencies such as London 2012. They have not been drafted for wider circulation. Copyright in the Report sits with DPA, and in the Technical Papers with DPA and, for Technical Paper 4, with ACE.
Transforming the landscape: culture as the key to winning the Olympics 2012

The Joint Cultural Framework for the Olympic Boroughs

Rising to the Olympic Challenge – East London’s cultural contribution to 2012

If and when the IOC choose London to be the host for the Olympic Games in 2012, the communities of the five East London Boroughs will welcome some six million visitors over a three month summer period into the heart of Europe’s most diverse and vibrant urban area. These visitors will come from all over the UK and the world to watch thousands of Olympic and Paralympic sports men and women take part in the world’s largest international, sporting and cultural event, an event promoted and in large part created by the global media circus that comes as an integral part of it.

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Transforming the landscape: culture as the key to winning the Olympics 2012

The Joint Cultural Framework for the Olympic Boroughs

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The benefits which the 2012 Games can bring to the Olympic Boroughs are highly desirable. They can target the same communities as the longer term process of cultural development and regeneration for the London Thames Gateway. Only determined political and cultural leadership and sustained investment from national, London-wide and local funds will enable these prizes to be won.

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Transforming the landscape: culture as the key to winning the Olympics 2012

The Joint Cultural Framework for the Olympic Boroughs

and histories, and on making new forms of contemporary cultural activity. Winning the Olympics for London in 2012 will enable many of these aspirations to be delivered but quicker.

What 2012 might look like for the Olympic Boroughs – fringe and centre stage

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- The home of a self-titled Official Olympic Fringe Festival – running festival and fringe cultural activities for visitors and for local communities, building on previous years “practice” events and taking strengths in music, dance, carnival, visual, disability and other arts and heritage practice, to build a broad based celebration of East and South East London and its distinctive character.
- Putting local talent and business to work – getting local employment and contracts, and recruiting thousands of East and South East Londoners as volunteers, hosts and workers for the Olympic event. How many of the 20,000 media workers or the 60,000 volunteers can be recruited locally?
- A changed cultural economy and environment: new parks, venues and resources, getting new and relocated cultural organisations to make London’s East Bank (from Stratford City to the Greenwich Peninsula) a cultural magnet of international scale and local resonance.

To deliver the challenge of making sustainable communities for living and for work, Government and its private and public sector partners, working closely with the cultural and creative sector, are setting out the vision for cultural activity and engagement across the Thames Gateway and to identify the resources needed to make this happen. As well as being the entitlement of every member of the community, active engagement in a rich and properly resourced cultural life brings many benefits to the community at large: it offers ways for people to learn, play active and healthy roles in their communities, to raise their aspirations and expectations, to extend their talents and to make the places where they work and live be distinctive and welcoming.

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The Olympic Boroughs and Arts Council England (ACE) want a Joint Cultural Framework, a shared understanding between their political and cultural communities on the values and the contribution which they bring into London’s 2012 bid. They have a clear view of the benefits which can accrue from the Olympic Games coming to London. They will work with their partners to develop their strengths over the next few years, so that they can enjoy the high profile role which hosting the Olympic Games will bring.
Transforming the landscape: culture as the key to winning the Olympics 2012

The Joint Cultural Framework for the Olympic Boroughs

Working across boundaries
The Joint Cultural Framework, summarised here and set out in more detail later in the report, will aid collaboration and action wherever partnership adds value, and will:
- inform cultural development activities collectively undertaken by the Olympic Boroughs and their partners before and during the Olympic Games
- create an agreement between the Boroughs to enable promotion and delivery of a joint programme
- support the Olympic Boroughs’ engagement with the wider London Thames Gateway cultural master planning, investment and development programmes.

Promoting the Olympic Boroughs cultural offer to London 2012 and the world
- Making sure the youth, diversity, cultural expertise, multicultural and international character of the communities living and working in the Olympic Boroughs contributes to the London 2012 bid.

Enabling and encouraging local buy-in to London 2012 bid and its cultural dimensions
- Promoting of local benefits and ameliorating any risks in winning the Games for London

Building on local cultural distinctiveness and shared creative strengths
- Building on what is done well, on local talent and energy, and creating platforms for cultural agencies, artists and other practitioners

Connecting local talent, imagination and community skills to an international market
- Promoting locally based talent, practitioners and producers enabling them to showcase their skills and to participate in and support the Olympic Games national cultural festivals and events.

Getting facilities and resources for culture and communities that the Olympic Boroughs’ communities deserve
- Planning sustainable Olympic sports facilities, media and support infrastructure and open space to deliver long term affordable benefits to the Boroughs’ communities, as well as encouraging new and relocating cultural activity to move to East and South East London.

Planning sustainable routes to delivering high quality cultural engagement with or without the Games
- Developing a framework for investment and delivery with and without the Games, with national and other funding bodies taking a longer than 3 year view of investment and revenue programmes and enabling local authorities to grow secure resources to deliver these aspirations

The community, cultural and political leaders in the five boroughs have made it clear that social and cultural legacy of the Games need to help deliver the benefits they are committed to getting for their communities with or without the Games. Win or lose, the legacy is crucial.
Planning for winning: 12 months to Decision Day

The Olympic Boroughs and ACE need to take these steps to get their cultural collaboration and partnership onto the London 2012 agenda and to secure the long term role of culture in regeneration and building sustainable communities.

1. Influencing London 2012's bid and cultural chapter

Continue to work closely with London 2102 to assist the creation of a winning bid, commending this Framework, the values which underpin it and the targets it aims to attain.

Work with London 2012 to identify high profile locally connected artists, musicians, gallery directors and performers to help sell the proposals to influencers and the community.

2. Community and cultural engagement

Work with the cultural communities and London 2012 to integrate sports, cultural and community development and engagement activities to:

- raise levels of support for the Olympic bid
- ensure the benefits of a winning bid are acknowledge locally and enrich the role of culture in regenerating East and South East London.

3. Developing partnership arrangements

Test joint cultural arrangements through joint events and further development work with London 2012, ACE, LDA and others to explore:

- the centrality of culture in regeneration and city building
- building capacity through organisation, youth and volunteer development programmes
- developing the Olympic Boroughs as an official “Fringe” area
- the capacity of public and cultural agencies to work collaboratively on large scale events.

4. Planning to secure agreement for future wins:

Participate in 2012 and others’ work on Social Legacy, future use and management of the Olympic Venues, and LDA’s cultural and creative industries development planning for the Lower Lea Valley. Specify in planning agreements resources to enable the development of significant cultural activity for the London East Bank project

- affordable cultural and creative industries workspace
- an area of public realm for large scale events
- artists’ involvement in the design and development of the public realm.

5. Connecting this work to the cultural development and investment framework for Thames Gateway London and locating it alongside other London culture-driven developments.

Work with London 2102 LDA, TGLP, ODPM and others to progress the cultural component for London Thames Gateway – part masterplan and part investment framework – in which the Olympic Games and its cultural impact, will be integrated.

6. Resourcing the follow through to July 2005

Pursue with urgency the support needed to launch the framework, sign up partners, and work with ACE, LDA and London 2012 to resource an energetic programme of advocacy, public debate, engagement and involvement in the London 2012 bid process through to July 2005.
Transforming the landscape: culture as the key to winning the Olympics 2012

The Joint Cultural Framework for the Olympic Boroughs

Who needs to do what?

Key recommendations to the Olympic Boroughs of East London

• Put in place resources and partnership arrangements to help London 2012 win the argument that culture is central to community and city building and to regeneration, and therefore to winning the bid.
• To enable local communities and cultural producers to benefit from the bid and Games legacy, integrate this cultural framework with targeted strategies for economic, tourism, sports and community development and commit to developing robust five borough arrangements to deliver these benefits.

Key recommendations to Arts Council England

• Sustain investment strategies so that strong organisations can become more effective delivery partners between now and 2012;
• Take the long term view of investment in the Thames Gateway and the Olympic Boroughs, to enable a number of high profile cultural agencies (galleries, museums, arts and related organisations) to establish themselves in and around the Lower Lea Valley as part of the cultural masterplan for East and South East London.

Key recommendations to London 2102

• Take the report recommendations, its values and spirit and engage with the Olympic Boroughs to win the argument with Government, the public sector and cultural communities that culture and regeneration are mutually dependent and central to winning the Olympics for London.
• Engage with the Olympic Boroughs in developing bid components relating to Education and Culture, Social Legacy, future use of facilities and volunteering.

Summary of actions which the Olympic Boroughs, ACE and other partners need to take to make this happen

Promoting the benefits, reducing the downside and providing sustained opportunities for cultural engagement

• Develop skills and capacity in cultural and community organisations, commercial and cultural producers and practitioners. Challenge them to be more competitive and more business like.
• Grow an Olympic Games “Fringe” from 2004 to 2011 so that producers, service technical, support companies, and the cultural tourism economy can develop and promote an increasingly rich cultural offer for their own communities, for London, and for the Olympic year in 2012.

Training and Skills Development

• Build on existing strategies and resources for engaging communities and groups at risk of being marginalized or excluded from the regeneration of the Olympic Boroughs
• Target educational, cultural, training, recruitment and employment programmes so that people are ready and able to take up economic and participative opportunities

Planning and Design interventions

• Plan sustainable Olympic sports facilities, media and support infrastructure and open space to deliver long term affordable benefits to the Boroughs’ communities:
• Deliver and sustain new open space and public realm within the Olympic Park
• Encourage a range of national arts, heritage and other cultural bodies to locate here and particularly the Lower Lea Valley and Greenwich Peninsula

Investment and support structures and cross borough and agency partnership

• Develop investment and delivery framework with and without the Games, over a longer than 3 year period.
• Enabling local authorities to grow secure resources to deliver these aspirations
• Building effective cultural partnerships between the Olympic Boroughs and other agencies across boundaries, allowing cultural engagement and collaboration to be driven by cultural agencies and artists and supported by the boroughs, ACE and others
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2. What the Olympic Boroughs offer London's Olympic Bid and the Olympic Family

This section sets out the strengths and characteristics of cultural practice across the Olympic Boroughs and suggests that there is a lot of distinctive good practice to be built on, arising from the extensive networks and clusters of artists and small companies.

- A lot of expertise and good practice in “people focussed” cultural activity in the five boroughs, alongside fearlessness and international reputation amongst artists, creative businesses and producers working commercially and at the leading edge
- Lots of good small strong stuff, well linked: clusters and networks rather than reliance on large national agencies
- Perfect fringe territory: off centre, eccentric, quirky, full of history, good for cultural tourists and explorers and right next to the wealthiest business districts
- Communities of tomorrow: hundreds of languages and cultures, in a place where people have come to make their futures
- Recent cultural investment – Hackney Empire, Ocean, Theatre Royal Stratford East, Stratford Circus and Rich Mix – represents the start of the much larger Olympic and Thames Gateway cultural investment programme.

2.1 Understanding local communities, cultures and their potential

The Olympic Boroughs offer the London 2012 Games hard earned and well evidenced experience of working with artists and communities from many cultures, in many languages, in some of the most intense, diverse and culturally vibrant urban communities in the UK. Local commitment to equity, entitlement, best practice amongst a wide variety of cultural agencies, producers and artists are pretty widely spread across the Olympic Boroughs.

The cultural and political leadership of the Olympic Boroughs want these values to suffuse and enthuse the London 2012 bid. The Joint Cultural Framework will enable the Olympic Boroughs to talk confidently about this with their cultural and institutional partners in the next few months. Many of these energetic, urban, youthful qualities are also those which the IOC and its commercial partners are find so appealing, as target audiences for sport and for commercial exploitation.

The communities of practitioners – visual artists, musicians, dance companies and others – based in the Olympic Boroughs work at the highest levels of international exposure and most innovative practice. East and South East London is home to both ends of a rich spectrum of cultural practice There are cultural companies and practitioners whose practice is world class, and whose public – audience, workshop attendee, student, learner – includes people from all parts of the Olympic Boroughs communities, in one part or another of their working process.

There is plenty of cultural and entrepreneurial energy – whether you look at Designers’ Block, the Truman Brewery or the wider City Fringe, Green Street Market in Newham or the independent music producers of Walthamstow. The local meets the international in east London.
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There are particular strengths in cultural activity integrating with and embedded in education, learning, regeneration, community development and other community facing programmes. Examples\(^1\) include Sound Connections, the music agency; Magic Me, an intergenerational arts company in Tower Hamlets; Freeform Arts Trust known for pioneering participatory methods enabling groups usually excluded from the regeneration agenda to shape the built environment of their communities; the range of innovative media, dance and music collaborations being shaped with New Vic College at Stratford Circus in Newham.

- Artists and cultural agencies with world class practice
- Long experience in community engagement through culture
- Entrepreneurial and funded activity span many parts of the communities

2.2 What the Olympic Boroughs can build on: good practice, experience and distinctiveness

Around two thirds of the creative and cultural businesses in the London Thames Gateway are located in the Olympic Boroughs – there are large numbers of tiny creative and cultural enterprises – many commercial, some working in the not for profit and public sectors – who characterise what East London is good at, and the strengths that it can build on. A lot of activity is generated at the small scale – areas like the City Fringe, Central Hackney and the Greenwich/Deptford Creekside are full of studios, small venues and artists, musicians, dancers, writers and makers. World-class talent, and some world class organisations are linked together in a number of hotspots which are leading the London economy.

**Visual arts**

Nowhere is the level of activity better demonstrated than through the demand and numbers of artist studios and the plethora of gallery spaces. This is London’s most populated studio area. Precise numbers are difficult to pin down but with 10,000 artists active in Hackney alone market demand is intense. The newly completed Triangle development offers 400 artist studios adding to hundreds of spaces offered by ACME, Space, ACEVA and others across the five boroughs. Over 120 permanent exhibition spaces, both commercial and collective, including the Whitechapel, Flowers East, White Cube, Matts Gallery, operate in Hackney and Tower Hamlets alone in addition to a great many occasional and temporary spaces.

**Dance**

Contemporary dance practice across the five boroughs demonstrates an extraordinary ability to connect and influence world class practice and to inspire engagement and creativity at street and community level. Wayne McGregor, Candoco Dance Company, Matthew Bourne, Pushkala Gopal, Jazzy B all have strong associations here. Cutting edge practice continues to flow from Chisenhale. The award winning new resource of Laban works closely with Greenwich Dance Agency who along with East London Dance demonstrate some of the country’s best examples for dance development, community engagement, and education.

**Carnival**

The influence and scale of carnival production continues to grow here. Leading carnival bands such as Beeraahaar, Masquerade 2000, Kinetika demonstrate some of the most exciting design and creativity featured in the Notting Hill Carnival. Designers such as Ali Zaidi and Keith Khan extend the range and influence of this vibrant collaborative tradition through an international programme of work with Moti Roti. Organisations such as Shademakers, Tropical Isles, London School of Samba and Emergency Exit Arts regularly participate in events throughout London. And there are plans to develop Lloyd Park in Waltham Forest as a cultural heritage park with production space for carnival making and display.

\(^1\) Written up in the Technical Papers attached to the report
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Festival
From the very local to the very large scale, whether celebrating specialism and focus with Spitalfields Festival or the fabulous and flamboyant with the Greenwich and Docklands International Festival, the five boroughs know about festival. Brick Lane Festival now in its ninth year attracts thousands of visitors as does the annual Waltham Forest Mela, whilst more locally focused events such as Eltham Lights Up draw together community participation with skilled artists and performers to celebrate locality with sparkle and fun.

Youth Music
Youth music activity is particularly strong with companies such as Sound Connections, ADFED, Urban Development, Lontano and Newham Academy actively harnessing talent and ambition. Venues such as Blackheath Halls, Stratford Circus and Ocean showcase and connect talent to education and industry opportunities. The Guildhall School of Music and Trinity College of Music both have active outreach programmes here and make the claim that the urban dance music scene in east London is a source of significant innovation and influence.

Film
Clusters of small-scale filmmaking, attracting talented, young filmmakers are evident across the five boroughs. The BFM magazine based in Waltham Forest links with the many young and established black filmmakers in the area. Studios at Three Mills have become increasing successful over recent years. Film London’s East London Moving Image Initiative (ELMII), has supported activity in the east such as the Raindance East and the Bangla Film Festivals. East London is popular too as a film location with around 300 film shoot days taking place last year in Hackney alone.

This is some of the ‘small strong stuff’ that east London does very well. Through the cultural activity that exists, the five boroughs have the much desired values of urban youth style; highly valued by advertising companies and stylists as well as corporate sponsors, all of whom will be looking for strong images to associate their brand with the Olympics and East London.

Linking culture and learning
There is good practice to build on in connecting national cultural bodies and community base creative, educational and social programmes, and in developing cultural specialism within schools, further and higher education. Newham VI Form College and London Leisure College based in Greenwich are models for developing tourism, hospitality and events management based courses. University of East London, The Guildhall School of Music and Greenwich University all have strong community based programmes with innovative ways of embedding creative research programmes. There is also strong emphasis on youth participation and skills development through for example, Greenwich Youth Theatre, Theatre Royal Stratford East and the Ladders project in Waltham Forest.

- A wide range of practice, from carnival to young people’s music, almost all carried forward by very small companies
- Real expertise in education, with colleges and universities successfully targeting local people and developing their talent

2.3 World class heritage and local facilities
Although there are very few national world scale institutions situated in the east London boroughs, the two World Heritage sites – at the Tower of London and Maritime Greenwich with the national Maritime Museum –are both major attractions in their own right. Building on its heritage, Greenwich in particular,
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offers the Olympic project experience of developing cultural tourism away from the centre of London and is now established as a London icon and a recognised world brand.

There are some heritage bodies with a national profile which can enhance the Olympic cultural offer, such as the Geffrye Museum, as well as other specialist and small-scale museums and heritage organisations that could build upon the Olympic process. The Museum of Childhood, Sutton House, the House Mill at Three Mills, the Ragged School and William Morris Gallery all have the potential to link in with larger institutions, create greater activity and encourage national and regional funders to place more cultural investment throughout east London. Peoples stories are a strong heritage theme in East and South East London presented through a variety of trails, events and institutions from the new Museum of Docklands to site specific Black History month events.

In terms of open spaces and parks Victoria Park is an important and successful site for large-scale events and will also be broadcasting the Athens Olympics on big screens in summer 2004. There is a healthy tradition of festival and use of open space across the Olympic boroughs, Mile End Park and Thames Barrier Park, Blackheath, Canary Wharf and Three Mills Island all of which have set high standards for public realm and cultural development. The Mayors Respect Festival which moves around London has chosen sites in East London in both 2003, the Dome and 2004, Victoria Park.

- A few high profile sites and museums provide some iconic images: strong local histories abound, but need to find a higher profile
- Parks and open spaces are crucially important for a densely populated urban zone, and also provide the large scale venues that East London does not yet have

2.4 London wide regeneration through culture

As part of their bid proposals, London 2012’s Arts, Culture and Education team is looking to celebrate the important role that cultural activity plays in the making of cities and in the future of their communities. In London, the period up to 2012 will see a number of major city quarters hugely changed for the better by the influence of culture, creativity and learning. The national institutions and colleges of South Kensington, Paddington and White City, the extended South Bank, Kings Cross and its hinterland, and the development zones of the Olympic Boroughs focussed on the Lower Lea Valley and Greenwich Peninsula are all part of this process of London changing and maturing.

All are crucial to London’s prosperity, its cultural uniqueness and therefore to the winning of the bid. Seen in a city-wide context, the Olympic Boroughs have some experienced city partners to work with on the bid and a lot to contribute.

For some, the more local the benefit, the higher will be the value of the legacy. The challenge in front of the cultural and political leadership of the Boroughs is to secure local benefit whilst playing an active and engaged role in a citywide bid.
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3 2012: The Olympic Boroughs welcome to the London Games.

This section sets out how the Olympic Boroughs might develop a substantial creative and cultural contribution to the 2012 Olympic programme – promoting an extensive Fringe Festival and providing a pool of talent, skill, experience and labour to welcome, entertain, host and support the world’s largest event. With leadership, preparation and investment this can complement the other lasting legacy – the post Games designation of the Olympic Park as London’s East Bank as a sign of a transformed cultural and creative economy around the Lower Lea Valley.

- Six million visitors to the Olympic Park in Summer 2012 for the Olympic and Paralympic Games
- Enormous demand for hosts, guides and volunteers
- The opportunity for East and South East London’s histories and heritage to be on display, and young people to learn about the international dimension of sport, culture and community
- The five boroughs to be the Olympic Fringe, and running broadly based festival and celebratory activities for Olympic visitors, London and their own communities
- Strong links to be set up between the Fringe and the main Olympic events
- Thousands of performing, creative technical, support and media jobs come with the Olympics
- The transformation of the Lower Lea Valley gives east and South East London the opportunity to create London’s “East Bank”, a new park for this part of the city, building on the profile and business brought into the area by the Olympic project
- Big challenges and many positive implications for growing the capacity and quality of the Olympic Boroughs cultural offer.

3.1 Welcoming more than a million visitors in summer 2012

London 2012 expects that the Olympic Games will attract about 250,000 visitors a day for the six weeks of the Olympic Games and Paralympics. Events the size of the Olympics create an enormous demand for hosts and guides – some employed, others formally enrolled as volunteers, and beyond that, the hosting communities will engage with visitors from the home country and the rest of the world. Here the Olympic project can take an opportunity to build on the strengths of the communities in the Olympic Boroughs: young, energetic, diverse, international in outlook, multi lingual, and knowledgeable about their own neighbourhoods.

In preparation for the arrival of the Games, there will be a wide range of opportunities for learning, training, community awareness and development which will be prompted by the impending arrival of six million visitors. This can build on East London’s long history as a place of arrival for travellers from all over the world. From the sixteenth century onwards, East and South East London has been the first point of arrival for European, Black and Asian migrants, refugees and visitors. In 2012 the Olympic Boroughs have an opportunity to welcome visitors who arrive to celebrate a global sporting event with its own strong internationalist ideals.

Increasing access to culture forms a key part of the Olympic Boroughs cultural component and in particular the programme leading up to the celebrations of 2012. The integration of the Paralympics in the whole Olympic project requires the host communities, London as a whole and the Olympic Boroughs in
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particular, to commit to increasing access for practitioners, audiences, participants, and in particular to communities and groups excluded from the broad field of culture and the arts.

The Paralympics provide an opportunity to raise young people’s awareness of disability in the round, and the Olympic Boroughs will want to encourage the kind of work carried out by disability companies, such as Heart and Soul or Candoco, both of whom have worked intensively in the Olympic Boroughs, alongside locally based disability arts and voluntary agencies.

Building on and expanding existing Black History programmes and trails, arts and culture trails, the east London boroughs can celebrate their place as traditional landing sites for immigrants, which could be related to a celebration of different cultures and linked to sport. This is especially true for Greenwich and Hackney, where diverse festivals and culture trails are linked to the local community and their histories. Projects triggered this year, like Newham’s initiative to twin schools across the borough with communities from the IOC countries, suggest ways in which children and young people and their families will be able to learn life-long skills by savouring and sampling languages, cultural experience and exchange, and the underlying values of the Olympic project.

- Celebrate the histories and the current communities
- Make East London a primary recruitment zone for the 2012 workers, hosts and volunteers
- Build this into educational and learning process, engaging arts and cultural bodies in this
- Increasing community and young people’s awareness of disability and entitlement

3.2  The Olympic Boroughs – London’s Olympic Games Fringe Festival - the primary location

The national Olympic Festival for 2012 and the preceding years, and the opening and closing events of the Games themselves are a potential showcase for artists, practitioners and producers from each of the Olympic Boroughs. One clear priority is to engage with LOCOG (London 2012 delivery company) after London has secured the Games, and work with them to ensure that (to take a specific example) the kind of experience enjoyed by the Commonwealth Games in Manchester, where the opening and closing ceremonies involved a volunteer cast of almost 6,000 people, including 2,000 children, can be repeated in East London.

However, building on the strengths set out in the section above, with all of its characteristics as a place for innovation, exploration and cultural tourism, and mindful of the limitations imposed by the small scale of almost all East and South London cultural provision, the core proposition within the framework is that the Olympic Boroughs should designate themselves the Olympic Park Fringe Cultural Festival site. For many producers and cultural bodies, this may be as close as they want to get to the Olympic spotlight. To deliver this successfully, they must help cultural producers and others develop programming, marketing, organisation and leadership capacity over the next eight years.

For a successful fringe festival to take place in the east London boroughs, a broad base and diverse programme and producer and venue base needs to exist. There is, as evidenced, a lot of this in place at the moment, although it has to be acknowledged that the dissenting, anarchic, migrant, multi faceted nature of the Olympic Boroughs and their cultural communities may make the challenge of working towards a singular proposition and brand much more difficult than in smaller cities.

Example/illustration
Experience from the festivals in Edinburgh and Brighton both show the importance of getting the official and fringe festivals to work together to produce a winning international cultural offer. The experience of the Edinburgh Fringe is that it has become a much larger, and in many ways more exciting and innovative
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Edinburgh Fringe Festival’s 2003 Annual Report also says that festivals need to be taken as seriously as major sporting events - after it emerged that Manchester has set plans in motion for a new festival based on the Edinburgh model. Manchester, which hosted the 2002 Commonwealth Games, has hired consultants to plan for a first festival in 2006, budgeting to spend up to £2 million on an event it hopes will bring 160,000 visitors and £34 million in revenue in the first year alone. In Edinburgh the Fringe 2003 presented 21,594 performances of 1,541 shows by 668 companies in 207 venues. 10% of all shows at Fringe 2003 were absolutely free. 669 shows (43%) cost just £5 or under.²

Building on local experience from Greenwich & Docklands Festival and the East London Melas, and working with experienced venues like Ocean and Hackney Empire, activities throughout the area need to be animated in a range of venues and other places, from parks and open spaces to residential and housing areas. The twin targets will be the Olympic visitors and the involvement of the whole community. Disability arts will need to be a very significant part of the Fringe Festival activities.

- Bring together cultural producers to agree a game plan for an Official Olympic Park Fringe Cultural Festival
- Start in 2005 to draw up the components of a Fringe Festival proposition and practice run this inform 2006 onwards
- Raising the stakes for disability arts and culture
- Negotiate a proper relationship with the Olympic Games delivery company and their events organisers and cultural organisers
- Fringe Festival based in theatres, galleries, pubs, clubs, parks, schools etc: significant strengths will be open studios; carnival and young people’s music, dance and language.

3.3 Artists, support and service staff and volunteers

The Olympic Project offers enormous work and learning opportunities, across a whole spectrum of activity from performance to support roles and back again. Recruitment, employment and commissions. Section 4 below (2012 Setting out what the communities might win from hosting the Olympics) looks at the range of jobs which come with the Olympic Project. “What 2012 might look like in East London” has to include very large numbers of young and not so young East and South East Londoners performing, supporting in technical roles, running the administration and management of a multiplicity of events, meeting and greeting, and generally ensuring that the voice of the Olympic Boroughs is heard from people working in, on and around the whole Olympic project.

This requires a very serious and effective commitment from the Olympic Boroughs, the Olympic Games delivery company, the main service companies, providers and producers; and funders like LSC and LDA to getting high levels of preparation, training, work readiness, recruitment and appointment for people in the Olympic Boroughs.

- Olympic Boroughs communities playing a visible, senior, supportive and welcome role on the Olympic Boroughs and wider London welcome and cultural offer
- The face and voice of the 2012 Olympics to represent the Olympic Boroughs’ communities, represented in the workforce, throughout the volunteers and amongst performers

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3.4 Culture transforming the economy and environment in the Olympic Boroughs

The transformation of the Lower Lea Valley, with Stratford City, and the new Olympic Park will give London the largest public area since Hampstead Heath. The East Bank proposition enables the Olympic Boroughs to develop their relationships with existing national cultural bodies – orchestras, museums and galleries and others – as well as giving them a space to attract some permanent relocations into the new development zone.

The relocation of cultural bodies, galleries, museums, performing or musical companies into the Olympic Boroughs and in Lower Lea Valley will bring all sorts of benefits to the communities for access, learning, and the level of cultural provision on the doorstep. All this has the effect of increasing the strength of the culture on offer from within the Olympic Boroughs boundaries, and enables working relationships to develop between these larger, perhaps higher profile and more experienced cultural providers and the smaller companies and resources based throughout the Olympic Boroughs.

If all this takes place, the Olympic Boroughs will have a dramatically increased their capacity to deal with larger numbers of visitors and cultural tourists. Cultural businesses and producers will be suppliers of a whole range of services to the Olympic economy, which will also strengthen their ability to deal with the new business opportunities at the Dome and the new business communities at Stratford City and the Royal Docks.

- Relocated agencies have arrived in Lower Lea Valley
- Increased capacity to deal with many more visitors and cultural tourists
- Supply chain development for the Games and other big events
4 2012: setting out what the communities might win from hosting the Olympics

This section of the Joint Cultural Framework provides a preliminary assessment of a range of benefits which the Olympic Boroughs are determined to access for their communities and for the sub regional economy. The following section sets out some steps for attaining these.

- Employment and training: many of the Olympic jobs require learning, training and local recruitment programmes set up well in advance: these are the same skills need for the new East and South East London economy.
- Work will span performance to security, stage management to financial management, journalism to meeting and greeting
- Volunteering provides an enormous learning and engagement opportunity for communities in the Olympic Boroughs
- Doing any of this requires better organised, better managed and stronger cultural community – artists, producers, managers, community based organisations
- Engaging young people in focussed, community and team based cultural activity
- Olympic Boroughs with DCMS, ACE LDA and others needs to encourage national and other cultural bodies to relocate into the Olympic Boroughs
- All this can help create London’s East Bank – the new lower Lea Valley and a complement to London’s South Bank

The impact of London winning the right to hold the Olympic Games in 2012 will be enormous. London 2012 and the LDA are busy setting out the wider economic benefits to the economy of the UK and London as a whole. The Olympic Games will bring very substantial new transport, environmental, business, media and sports and leisure facility investment into the Boroughs.

The Mayor of London hopes that the infrastructure for the Olympics will generate 40,000 jobs and 15,000 new homes.³

Further work needs to be done to ascertain and quantify the benefits in terms of jobs, contract values, tourism and visitor spend and social and personal benefit for the Olympic boroughs and their business and residential communities. However, the experience of Manchester, Barcelona and Sydney suggest that the benefits for the immediate Olympic localities are quantifiable, and worth the effort and the investment.

This phase of activity is necessarily focussed on the winning of the Games for London. It presumes that the cultural priorities for the scenario which sees the Games in London in 2012 is the same in principle as the scenario that has London mount an inspirational but unsuccessful bid. In this event, the legacy of the bidding process – in particular commitments to pursuing energetically and collaboratively the benefits that culture can deliver this regeneration area – will need to be factored back into the opportunities for the five Boroughs in the context of the local and wider subregional cultural master planning processes already in hand.

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³ BBC June 2004
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4.1 The Benefits – Employment and Training

Artists, support and service staff

Within the overall Olympic Games event there are a whole range of jobs which will be open for recruitment. Barcelona and Atlanta both had around 80,000 people working on the Olympics, and Sydney about 70,000. With the Olympic Village and Park at the centre of the Olympic Boroughs, a very large number of those jobs will be located in East London. The challenge for the Olympic Boroughs is to get an early target agreed for local recruitment across the whole range of jobs, and then to work with community development, training, sectoral and other agencies to put in place the mechanisms for ensuring that when these jobs come on the market, skilled people are available, local labour and business mechanisms are in place and the result is a substantial number of people from the Olympic Boroughs find work in and around the Olympic project.

In terms of the creative and cultural sector, some of the employment opportunities will include:

Recruitment for the main Olympic Games festival companies, and for animation and entertainment in the Olympic Park and precinct
- Artists, performers, musicians
- Stage and production management, technicians, support workers etc
- Administration, marketing, etc
- Visitor and cultural tourism support
- Food drink and hospitality industries
- Information, visitor welcome, guides etc

Cultural activities and animation across the Olympic Boroughs
- As for Olympic Park
- Equipment and facility hire
- Community development and engagement,

Media
- Broadcast and sports journalism
- Technical and support roles
- Design, print, marketing

Education and training
- For performers, support staff, etc
- Volunteer, hosts and guides programmes

There are no numbers available against any of these yet. Employment patterns from Sydney, Manchester and Barcelona suggest that unemployment rates within the area will fall substantially up to the Games and will hold at a reasonably steady rate for the first year or two after. Further work will need to be undertaken, and forms part of the assessment of the steps needed to get the Olympic Boroughs to 2012 (Section 5 below)

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4 The Sydney 2000 Olympics created an enormous demand for production staff and performers. For example, Specktak Productions estimated that some 2000 performers and 1000 technicians were needed for the opening and closing ceremonies.
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Example/illustration Greenwich Local Labour and Business

Greenwich Local Labour and Business (GLLaB) which is funded through ESF, Greenwich Council, the Single Regeneration Budget and private sector, has been a key mechanism for linking local people to job opportunities.

The project, which started in 1996 provides a job brokering service to match local residents, many of whom are long-term unemployed, to newly created jobs in the local economy. Linked to the Council’s regeneration programme, GLLaB works with developers and employers to provide customised pre-employment training, with guaranteed interviews to deliver people with the skills required.

Other services include financial assistance for childcare, travel expenses and paid work experience through a tailored ‘Intermediate Labour Market Programme’. GLLaB also brokers opportunities for local businesses. And the results speak for themselves. 4,800 people have been placed into work, of whom 49% are ethnic minorities, 75% previously unemployed, and 34% previously long-term unemployed.  

4.2 The Benefits – Volunteer development programme

Sydney – A million hours of volunteer training

Major sporting and cultural events are increasingly reliant on very large numbers of volunteer workers to support the professional and technical teams delivering the events themselves. Experience from Manchester and Sydney suggest that there is substantial social, community and educational benefit accruing to the huge numbers of volunteers recruited, which is reflected both in the case studies and the technical papers attached to the report.

Example/illustration/: Volunteering at the Sydney Olympics 2000

40,000 volunteers were required in Sydney for the 2000 Olympics and 10,000 for the Paralympics. 50% of these were specialists (languages, sport, technology, media, medical etc) and 50% general (transport, spectator services, villages etc). A volunteer programme was established four years before the Games, which provided recruitment, support and a training programme that delivered 1 million hours of training (c 25 hours per volunteer). Volunteers worked for expenses only, committing between 10 and 20 8 hour shifts during the Games. 24% were aged 18-24 and 22% were older than 55; more than three quarters came from New South Wales, the Olympic State.

London 2012 is in discussion with national volunteer agencies to devise a UK wide programme. The Olympic Boroughs will need to work closely with London 2012 to establish a locally effective volunteer development programme. Volunteering rates in Newham, for example, appear to be around one third the level of similar boroughs elsewhere; research into this will also determine the steps required to access the benefits of training and social engagement which volunteering can offer. The reciprocal benefit for the London 2012 Games will be that locally recruited volunteers can be drawn from the full cultural diversity of East and South East London, and that such a programme can help deliver social legacy targets for the London Olympic project.

4.3 The Benefits – Engaging young people in focussed, community based cultural activity

For the Commonwealth Games in Manchester, the opening and closing ceremonies involved a volunteer cast of almost 6,000 people, including 2,000 children. The Local Education Authorities were extremely proactive in their support for this, enabling every secondary school in Manchester to get on board, and widespread involvement from schools from the other 9 city boroughs. The outcome was a professional

5 http://www.esf.gov.uk/newsletters/issue11/03_employment.asp
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cultural training programme which involved and inspired very large numbers of inner city children, and which earned the respect of the professional artists and events companies they were working alongside.

In the next section and the technical papers, we set out some of the steps which will need to be taken, building on a pretty extensive track record across the Olympic Boroughs of involvement of young people in dance, music, performance and related activities through projects like East London Dance and Greenwich Dance Agency, and the performing arts activities run by NewVIC, Circus Space and Trinity-Laban.

4.4 The Benefits – Cultural production and cultural tourism

**Capacity – production, organisation, management, marketing, leadership**

Most cultural producers in the Olympic Boroughs operate at the smaller scale, and often in a marginal relationship with the wider London economy and with commercial practice. The Olympics in London can act as a driver to encourage better-run cultural companies, venues, facilities and community-based organisations. Careful support and investment will be required: Thames Gateway Creative Skills Partnership and LSC London East are developing

The experience from Greenwich in the pre- and post- Millennium Dome and Festival period is worth review: whilst some companies benefited from the additional investment which came into that borough on the back of the Millennium Experience, the pressures of rapid growth, large scale projects and the dynamics associated with high profile commercially driven events management caused a number of experienced cultural producers to suffer severe financial and operational difficulties. Resolving these tensions to deliver the benefits will require sustained public sector support and continued application from the cultural and community agencies involved.

There is likely to be some benefit to the organisational capacity and experience of community organisations as well as cultural producers. Some of this may arise from the positive experience of involvement in training, volunteer related and similar projects; and in their engagement in a wide range of community focussed cultural activities in the run up to the Olympic Year.

However, the five boroughs are also mindful of the pressures which the winning of the Games for London will place on their communities. There is experience from both Barcelona and Sydney showing how much local community leadership will have to wrestle with planning issues, pressure on the supply and affordability of workspace, residential gentrification, the disadvantages of living near large scale, high profile construction sites, and the continuous pressure which will be required to render practical, local benefits (training, jobs, access to facilities) out of long-term, high level agreements.

**Cultural Tourism**

The Olympic Boroughs have some solid experience in developing cultural tourism, which can help define some of the benefits to the locally based visitor economy which the Games in London can bring. Given that cultural tourists stay longer and spend more, the tourism development agencies – Visit London, Tour East and others – need to work with the boroughs and other networks, agencies and producers to identify and exploit the appeal of the Olympic Boroughs. This is a key task for the wider London Thames Gateway area, win or lose the bid for the Games.

Local benefits from increased tourism and visitor spend will include the boost to the local economies given by direct and secondary expenditure on accommodation, food and drink, cultural and commercial entertainment, shopping and transport. None of these will come unless by 2012 the offer to visitors includes places to stay, eat, drink, shop and have fun, which can compete with the pull of Central London. The Olympic Boroughs will need to capitalise on their offer of two World Heritage sites, the Olympic Park, and their quirky, innovative, culturally diverse and vibrant “Fringe” appeal. The marketing development challenge is to capitalise on the raising of the Olympic Boroughs’ international profile which will result from the bid and the award of the Games.
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4.5 The Benefits – Sustained and new investment for facilities and cultural agencies

Supported, affordable workspace for small cultural and media businesses

There is a continuing demand for small, affordable workspace for the creative industry and cultural producer communities in the Olympic Boroughs. These boroughs have been, in many ways, at the forefront of developing ways of finding and delivering studios, offices and workshops. The City Fringe developed by re-using light manufacturing and warehouse buildings; specialist agencies like ACME, Space Studios, Chisenhale and others provide bespoke studio space for artists, dancers and other practitioners. One of Creative London’s priorities is to finds inventive ways of bringing short, medium and long term workspace into the market on terms which make sense for the creative and cultural SMEs.

The Olympic Park planning application proposes B1 office and studio use as the legacy use of many of the facilities and support buildings within the Park. The International Media Centre, though a special case by its size (1 million sq. ft) and specificity of use, falls into the same category. Initial discussions with the Joint Planning Authorities Team indicate that they would be open to taking small scale affordable workspace as part of the planning agreement, though specifying particular sectors may be more difficult to achieve.

New cultural agencies based within the Olympic Boroughs - employment, secondary spend etc.

Individual Olympic Boroughs have already started to work on a programme to attract national cultural organisations and agencies to engage actively in East and South East London, and the London 2012 bid raises the value of this for the Boroughs and the national policy and funding bodies. If London is serious about its cultural investment alongside the games infrastructure, and as part of the long term regeneration process under way, then Arts Council England, LDA and others will need to work closely with the Olympic Boroughs and TGLP to forward plan the levels of inward investment which would encourage bodies like the Photographers Gallery, Crafts Council and others to look East to Lower Lea Valley as a permanent home.

This would complement a number of initiatives taken locally, for example, by Newham with the Victoria and Albert Museum to create a long-term exhibition and education base for this national collection in Stratford. We also note the significant interest from local promoters in getting major events such as the Brit Awards or London Design Festival to relocate to the Dome or the Lower Lea. All of this would produce a scorecard of costs and benefits which will need to be quantified at the appropriate stage.

Illustration/example- Gateshead Quays

Gateshead Quays lies at the heart of Tyneside next to the world famous Tyne Bridge. More than £250 million is being invested to create a cutting edge, world-class arts, leisure and residential destination. Gateshead Council and its partners are overseeing five major projects - three funded by the National Lottery. Developments include BALTIC an international contemporary art space, SAGE a pioneering music centre and a stunning bridge. They are at the heart of the new cultural quarter and will be complemented by a lifestyle & leisure quarter, and a luxury residential development. This sits on the banks of the Tyne, and is both a city centre site and also central to a major investment in new riverside parks and public realm.  

Sustaining existing clusters of activity, and key cultural organisations

Historic levels of investment in cultural infrastructure and programme development have left the communities in the Olympic Boroughs at a serious disadvantage. This shows in the lack of large-scale venues for performance of any kind; in the paucity of museums, and in the lack of national collections. The

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6 http://www.gateshead-quays.com/
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reputation of the five boroughs as places for intensive levels of activity in dance, music and the visual arts relies in large part on a large number of tiny to small venues and organisations.

Sustained, long term investment and corresponding funding support for programming activity is needed, both in the context of preparing to support and exploit the Olympic advantage, and in the context of the new communities which will arrive as part of the Thames Gateway project. Funders – from Treasury onwards – need to take a long-term view, in the context of the eight years to the 2012 Olympic Games, and an even longer perspective for the Thames Gateway sustainable communities programmes. Sustained and increased funding is essential, tied to longer-term political commitments than the normal three-year cycles allow.

4.6 The Benefits – Olympic Park and Public Realm

“East Bank” - the new Lower Lea Valley

The proposals for the Olympic Park create the basis for a long-term radical change to the Lower Lea Valley and its environment. With the Lea Valley Park extending towards the River Thames, and the opening up of the River Lea and its channels, London will get a magnificent new addition to its public realm. The Olympic Games bid helps advance the project to turn the mile and a half from Stratford to the Greenwich Dome as London’s East Bank, a place which will offer the whole city, and especially the communities of the Olympic Boroughs, a cultural and public quarter which will complement the South Bank, and which will offer new access to the two rivers.

East Bank would be the place to fulfil a long term project to locate a number of cultural bodies – museums, galleries, libraries, archives, arts companies and others – throughout the next decade looking for new buildings and a new environment and social context to locate their work, programmes and resources. London’s South Bank, from the London Eye, via the South Bank Centre, National Film Theatre, National Theatre, Coin Street developments including social housing and the OXO Tower, down to Bankside gets 15 million visitors a year.

The trick will be to look at how the developments at Stratford City, the post Olympic Legacy in the Olympic Park (once decisions are taken about the longevity of the Stadium and the National Aquatics Centre), and the development of the Dome as a major new commercial venue (opening in 2007) could help determine what kind of cultural infrastructure might be needed. Taking the long view, and holding space in reserve for cultural uses not yet clearly understood, (the development at Paddington Basin was planned before Orange, the company and a major initial tenant, and its technology was even conceived) the East Bank project would demonstrate that London is committed to building a new city quarter with culture at its heart.

World scale environmental/landscape/earth art project

The scale of the environmental works for the proposed Olympic Park suggest that the project could be the catalyst for a very large public art and design project, and in particular for an environmental landscape or earth art project. There is a real opportunity to create a body of practice across the Thames Gateway, given the number of large scale reclamation and infrastructure projects, with the Olympic Park project and the London 2012 bid setting a standard for projects that would also build local expertise and offer skills development and work.
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Illustration/example

Swath Ramps marked the start of the M8 Art Project, a bold and imaginative scheme to establish a series of landmarks along the length of the M8 motorway which links Edinburgh and Glasgow. The project plans to radically transform the M8 through a series of large-scale artworks complementing an on-going programme of environmental improvements. It represents the most ambitious programme of environmental public art on a motorway corridor in the UK.

The first artwork was commissioned by Motorola as an integral part of its landscaping scheme for a 90 acre site at Bathgate, West Lothian. New York-based environmental artist, Patricia Leighton, won an international competition in 1993 with her proposal for the first site. Sawtooth Ramps is a 1000ft (315m) sculpture comprising seven 36ft (11.5m) high, flat-topped 'pyramids' or ramps. Made of earth and seeded with grass kept short by grazing sheep, the sculpture refers to both the geological and industrial history of the surrounding landscape. Specifically, the ramps recall the local 'bings' - mounds of spent shale - relics of the area's mining past.

[Image of Sawtooth Ramps]

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Site © Art in Partnership 1997
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5 How to get there: July 6 2005 to summer 2012 and beyond

This section of the report shows what steps need to be taken to get from 2004 to securing the cultural prospects – Olympic driven or not – and the community benefits set out in the earlier sections. This section matches each of the benefits with a number of actions to be taken by the Olympic Boroughs and Arts Council England. More detail on a number of these actions has been set out in the Technical papers.

- A seven year training, skills and business development programme needs to be negotiated with LDA, LSC and others to enable capacity building to be put into practice in the pre Olympic period
- A focussed programme of work from early years, through school and teacher support, to community engagement and volunteer development programmes is proposed, to develop support, skills and opportunities for local communities.
- Volunteer development programmes need to be informed by current local experience, and tie in with work being developed by London 2102 on a national basis
- Cultural production and tourism can be developed and strengthened in an incremental fashion, year by year, working towards the Olympic event, with festival and related work being commissioned on an increasingly large and complex basis, developing the capacity needed to run the Olympic Fringe and participate in the Olympic festivals.
- The development of cultural tourism in East London is part of the overall strategy development being undertaken by tour East and others.
- Existing and new cultural activity requires sustained funding from national, regional and local sources. Early work is needed to establish with DCMS, LDA and other planning, policy, funding bodies to commission the next stages of work in imagining East Bank, and in identifying its potential cultural components.
- Commissioning public art at the scale proposed requires involvement from clients and technical experts who have worked at this scale before.

5.1 Delivering benefits – Training and skills development programmes for employment

To enable training and skills programmes to be developed in time for the Olympics and for community members to be confident in creating a positive Olympic environment, the organisational capacity of the cultural, voluntary and other agencies within the boroughs needs to be increased. This can build on commitments made to capacity building, within existing programmes funded by LSCLE, NRF, ACE, Thames Gateway Creative Skills Partnership and others.

Further work will need to be undertaken with the LDA and the London Learning and Skills Councils to develop a more time and location specific Olympic Games skills requirement forecast and employment model. This should be linked to the London LSC’s ongoing Strategic Area Review process and the experience held within the TGCSP initiative and its cultural industry and HE/FE networks.

More important, the Olympic Boroughs need to negotiate with London 2012 and training funding agencies (sector based, the LSCs and others) to ensure that local training and recruitment mechanisms are agreed in principle, so that this can be implemented when London gets the decision, and in the years running up to the event itself. All of this will require sustained development support and investment from funders and others over 2005-2011, and beyond.
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To ensure development programmes are successful, advanced data needs to be made available and relevant strategies developed within each borough. It would also be wise to create a shared approach from the five boroughs, combining their different approaches and experiences.

As for artist development, decibel provided an opportunity to build more resources, increase recognition and profile, create stronger networks, and develop managerial skill and artistic talent in the culturally diverse arts sector. The work of decibel continues in the form of the decibel legacy and through the regional programmes of Arts Council England regional decibel officers.

In order to develop BME arts and artists, the Olympic Boroughs should invest in a programme of information and communication to inform artists of existing support networks. An opportunity exists to work more strategically with local agencies like Artsadmin and CIDA to reach individual artists and specialist groups. A programme of investment should be made to allow local artists to develop their capacity so that they can respond to the Olympic offer.

Cross borough programmes where artists of all ethnicities skills share is recommended. Each borough should host a programme of activity on e.g. organising a festival, obtaining a visual arts commission etc. with artists. Business planning, marketing and artistic development should be key themes.

**Desirable actions would include:**

- Research needs to be commissioned by LDA and LSC on the Olympic project, to identify specific jobs and skills likely to be required, in what quantities, and by what dates
- Sub-regional training and skills database (TGCSP and LSCLE) to be developed
- Capacity building programmes (board, management, market facing, and technical) for cultural bodies
- Developing a programme of larger scale “training” events to rehearse for the Games
- Programmes of involvement in the creative industries, including young people from the boroughs, building up placements, modern apprenticeship, work based learning and experience
- Olympic profile and training opportunities to be raised in the east London communities
- Artists’ development programmes

5.2 Delivering benefits – Community engagement and education, and volunteer development.

Volunteers programme

The intention of the volunteers programme is to ensure that local citizens (young people and adults) have the opportunity to participate fully in the Olympic Games. Targets will be built into national programmes managed by 2012 and a local programme of development should be in place from September 2004 to stimulate interest and to raise awareness of the volunteering scheme. Partnership development must be sought with the formal education sector.

Newham’s experience in 2004/2005, building on expertise from the Manchester Commonwealth Games, will be vital in understanding what particular issues might sit around the development of volunteer programmes, within the overall context of community engagement and participation.

**Key actions might include:**

- Engage with London 2012 in its discussions with national volunteer agencies to devise a UK wide programme
- work closely with London 2012 to establish a locally effective volunteer development programme
- review Newham’s experience from summer 2004 programme
- convene a meeting with the main East and South East London, London-wide and national volunteer development agencies to establish ground rules and timetables for action
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5.3 Delivering benefits – Community engagement and education

A number of strands of community engagement and education have been identified to enable the Olympic Boroughs, with their LEA’s, schools, and a wide range of funding partners to explore and exploit the opportunity of the Games:

- As a source of inspiration and excitement for young people and their families
- With an eye to future skills development and employment

These are set out in summary below. Technical papers attached set out more detail.

Early Years and family learning:

Early Years and family learning are a priority because creative programmes provide a crucial point of engagement and support to the parent/carer. As well as helping children to explore and express their ideas and feelings, arts and play activities contribute to many crucial areas of educational development: they develop children’s social skills, concentration, language and communication skills, reading and writing, and help them to develop a far greater knowledge and understanding of the world.

Children and young people’s schools programme:

It is critical that we capture the imagination of children and young people in the Olympic Boroughs. Whilst specific projects/education packs are likely to be generated around the Olympics, an inter-borough programme would encourage ownership by children and young people to their own creative learning and development. These can explore the implications of Olympic principles and their application to communities in the five boroughs, for example by investigating world languages spoken locally and exploring young people’s own experience of language, communication, self-expression and identity.

Teachers and professional development programme / LEA schools programme:

A model for professional development in schools delivered through a teacher-led network could be developed; this approach recognises the lack of resources some LEA’s are attaching to senior officers with a clear arts remit. It also enables teachers and schools to make space to embody a set of values in creative/sports learning, to share innovative development work so that individual teachers, whole schools and LEA partnerships can then adapt and apply the best practice that emerges through partnership programmes. A co-ordinated professional development programme for all Olympic Boroughs could be built on sub-regional networking, Creative INSET and Mentoring.

Adopt a country (inviting Newham schools to twin with a school in a country participating in the Olympics, attaching £200,000 to realise the programme) is exactly the kind of programme to develop across boroughs, allowing in-depth communication, knowledge and understanding of other cultures. Schools should develop inter borough sports/art competitions and participate more fully in regional programmes like the Heathrow Games and Young at Art award from 2005 onwards. Educational achieving schools in sports and arts should have targets for intensive extension of community based activity. A higher profile should be sought to celebrate local sports heroes and other key events like Black history month, tied in with the work of Ethnic Minority Achievement co-ordinators.

Young people:

Out of school hours provision for young people is relatively well developed in four out of five boroughs. As a result, investment should be made to the existing landscape of good OSL provision of which there are many examples. The arts and sports are now widely perceived as a key ingredient in meeting Government agendas by raising educational attainment, reducing crime, and promoting better healthcare services through the arts and/or through healthy living programmes. The arts, voluntary and the community sector
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have been particularly responsive to this agenda developing, for example, programmes as part of crime diversion initiatives. The Young People’s Fund (merging NOF and the Community Fund) will be providing £200M to programmes that respond to the green paper, Every Child Matters and focus on healthy activity, safety, life skills, community contribution and economic well being.

Community engagement:
The social, community and economic benefits of community engagement are imperative with or without the Olympics games. By developing a joint cultural approach to the Olympic opportunity:

- Better access to existing and planned provision can be made through increased entitlement to facilities and services, both recreational and educational
- Better support can be provided to encourage groups of people to use facilities and services
- Better learning opportunities can be provided that are accessible, relevant and enjoyable. This will enable the learner/participant to see arts and sports as meaningful and positive options for continued learning and employment
- More confidence and self-esteem will result from being more connected, empowered and involved as communities, where lifelong learning becomes a reality, an increased stake in ‘real’ jobs’ can be felt and where local people can express civic pride in the place they live.

Necessary actions might therefore include:

- Promoting Olympic ideals – health and fitness, team work, internationalism
- In schools, communities, local and larger cultural activity following leads from London 2012 and LBN’s 2004-5 programme
- Working with London 2102, LOCOG and other voluntary sector partners on the development of local programmes within national volunteering development programme.
- Exemplar projects would therefore include:
- Early years and family learning
- Children and young people in school
- Teachers and professional development programmes and LEA cross borough schools programmes
- Young People and out of school programmes
- Volunteer programmes for young people and adults.
- Community engagement programmes – local ambassadors for the Olympics/cultural festival
- Promoting borough wide health & fitness initiatives, enabling GDA/East London Dance to link in with the cultural festival with sports and dance development as a catalyst to 2012 participation and activities for local communities

5.4 Delivering benefits – Projects developing cultural production and tourism capacity - growing in scale and complexity

Cross borough festival planning and promotion, the development of cultural trails and open resources (studios, heritage etc), and large event management skills should be further developed on an incremental basis, year by year to 2011. These “practice runs” would enabling the cultural and creative agencies in the five boroughs to develop production and presentation skills, to explore market development issues, and to create events and projects with an eye to the spotlight which will be thrown on the five boroughs in the run up to 2012.
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Commissions and projects might be targeted, for example, at a stronger focus on extensive and inclusive use of parks, open spaces and the public realm. Cultural producers like LIFT with their spectacular and popular presentations at Victoria Park and Three Mills; environmental, like Groundwork and other environmental and public art agencies can be brought in to develop production, technical and marketing capacity. Each of the boroughs has something to offer using heritage, the waterways or ‘cityscapes’ as the backdrop. Large scale environmental art opportunities, and the re-imagining the cultural use of open space might be taken forward with policy and funding partners including, ACE and HLF, Corporation of London and Mayor/GLA and the Lea Valley Park Authority.

To develop an incremental approach to this, and being mindful of the importance of building up existing promoters, and strengthening, shared commissions and projects need to be developed to widen participation and engagement

• with national and London funders
• by Greenwich and Docklands Festival, Canary Wharf and other independent promoters and producers
• within the context of Olympic Boroughs and ACE sub-regional partnership framework

As for Cultural Tourism, the Olympic Boroughs should in the first instance take the key propositions set out in the East London Tourism Strategy Draft provided by Tour East June 2004, (draft by Locus Consulting) and develop these with Visit London, Tour East and others. Identifying and strengthening expertise in cluster products and themes, managing visitor travel and dispersal, improving the accommodation offer, and targeting the short break visitor (London, Kent & Essex, UK domestic, and International) are precisely the right developmental actions that will assist the cultural sector in its lead up to the Olympics.


Key steps in developing this might include:
• Bringing together a producers and events organisations network
• Commissioning research and development work into the format of festival and events which might fulfil the Olympic Fringe proposition
• Developing a funders strategy to put in place public and private sector funds for a specific strand of cross borough pre-Olympic commissioning

5.5 Delivering benefits – sustained investment in facilities and agencies

Workspace

In the short term, the Olympic Boroughs need to work with the LDA to mitigate the difficulties which many creative and cultural businesses (including, for example, film businesses at Three Mills) within the proposed Olympic Zone are experiencing as a result of the LAD’s buying of buildings and sites, and the consequent temporary uncertainty about their future.

In the long term, experience from around the world shows that larger companies in the creative and cultural sector set a high premium on their local environment and its cultural vibrancy, which reflects the kinds of workforce which this sector of the economy requires. The Olympic Boroughs will need to ensure that help to deliver a mix of workspaces, of size, of affordability, in an environment which will be significantly changed and redeveloped. The role of specialist developers (for example specialist studio and workspace providers like ACME, Space Studios; and companies like Workspace) will be essential. It will require
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Government and others responsible for drawing up the financial terms of reference for the Olympic Games and post Games developers to insist on this balance being struck.

Relocating and re-orienting cultural agencies

In order to progress an inward investment and attraction programme and to work with ACE and others on getting organisations of the stature of the Photographers Gallery, Crafts Council and others to look east towards the Lower Lea Valley, a number of partnerships need to be in place setting out the determination to engage in long term planning, investment and delivery within the Olympic Boroughs framework and in the wider London Thames Gateway. Parties to be involved would include the DCMS and its family of policy and funding bodies, (e.g. Arts Council, Heritage Lottery Fund, Museums and Libraries and Archives, Film London etc.), as well as LDA and GLA.

Olympic Boroughs might also initiate discussions through key agencies such as Ocean, on the matter of getting major events e.g. the Brit Awards to relocate to the Dome or London Design Festival to be centred within the Olympic Boroughs rather than in the City and West End.

Building up and strengthening existing quarters and clusters

Olympic Boroughs will need to engage with LDA/Creative London, LCSLE, TGLP to agree strategies – within the overall LDA/Creative London programme framework – to ensure that any of the Olympic initiatives are planned to minimise risk, and optimise trading and other opportunities for existing quarters and clusters (such as Stratford, Royal Docks, Greenwich Town Centre and Creekside).

Key steps in developing this might include:

- Get institutional support from DCMS, arts and heritage funders and policy bodies, LDA, Mayor for the process of getting a long term commitment to investing in and locating new cultural infrastructure in and around the Lower Lea Valley
- Commission a process for identifying potential relocates and other national and other bodies who might want to commit to long term relationships with the Olympic Boroughs
- Bring together a group of promoters and large venue operators to explore how to get major national cultural events to move to the Olympic Boroughs.

5.6 Delivering benefits – Olympic Park and Public Realm

The legacy arrangements for the Olympic can underpin a cultural and public quarter which will complement the South Bank, and which offer new access to a new park for London, extensive public realm, and access to the Lea and the Thames. This iconic project has the capacity to act as one of the Olympic Boroughs’ big cultural propositions, but as such requires more research, some design and other development.

The long term project to locate a number of cultural bodies – museums, galleries, libraries, archives, arts companies and others – will require a shared commitment between DCMS, arts, Heritage Lottery and other funders, LDA and the Mayor. It will be rely on the long view prevailing, and the power to hold space in reserve for the post Olympic period. In the medium term, LDA, LOCOG and others would need to agree how and whether any such relocation might be possible before 2012.

World scale environmental/landscape/earth art project

The scale of the environmental works for the proposed Olympic Park suggest that the project could be the catalyst for a very large public art and design project, and in particular for an environmental landscape or earth art project. There is a real opportunity to create a body of practice across the Thames Gateway, given the number of large scale reclamation and infrastructure projects, with the Olympic Park project and the London 2012 bid setting a standard for projects that would also build local expertise and offer skills development and work.
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Key steps in developing large scale ideas for the public realm might include:

- Working with LDA, EDAW and others to secure the East Bank proposition in planning terms
- Signing up DCMS, LDA, the Mayor, London 2012 and others to provide funding for ideas competitions to take the project forward.
- Commissioning research into the viability of large scale art commissions, working closely with LDA, EDAW, London 2012 and others, drawing on experience from other projects, and experienced public arts commissioners.
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6 Planning for winning: 12 months to Decision Day

The Joint Cultural Framework offers a finite number of steps which the Olympic Boroughs need to take in order to follow through the initiative they have taken in getting their cultural collaboration and partnership onto the agenda.

1. Influencing London 2012’s cultural bid/chapter

The Cabinet Members Forum for the Olympic Boroughs commends this Framework, the values which underpin it and the targets it aims to attain for their communities. The education, culture and social/community components of the London 2012 bid are the immediate platform for the fulfilment of the Framework, and the Olympic Boroughs will continue to work extremely closely with London 2012 to assist the creation of a winning bid.

The Olympic Boroughs are grateful at the welcome given to this initiative to date, and pledge to continue to help London 2012 develop the winning case. London 2102 can be very helpful in return by getting the Framework a high profile at its launch, and by identifying high profile artists, musicians, gallery directors and performers with established local connections to help sell the proposals to influencers and the community.

2. Community engagement

The Olympic Boroughs have committed themselves to developing programmes for promoting the Olympic Games and their prospective benefits to the communities, whilst ensuring that LB Newham has articulated most clearly the steps it will be taking via the Your Newham (Neighbourhood Renewal) 2004/5 programme. Further discussions within the Olympic Boroughs, with the cultural communities and with London 2012 are necessary to set out in more detail the steps required to integrate sports, cultural and community development and engagement activities in a time focused programme

• over the next four months with a view to raise levels of support for the Olympic bid
• over the next twelve months to ensure that the benefits of a winning bid in July 2005 are acknowledge locally and that should London not win the Games, there is a richer public debate about the role of culture in the regeneration of East and South East London.

3. Developing partnership arrangements

In the short term, the Olympic Boroughs will only wish to take on a small number of additional jointly planned events in pursuit of the Olympic bid. The Framework proposes a small number of joint events in February/March 2005. The Cabinet Members Forum for the Olympic Boroughs might wish to sponsor a series of events to explore the major Olympic themes set out in the Framework – for example volunteering, the Olympic Boroughs as an official “Fringe area”; the shared capacity of the Olympic Boroughs public and cultural communities to develop their capacity to present large scale events. One event in each of the five Olympic Boroughs, with help from a range of cultural, educational and public institutions, might be a modest, informative and inspiring way to take this project forward.

In addition, the Olympic Boroughs joint Olympic project needs to consider the opportunities in branding already proposed programmes, and will work closely with London 2012 in their rolling programme of identifying events nation-wide which can either associate themselves with the bid, or which can develop at this late stage specific Olympic themes or activities.

4. Planning – Secure agreement for future wins in:

The Olympic Boroughs need to keep their eye on the next phase of work being undertaken in June, July and August by London 2012 and LDA to spell out some of the operational and legacy implications of the Olympic Games on the Olympic Boroughs and their communities. These will include Social Legacy (London 2012 Community Team), future use and management of the Olympic Venues (EDAW for LDA)
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and related studies (LDA’s cultural and creative industries development plan for the Lower Lea Valley), and others as they are identified.

The work programme delivering the planning agreements for the Olympic Park and the surrounding Lower Lea Valley areas needs some immediate, detailed attention to ensure that the legacy issues set out in more detail in the Framework are achieved within the timetable that the Joint Planning Authorities team is working to. These will include specifying affordable cultural and creative industries workspace as specific uses within the wider commercial workspace designations; the specification of an area of the public realm for large scale public events, artists involvement in the design and development of the public realm.

5. Connecting this work to the cultural development and investment framework for Thames Gateway London

During 2004/5, LDA, TGLP, ODPM and others will progress the economic, environmental and community building programme summarised in the Thames Gateway Development and Investment Framework8. An important part of this will be the development of a cultural component – part masterplan and part investment framework – in which the Olympic Games option, and its cultural impact will be integrated. In either event, the Cabinet Members Forum for the Olympic Boroughs has agreed that the cultural development, investment and legacy components of the Olympic project form part of the wider, longer-term regeneration of East and South East London, and will be connected to the Sustainable Communities and other programmes which will transform the prospects of people living in the Olympic Boroughs communities.

6. Resourcing the follow through to July 2005

The five Olympic Boroughs are each resourcing this phase of pre-Olympic activity, the bid period – in different ways and, to be candid, in some cases with some difficulty. ACE states that its commitment is to the development of the Joint Cultural Framework, although there may be some further strategic assistance through the development of local and sub regional partnership and strategy arrangements for the arts, there is no obvious source of support for a programme of events, animation, advocacy and projects to mark the next twelve month period to the awarding decision. As a minimum, the officer and member groups which have taken this task on will need to work closely with a number of external partners – TGLP, the universities and others – who have shared interests in seeing the Olympic Boroughs dimension be a visible and acknowledged part of the winning bid.

The Cabinet Members Forum for the Olympic Boroughs has agreed to pursue further sources of funds for the second phase of this work, the activities which are set out above, and the actions summarised at the end of the Introduction to the Joint Cultural Framework. These have deliberately been kept simple, and focussed on a small number of structural priorities. Should London win the Games, the resource issue will need to be sorted out between the Olympic Boroughs, and with DCMS and ACE, LDA and the Mayor in the context of the overall investment in the Olympic project.

Resources required

- Officer time and member commitment
- Funding for next round of advocacy, animation and programme coordination £30,000
- Five collaborative events £15,000
- Launch of the Framework – print, design and event £5,000

8 Reference Thames Gateway Development and Investment Framework
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Consultees

Alan Davey – DCMS
Andrea Spain – Trinity College
Andres Senior British Council/ London 2012
Andrew Carmichael – Creative Lewisham
Andrew Mutter – LB Newham
Andrew Parry – Greenwich Peninsula Partnership
Angela Rolle – LB Greenwich
Ann Malloy – LB Waltham Forest
Anne Fiorentini – Fiorentini Theatre and Film School
Aysha Qureshi – London 2012
Beatriz Garcia – Centre for Cultural Policy – University of Glasgow
Bernie Emery – Business Link for London
Bob Harris – University of Greenwich
Bradley Hemmings – Greenwich and Docklands Festival
Carol Stewart – LB Hackney
Charlie Tymms – Demos
Charlotte Robinson – ACME
Chris Batt – Museums, Libraries and Archives
Chris Bowler – Hoxton Hall
Chris East – Arts in Education Network, LBWF
Chris Harrison – LB Greenwich
Chris Lea – LB Greenwich
Chris Salter – LB Greenwich
Chris Westwood
Christine Neyndorff – LB Waltham Forest
Clare Hither
Clive Lyttele – Central Arts Trust
Cllr Helal Raman – LB Tower Hamlets
Colin Mercer – Cultural Capital Ltd
David Magilani – London 2012
David Osbon – LB Greenwich
David Panton – ACME
Deb Mullins – Emergency Exit Arts
Debra Hogan – LB Greenwich
Diane Dodd – London School of Economics
Diana Warne – LB Tower Hamlets
Eamonn O’Macheil – LB Waltham Forest
Eric Sorenson – Thames Gateway London Partnership
Gerry Dikes
Graham Downes – LB Waltham Forest
Graham Hitchen – LDA
Graham Jeffrey – NESTA, NewVic, University of East London
Cllr Guy Nicholson – LB Hackney
Hassan Mahamdallie – CARE Partnership
Hazel Durrant – Hackney Empire
The Joint Cultural Framework for the Olympic Boroughs
Hazel Goldman - Freeform Arts
Janet Anderson – Joint Planning Action Team
Jenny Bernard - Hackney Learning Trust
Jenny Edwards - ACE
John Lock – University of East London
John Love - Ocean
Jude Kelly - London 2012
Julie Creffield – E7 Arts
Kat Bridge – Greenwich Dance Agency
Kazi Ruksana
Kiki Gale – East London Dance
Kuldeep Sahota - Visit London
Leora Cruddas - Strand Co-ordinator for Learning Mentors and LSUs, LB Waltham Forest
Lisa Anderson – Regional Arts New South Wales
Lisa Zychowicz - LB Tower Hamlets
Lola Young - Metal
Lucy McMenemy LB Hackney
Cllr Lyn Brown – LB Newham
Mark Robertson - Director, Creative Partnerships South London Zone
Marta Melvin – Business Link for London
Martin O’Connor - Waltham Forest Arts Council
Matt Clowes - LB Hackney
Maureen Lynch – Canary Wharf Events
Melissa Mean - Demos
Mhora Samuel - CIDA
Michell Guimarin – LB Hackney
Mick Holloway – Renewal Refugee and Migrant Project
Mike Pettifer, LSC London East
Neil Coe – Old Royal Naval College
Nick Howdle - Sound Connections
Nicola Baboneau - Hackney Learning Trust
Norman Turner - LB Newham
Odaline de la Martine (Chachi) – Lontano/Mornington Trust
Pamela Gardener - East Thames Housing Group
Pamela McCormick – Urban Development
Paul Gallagher – Senior Skills Manager at LDA
Paul Richards – Perfect Moment
Peter Appleton – LB Newham
Peter Cormack – William Morris Gallery
Peter Warren – Director of Marketing and external Affairs Lee Valley Park
Phil Jones - LB Greenwich
Rik Richardson – LB Waltham Forest
Robin Beattie – Policy and Strategy Dept, LB Tower Hamlets
Ron Robinson - LB Newham
Rosa D’Alessandro – Greenwich
Rosy Greenlees - GLA
Russell Gilderstone – Chair Central Arts Trust
Sally Goldsworthy - Director, Discovery Centre
Samuna Sesher - Decibel – ACE
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Sarah Davies - Tower Hamlets Summer University
Sarah Hill – Joint Planning Action Team
Sarah Weir - ACE
Lord Coe - London 2012
Sian Ashok
Sian Harrington - Sutton House
Stella East – Ladders Youth Arts Group
Steve Jacobs - London 2012
Steve Lobb – Greenwich Mural Workshop
Steve Moffitt - Director, Creative Partnerships East London Zone
Steve Murray - LB Tower Hamlets
Sue Mayo - Consultant
Susan Langford - Magic Me
Tamara Pekelman - CIDA
Tamsin O’Hallaran
Terry Parkin - Head of School Standards, LBTH
Tim Bennett-Goodman – Central Arts Trust
Tom McLauglin - Fiorentini Theatre and Film School
Tony McBrearty – Thames Gateway London Partnership
Tony Panayiotou - Director, Diversity, ACE
Tony Vigor - IPPR
Zoe Power – LB Newham

Groups, Seminars and Meetings

- Joint Cabinet Forum; Leaders and Mayors meetings
- London 2012 Consultation Meeting – Cultural Team
- London 2012 – Steering Group
- TGLP CCI Task Group
- UEL Olympics Seminar
- All Parliamentary Group Thames Gateway
- IPPR After the Goldrush Seminar
To develop a joint strategic framework for the five boroughs to inform;
- development of the cultural master plan for the London 2012 bid.
- sub-regional cultural partnerships in a non-Olympic context.

The five boroughs most immediately impacted by the Olympics bid are Hackney, Greenwich, Newham, Tower Hamlets, and Waltham Forest. The boroughs in partnership with Arts Council England (London) wish to develop a joint strategic framework to inform the development of the cultural brief for the Cultural Olympiad, as part of the London 2012 bid.

The joint framework should be representative of the needs and aspirations of the cultural sector in the five boroughs, in terms of local benefit; and providing a joint perspective and contribution to the regional and national cultural programme to be developed as part of the 2012 bid.

OUTCOMES

- Joint cultural framework that sets out a shared agenda for the five boroughs that is complimentary to, and secures local benefit from, the development of the Olympic cultural masterplan; and a strategy to integrate the local cultural agenda with the regional and national programme.

- An audit of the range of professional and community based cultural activity in the five boroughs (Greenwich, Newham, Tower Hamlets and Waltham Forest). [Desk research in partnership with lead borough contacts and negotiating access to existing sources].

- An assessment of the development needs of the sector in order to fully exploit and participate in the opportunities presented in the location of the 2012 Olympic Games in east London.

- A framework for developing local audiences and opportunities for community participation in the 2012 cultural programme.

- Identification of desirable social, economic and educational benefits for the sector and wider community of the five boroughs.
KEY CONTACTS

- Each Borough will provide an arts/cultural contact to guide access to local borough cultural organisations and data
- Arts Council England (London)
- London 2012 Cultural lead
- LDA
- Fluid (cultural consultation outcomes)

PROJECT MANAGEMENT AND TIMETABLE

- Project Board comprised of representatives from the five boroughs, Arts Council (London) and TGLP.
- Report to the board x3 during the life of the project. Dates to be confirmed.
- Draft outcomes 21.5.04. for discussion at five boroughs Cabinet lead members meeting
- Completion 28.5.04. 10 hard copies and electronic version.

METHODOLOGY

Please provide a written proposal on the methodology and approach in delivering this project and include a budget breakdown.

FEE

£20,000 inclusive of travel and expenses.

PRINCIPAL CONTACT

Carole Stewart
Assistant Director Culture and Leisure Services
London Borough of Hackney
Carole.stewart@hackney.gov.uk
020 8356 7474
Transforming the landscape: culture as the key to winning the Olympics 2012

The Joint Cultural Framework for the Olympic Boroughs – Technical Paper 2

Digest of findings from borough based meetings

<table>
<thead>
<tr>
<th>Distinctiveness</th>
<th>Greenwich</th>
<th>Tower Hamlets</th>
<th>Hackney</th>
<th>Newham</th>
<th>Waltham Forest</th>
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<tbody>
<tr>
<td>Young People</td>
<td>Young People Diversity</td>
<td>Young people Diversity</td>
<td>Young People Diversity</td>
<td>Young People Diversity (includes 2\textsuperscript{nd} largest Pakistani community)</td>
<td>Young People Diversity</td>
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<td>Diversity</td>
<td>History of immigration</td>
<td>History of immigration</td>
<td>History of immigration</td>
<td>Future population growth projections</td>
<td>Future population growth projections</td>
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<td>History of being on the margin of London</td>
<td>History of immigration</td>
<td>History of immigration</td>
<td>Hidden histories and heritage</td>
<td>Environment mixes urban and green space</td>
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<tr>
<td>World Heritage sites</td>
<td>Innovation/cutting edge</td>
<td>Industrious</td>
<td>Vibrant commercial sector</td>
<td>Good transport route to London</td>
<td>Good transport route to London</td>
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<td>Open spaces</td>
<td>Many artists live here</td>
<td>Artists supplying commercial markets</td>
<td>Quirky, risky</td>
<td>Many artists live here</td>
<td>Many artists live here</td>
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<td>River access</td>
<td>Artists working in schools and community</td>
<td>Many artists live here</td>
<td>Dissenter tradition</td>
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<tr>
<th>The offer – what are we good at</th>
<th>Greenwich</th>
<th>Tower Hamlets</th>
<th>Hackney</th>
<th>Newham</th>
<th>Waltham Forest</th>
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<tbody>
<tr>
<td>Iconic visitor attraction</td>
<td>Festival</td>
<td>Festival</td>
<td>Carnival</td>
<td>Developmental skills and education work with young people</td>
<td>Festival</td>
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<td>Festival</td>
<td>Film</td>
<td>Visual Arts</td>
<td>Visual arts</td>
<td>and education work with young people</td>
<td>Carnival</td>
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<tr>
<td>Participation</td>
<td>Cutting edge and commercial practice</td>
<td>Design</td>
<td>Connecting Heritage</td>
<td>Performance – dance music, theatre.</td>
<td>Carnival</td>
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<tr>
<td>International links</td>
<td>Food</td>
<td>Connecting Heritage</td>
<td>Film making</td>
<td>Talent</td>
<td>Progressive, inclusive youth projects</td>
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<tr>
<td>Work in non traditional settings</td>
<td>Work in non traditional settings</td>
<td>Film making</td>
<td>Music</td>
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<td>Millennium Festival experience</td>
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DPA for the Olympic Boroughs and ACE

June 2004
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<table>
<thead>
<tr>
<th>Opportunities</th>
<th>Peninsula development S106 opps</th>
<th>Vehicle for social &amp; community development</th>
<th>Vehicle for social &amp; community development</th>
<th>Opening ceremony – East London kids animate the main arena</th>
<th>Infrastructure improvements – Town Centre and Lloyd Park/William Morris</th>
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<tbody>
<tr>
<td></td>
<td>Build on experience</td>
<td>Improve existing venue infrastructure</td>
<td>Connect to other London players</td>
<td>Sustainable developmental work</td>
<td>Build capacity</td>
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<td></td>
<td>Build capacity</td>
<td>Flexible large scale venue</td>
<td>Shine a light on small scale work</td>
<td>Raise ambition. Excellence and access as good companions.</td>
<td>Profile and recognition</td>
</tr>
<tr>
<td></td>
<td>‘Bring out the best’</td>
<td>Improve festival spaces</td>
<td>Food as culture</td>
<td>Celebrate people and communities</td>
<td>Making creative talent visible</td>
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<td></td>
<td>Build international links</td>
<td>Pull London centred activity east</td>
<td>Develop use and access to open space</td>
<td>Commissioning new work</td>
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<td>Cultural tourism</td>
<td>Connecting sports and arts</td>
<td>S106 and artist workspace</td>
<td>International exchange</td>
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<td>what does successful legacy look like?</td>
<td>Young people confidently</td>
<td>Sustainable Involvement – young people</td>
<td>Infrastructure that is fit for purpose and</td>
<td>Sustainable Local community as regular attenders and</td>
<td>Increased cultural tourist market</td>
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<td></td>
<td>participating in arts and</td>
<td>LA take culture more seriously</td>
<td>accessible</td>
<td>participants in range of cultural activities</td>
<td>Increased profile and confidence</td>
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<td>culture. Raise profile of</td>
<td>Lower Lea Valley improved and accessible</td>
<td>Improved profile</td>
<td>Culture better understood and respected with LA</td>
<td>Vibrant programme</td>
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<td></td>
<td>cultural offer Greenwich in</td>
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<td>Secure artist work space in future</td>
<td>Raise profile WF on the cultural map</td>
<td>Raise profile</td>
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<td></td>
<td>London. Time Out coverage.</td>
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<td>infrastructure</td>
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<td>Local talent expressed and supported</td>
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<td>Better exchange and working</td>
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<td>Effective working relations between the</td>
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<td>practice with neighbouring</td>
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<table>
<thead>
<tr>
<th>Proposals</th>
<th>Needs</th>
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<tbody>
<tr>
<td>Programme series of festival events building</td>
<td>Resources – funding. Better spread of the cultural offer across the</td>
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<tr>
<td>to 2012</td>
<td>Better spread to east of the borough</td>
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<td>Art Market</td>
<td>Recognition</td>
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<td>Use Year of …initiatives to build experience</td>
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<td>Endowments scheme to secure long term</td>
<td>Resources</td>
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<td>investment in cultural</td>
<td>Improved venues</td>
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<td>Better spread to east of the borough</td>
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<td>Recognition</td>
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<tr>
<td>Bid to lead on London’s cultural offer</td>
<td>Resources – funding. Improved co-ordination</td>
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<td>Borough based and cross consortium</td>
<td>Improved co-ordination</td>
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<td>Olympic cultural conference event</td>
<td>Better working relations with LA</td>
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<tr>
<td>Programme series of events building to 2012</td>
<td>Co ordination</td>
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<tr>
<td>Bid to lead on London’s cultural offer</td>
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<td>Use Community Chest funds to support</td>
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<td>Cross borough meeting for practitioners</td>
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Vibrant confident programme
Belief that only the best is good enough

Needs

Resources – funding. Better spread of the cultural offer across the borough Recognition

Resources

Improved venues Better spread to east of the borough

Resources

Co-ordination

Resources – funding. Improved co-ordination Better working relations with LA

Resources – money for culture flowing to the borough Co ordination
Selective case studies of organisations, agencies and education providers working into the five London boroughs

- Intergenerational arts company- Magic Me
- Arts and Sports education initiative- CARE (Charlton Athletic Race Equality) Partnership
- Further education provider in Newham- Newham VI form College
- Study support and out of hours learning programme -Tower Hamlets Summer University
- Creative Partnerships London East
- East London Dance
- Music agency- Sound Connections
- Performing Arts centre- Stratford Circus
- Emergency Exit Arts

These locally generated programmes have been chosen to reflect the ‘cultural education and community offer’ in the 5 London boroughs and to show existing models of good practice. They are distinctive in terms of developing priority groups, extending community participation and showing new and/or collaborative ways of working. Positively, there are many more models that could have been chosen. This sample range does not test or comment on their capacity, but shows:

The value of an intergenerational arts company in developing highly tailored programmes for difficult to reach groups. Companies like Magic Me could be instrumental in developing very localised cultural activity for difficult to reach groups, identified largely as the aging population.

A partnership between Greenwich Council and CARE (Charlton Athletic Race Equality) Partnership shows how arts and sports initiatives can be delivered successfully through a raft of partnership support.
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Newham VI form College’s access courses and investment in collaborative practice with the cultural sector to support the development of the learner and to explore audience development as part of a course structure.

Study support and out of hours learning programmes for 11-25 year olds -Tower Hamlets Summer University is widely known to innovate in this area. Its peer to peer learning programmes could be of value to a volunteers scheme.

Creative Partnerships London East is 2 years into its programme, which forms part of a government-funded national initiative, established to develop schoolchildren's potential, ambition, creativity and imagination.

East London Dance’s extensive range of programmes and its ability to meet the Young People’s Fund priorities of Being healthy, Staying safe, Enjoying & achieving, Making a positive contribution. Its work with ACE on Youth Offending programmes and its track record of working into the LB of Waltham Forest are all of interest.

A Music agency- Sound Connections demonstrates how its benefits as a consortium have increased its profile, strengthened its networks and extended benefits to the learner through an improved infrastructure for local based music organisations.

Performing Arts centre-, Stratford Circus shows how its ambitious programme is providing a new kind of arts venue driven by youth culture and the diversity of East London.

Emergency Exit arts shows its ability to provide community festivals of local and national significance and to produce work that is culturally relevant.

Profile of an intergenerational arts company- Magic Me

Magic Me is the UK’s leading provider of intergenerational arts projects. Based in Spitalfields E1, they have 15 years experience of running arts initiatives which link young and older people for mutual benefit, enjoyment and learning.

Magic Me projects are designed to:

… be fun, creative and educational, with a positive, lasting impact on participants
… improve awareness about the needs of older people and help combat isolation
… bring together people from diverse sections of the community
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… address prejudices about ageing, young people and cultural differences

… involve participants in the planning and development of activities

Many projects meet on a weekly basis during term time in schools, residential homes or day centres, community and arts venues. To date, projects have used story-telling, creative writing, photography, weaving, drama, dancing, puppetry, carnival, mosaic, ceramics, painting and poetry to bring together young and old participants. All are led by professional artists experienced in working with diverse communities and trained for the particular dynamics of intergenerational work.

Though projects differ in structure, the same careful preparation with young and older people is vital. Before their first visit to a partner venue, young people take part in training sessions that mix role play and discussion to explore their fears and preconceptions about older people. They may also practice techniques to use when meeting adults who have hearing or speech impairments, or dementia.

Preparation with the older adults is just as important. Project artists, in liaison with activities organisers or care assistants, meet older people individually or in groups, explaining the aims of Magic Me and inviting their participation and ideas. Adults are encouraged to air their fears or feelings about young people and their expectations of the project.

Magic Me projects often link people from different cultures and contrasting backgrounds. Project artists and managers are given training and support to carry out often challenging work.

Their annual programme serves 450 people in LB Tower Hamlets. They also provide training, practical project design and management, and advice on a consultancy basis.

The Men’s Project
Magic Me has been commissioned by Spitalfields Small Business Association to run a nine session oral history project as part of their larger Men’s Project. Running from June to July 2004, older men, mostly Bengali and young men, of different ethnicities, all learning English as an additional language will come together to exchange life-stories, skills and experiences. They will create a CD of the material they share, using words, sound and images.

Arts and sports education initiative

CARE (Charlton Athletic Race Equality) Partnership tackles racism and anti-social behaviour and promotes social inclusion through arts and sports initiatives across the borough of Greenwich.

The partnership is collaboration between Greenwich council and Charlton Athletic football club and consists of public, private, voluntary and statutory organisations. It has been producing original, diverse and challenging cultural work for over ten years.

Some programmes include:

CARE works across the education sector:
Primary Matters is a pioneering anti-racist drama-in-education project, developed in schools in South Greenwich under the Changing Times initiative. Primary matters consists of five modules,
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each delivered over a ten week period by specially trainers drama/education workers Primary Matters has been so successful that it is now in demand in schools across the borough. CARE also trains teachers to deliver the programme and delivers tailored INSET days for schools in drama- in-education techniques.

CARE works in the community:
Family Matters is a 3-year adult arts project funded by SureStart South Greenwich. CARE works with parents and carers of pre-school children, using drama and the arts to look at issues in the community. CARE presently has two thriving groups: one of Eltham and one based on the Ferrier Estate in Kidbrooke. Recent projects include a play with original songs about living in Eltham, and a video about the Ferrier filmed by the participants themselves.

CARE organises arts festivals:
Carnival 365 has been organised every year since 2001. It takes place every summer in Eltham - hosted by Eltham Green Sports College. C365 uses the arts and sports to promote social participation, community links and positive race relations, in the area where Stephen Lawrence was murdered. Schools, community groups, local talent and CARE combine to put on a well-attended and exciting day festival. Throughout the year, in preparation for carnival, workshops in radio broadcast, gospel singing and the arts bring together youth clubs, groups for the elderly and community organisations – including those from the black and ethnic minorities.

CARE works through the sports:
CARE runs nationally accredited sports courses, including football and basketball. These particularly target young people from black and minority ethnic communities. Those who achieve qualifications are helped to gain employment, both through CARE’s community coaching programme and the Charlton Athletic Community Scheme. Students study a module on Equalities and Diversity, to encourage a greater appreciation of diversity and respect for others. Recently CARE launched a Kabbadi training programme as part of its thrust to promote and mainstream popular minority ethnic sports.

Profile of an FE provider in Newham- Newham VI form College

Newham VI form College is one of the largest sixth form colleges in the country, with over 2,000 full time students’ aged 16-19. It aims to be fully inclusive through a range of programmes on offer, teaching and learning methodologies and industry standard resources.

It’s this combination that has shaped some interesting models. New Vic currently offers a Higher National Diploma (HND) in Performing Arts in the Community (validated by the University of East London), which is taught for 2.5 days at Stratford Circus, the local performing arts centre. A unit of live work is delivered at the end of the first year of the HND course. It focuses primarily on audience, venue and live performance and is designed to get students thinking about making theatre in community settings.

This is seen as an Audience Development initiative where:
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The learning of the students and correlation to the development of a student-based audience is achieved
Engagement with the community through project consultation/development and ability to bring community group(s) in as audiences is tested
Role of venue, teachers, students in product design and development is tested

Profile of study support and out of hours learning programme by Tower Hamlets Summer University

Piloted in 1995, THSU is embarking on its ninth successive year and is firmly established locally as an organisation with a strong identity and appeal for young people. Pioneering innovative approaches to independent learning, the organisation has gained respect nationally as a model of good practice in the field of study support and out of school hours learning for 11-25 year olds. THSU programmes combine academic and vocational study, performing and visual arts, music, sports, information technology, new media, personal development, entertainment and peer volunteer initiatives over the summer period.

Their activities are open to any young person who wants to attend, wherever they live. Approximately 60% live in Tower Hamlets and a further 20% may be at school or college in TH. The remainder are predominantly from Hackney, Newham and other east London boroughs, including the City. THSU has inspired 16 London Boroughs to start their own Summer University programmes based on THSU model.

Summer University promotes involvement and personal responsibility through a peer motivation scheme and the youth advisory groups. It offers places free of charge on courses and activities during the summer holiday period and encourages young people to take responsibility for their learning. They work with over 120 different tutors and 80 different partners to deliver their programmes, including Whitechapel Art Gallery, Half Moon Young People’s Theatre, Limehouse Arts Foundation, Tower of London, Tower Hamlets College, City Learning Centre, and Thames Festival.

Creative Partnerships London East

The vision for Creative Partnerships London East is to place creativity and imagination at the centre of teaching and learning, working across the whole school and curriculum. CPLE works to encourage and enable different ways of thinking about school through a programme of long-term partnerships between educational institutions and professional creative individuals and organisations. CPLE seeks to explore different ways of both sectors working together and making meaningful change. It works into Newham, Tower Hamlets, Hackney and Islington. Creative Partnerships London South covers Greenwich both these zones are 2 years into their programme and LB Waltham Forest is about to embark on its Creative Partnerships programme.

The core values of CPLE are to:

- make teaching and learning more creative and imaginative
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- explore how schools can become a more exciting place for young people and their teachers
- raise the profile of creative teaching and learning
- value respect and build on previous good creative education practice of teachers and creative practitioners
- develop effective and meaningful partnership work between schools and the creative sector
- enable the opportunity for young people to reflect on their learning needs and their style of learning
- realise more effective and sustainable models for the creative sector to contribute to the development of schools

The CPLE Programme is delivered through nine strands of activity:

- Projects in School - defined, shaped and delivered in partnership between each school and the creative sector
- INSET - creative professional development for teachers delivered by the creative sector
- Schools Coordinators Programme – networking and communication for teachers managing the CPLE programme in their school
- Mentoring - continuing professional development for teachers and individuals from the creative sector
- Platform Presentations - the opportunity for schools and the creative sector to meet, network, share ideas and good practise
- Youth Forums - the opportunity for young people to be consulted and included in the decision making process of how CPLE work is developed in their school and how young people can make their school more creative
- Entitlement - a programme exploring and raising the status of the creative entitlement of children and young people at school
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- Preferred Learning Styles – an action research programme involving 4 schools and their creative partners

Professional development for the creative sector - a programme to support the thinking, experience and development needs of the creative sector and their work in school

During the financial year 2003 – 4 CPLE will pilot this programme in 25 Primary and Secondary schools to build their capacity to develop long-term partnerships with the Creative Sector.

Some programmes include:

<table>
<thead>
<tr>
<th>School</th>
<th>Project description</th>
<th>Creative Partner</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bow Boys Secondary</td>
<td>Slavery, Oppression and Freedom: working with all KS3 students to support their music technology work, exploring the social and historical significance of slavery and its’ affect on musical style.</td>
<td>Guildhall School of Music &amp; Drama</td>
</tr>
<tr>
<td>Lister Community Secondary</td>
<td>Photography project: Over the course of an academic year 3 photographers specialising in different styles and techniques (camera obscura, black and white, digital) will work with year 8 students to create an image representing the theme of identity to be exhibited both at the school and at the Photographer’s Gallery.</td>
<td>The Photographer’s Gallery</td>
</tr>
</tbody>
</table>

East London Dance

Aims to extend dance access, inclusivity and innovation across the six East London boroughs by creating a dynamic dance culture in East London which reflects, encourages and celebrates the whole community in its diversity of locations, ages, cultures and abilities

They have produced a series of innovative models that focus on cultural diversity, inclusivity and access, which they have created with a range of partners in the local authorities, the Association of London Government, Arts Council England, charitable organisations and many others.

Some key areas of consolidation are:

To reach young people across the six East London boroughs with their creative Urban Moves programme and to inaugurate a Youth Company for East London (supplying a key progression route for young dancers)

To complete the pilot programme for young offenders, Physical Justice, in association with Youth Offending Teams, dance and music artists, and our partners and to extend this programme across all six boroughs.
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To produce innovative commissions for artists working with community dancers – extending their unique programme of site specific commissions throughout East London.

To programme performances and commission new work at Stratford Circus and other East London venues from UK and international artists and companies and to develop partnerships with other London venues.

To explore ways to extend their work with disabled and non-disabled professional and community dancers (integrated dance) and to inaugurate an Inclusive Company by 2007.

To extend the training for professionals that they have pioneered and to achieve further accredited training for community participants via the Open College Network and other accreditation schemes.

Specific examples of community or education initiatives in the East London Boroughs:

Kickstart – funded through the Children’s Fund in Waltham Forest – this project provides an opportunity for young people aged 5 – 13 years to participate in high quality dance activity, locally, in community and education settings; the focus is on young people at risk and involves ELD working in partnership with other providers including the Five-2-Thirteen Team and learning mentors in local schools.

Physical Justice – working with youth offending teams in the LB of Redbridge, Havering and Barking & Dagenham to involve dance and the arts in the rehabilitation programmes of young offenders, to deliver accredited training to participants on the project and to train artists to work with young offenders to deliver activity and accreditation.

In LB Newham providing regular dance activity for the local adult community with a strong emphasis on linking artists and communities; this includes dance provision for the over 50s and frail elders.

Urban Moves – our programme of dance participation for young people taking place across the region – access for hard to reach young people, opportunities for progression and training and commitment to the development of the artistic and social roles of dance for young people.

Professional performance and commissions programme at Stratford Circus and in partnership with the Queens Theatre, Hornchurch, and site-specific projects such as Dancing Houses (with London Open House).

Curriculum enhancement – providing schools and colleges with access to artists and companies on creative projects to support curriculum based activity. Recent artists have included the Cholmondeleys and the Featherstonehaugh, Robert Hylton, CandoCo, Royal Opera House education, George Piper Dances, Shobana Jeyasingh amongst others.

Music agency- Sound Connections
Sound Connections, formally the London Youth Music Action Zone, is a consortium of organisations whose mission is to strengthen London’s youth music training and development sector.

With 8 member organisations, the consortium provides added value & impact for Sound Connections’ members and in turn their beneficiaries by:

- Networking & making connections –linking with Youth Music Action Zones nationally
- Opportunities to improve skills – through a proposed capacity building programme of training & CPD opportunities
- Collective marketing and guidance
- Increased profile
- Opportunities to access new funding- Sound Connections will be in a position to bid for funding on behalf of the sector (e.g. LSC pan London initiative) thereby opening up new streams of funding previous inaccessible to smaller community based organisations.

It is investing in a structure that provides:

- A variety of provision
- Referrals & Progression – not all organisations are able to offer the numerous tiers of provision into which young people may want to progress. Through a consortium approach, Sound Connections will be able to provide young people (and their advisors) with extended information about opportunities.
- Quality of provision
- Track record in engaging young people

Sample range of partners

**ADFED**

Is a Tower Hamlets based organisation, aimed at giving young people opportunities to develop their creativity in music and the creative industries. The organisations work spreads across the East London region and is supported and endorsed by the hugely successful band Asian Dub Foundation, operating as its education wing.

The organisation is set up particularly for those who have limited access to musical equipment and training and to specifically target culturally diverse groups, due to the lack of representation of these groups within the cultural and in particular, the music industries. ADFED’s projects are designed primarily to represent issues relating to Asian/Black and Ethnic minority youth cultures, particularly around issues relating to young people facing socio-economic barriers; social exclusion; gender imbalance, refugee/asylum issues and more. We aim to access these groups and in turn promote opportunities to access cultural industries via festivals, productions and arts events.

ADFED is linked to major partnerships; such as LYMAZ under the Sound Connections consortium, Rich Mix Cultural Foundation, Arts Council England, CIDA, etc to promote it's aims and objectives. The organisation has conducted a number of projects that highlight issues young people face, growing up in a resource challenged borough such as Tower Hamlets and Hackney, relaying youth sub-culture issues, such as Gang violence, substance misuse and the like, in the music that they produce.
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Recent examples of strategic projects are:

- Teenage Pregnancy CD and media project with Tower Hamlets Primary Care team/ Health Improvement Unit. A national government campaign, to reduce and raise awareness of Teenage Pregnancy in the UK.
- Mulberry Girls School: Tower Hamlets - Performance based Music Technology workshops showcased at their national youth conference, in conjunction with UN conference.
- Swanlea School: Tower Hamlets - Performance based Music Technology workshops showcased at school event, celebrating Social Enterprise status of the school and 10th year celebration of opening.

CM (formerly known as Community Music)
CM are preparing a comprehensive programme of music education, artist development and accredited training to take place in Tower Hamlets in advance of their opening their new community music centre at the Rich Mix project in Bethnal Green Road. This will happen in spring 2006 and will provide a unique resource of innovative structured access and professional development for young musicians in the borough.

CM will bring a linked mixture of accredited courses, music production schemes and outreach projects that target young people needing access to tuition and resources. CM also work with very specific groups of young people who suffer from differing types of social exclusion and use music training to re-engage them in creative learning and personal development. These courses and projects are aimed at progressing individuals to higher education through partnerships with London Metropolitan University and University of Westminster, and, for those determined to develop a career from music, into small business development through a music industry support programme. CM is actively engaged in new accreditation and curriculum developments with the DFES and Teacher Training Agency and effectively provide a complete portfolio of opportunities for young people in Tower Hamlets-from weekend music clubs for under 12 yr olds to degree level training for adults.

Recent examples of strategic projects are:
- CM Sound Foundation - Radical project providing accredited music education for school refusers and excluded children
- CM Major Minor - Out of school instrumental tuition at low or no cost for single parent and low income families.
- CM Tutor Training Course - Accredited by LMU to degree level this unique course trains modern musicians to teach in schools, adult education and community projects.
- CM Extra Time - This project works with young musicians on developing their professional product. It gives studio time and music business advice from a panel of industry professionals.

Urban Development
UD is an innovative music training and development agency. It works primarily with young people in Newham actively addressing social exclusion and is of strategic local importance. One of its main strengths is providing learning and employment opportunities for disadvantaged and disenfranchised young people in LBN. UD is based at Stratford Circus where it regularly programmes events and showcases for talented young people in Newham.

Benefits of the services they provide include: transferable skills, business support services, progression routes to formal education or employment, music skills development, support and advice, performance opportunities in front of a paying public, demo production, development of
good role models, team-work, confidence, self-esteem and interaction with a range of different people. One of the most important benefits is the contacts UD provides with the commercial music business. Its ‘address book’ brings young people face-to-face with senior representatives from the industry, unlocking potential to open doors – and job opportunities – in the sector. Urban Development have recently received an ALG Outer London Cultural Dev’t fund grant to develop audience for urban music events and youth showcases beyond its current user base of Newham and into new areas including Waltham Forest.

Stratford Circus is a new kind of arts venue driven by youth culture and the diversity of East London - one which combines professional performance - including the nurturing of new work and young artists - with opportunities for participation, lifelong learning, and access through to professional artist development, within an inclusive framework.

They aim to:
- be a flagship cross-art form venue for East London for the making, production and presentation of creative performance work
- provide a supportive framework for the production of arts that is driven by youth culture and the diversity of East London
- offer exciting, challenging and enriching participatory learning opportunities that are underpinned by the creative process and linked to the presentational elements of programmes and activities
- build on a successful track record of experience to provide a curatorial and collaborative approach to programming the venue
- take a developmental approach, building upon sound business practice, thorough research and evaluative modelling
- enable cross-sector partnership to harness the potential of the arts for healthy living, social inclusion and community cohesion

This is to be achieved through:
- promoting a quality regional, national and international live performance programme, which is popular, accessible, innovative and enjoyable
- ensuring that the expectations and needs of our audience inform programming decisions, reflecting their cultural demands and interests
- supporting, nurturing and developing new artists, through the delivery of training, commissioning, production and mentoring by industry professionals
- supporting and developing local artists and promoters, by providing facilities and business support
- encouraging understanding of and participation in the arts, through a relevant education, outreach and participatory programme
- offering a rolling inclusive and accessible participatory programme embedded in the principles of lifelong learning
- the delivery of an innovative programme of formal educational opportunities at all levels - partnership with schools, colleges and HE institutions
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- being a leading partner with local and regional arts organisations developing new initiatives, networks and collaborative projects
- collaboration leading to sustainable pathways for individuals into personal development, higher achievement and careers in the creative industries
- making explicit the connections between professional arts activity, learning opportunities, business development and regeneration

To deliver these objectives, they will develop the following programme:

**Artistic programme and creative arts development**
Professional dance, music and theatre programme including co-promotions
Cross-art form commissioning of new work

**Business support and professional training for the arts**
Continuing professional development for creative practitioners
Artist development and showcase programme
Circus Media business support and incubation programme

**Education**
Further and higher education access programmes
Participatory lifelong learning and audience development programmes
Youth access and audience development programmes including partnerships with schools, the youth service and the voluntary sector
Curriculum enhancement and audience development programmes including partnerships with schools

**Their programmes can be categorised as follows:**

<table>
<thead>
<tr>
<th>Curriculum enhancement</th>
<th>A + programme - curriculum reform through arts based learning Creative projects with professional artists e.g. Shobana Jeyasingh Dance Company, Random Dance, Kouramanti Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Out of school youth programmes</td>
<td>‘Dare to Dream’ project (a partnership between East London Dance, Urban Development and Theatre Royal) Urban Moves and Physical Justice working with young offenders and young people to combat social exclusion, celebrate dance and young people’s experience and provide accredited training opportunities (East London Dance) Urban Culture courses (Urban Development) at NewVIc, Stratford Circus &amp; 3 Mills led by professional musician/tutors develop a series of projects that provide access to professional training and high quality equipment for making, performing and recording in a range of styles of modern music. Newham Summer School, London Youth Music Action Zone and Newham DJ Mixing Championships outreach programme to target - using urban music as a tool of engagement - and support young people who have least access and opportunity for modern music making</td>
</tr>
</tbody>
</table>
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<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
</table>
| **Lifelong learning**               | Newham Community Education and Youth Service (NEWCEYS)-rolling programme for over 400 adult users each term (75% Newham residents).  
Arts in health programme supported by the Adult and Community Learning Fund (NewVIc/ NEWCEYS)  
The dance workshop programme provides opportunities for participation in a range of different dance styles at a variety of times, addressing the need for dancing for recreation and personal well-being and the opportunity to work creatively with artists and companies performing in the venue |
| **Further and higher education and access programmes** | Pathways to FE / HE: Lister Community School students are taught a vocational performing arts qualification by NewVIc  
New higher education courses in the creative industries (NewVIc with UEL)  
HND Performing Arts in the Community- based at Stratford Circus since 2001.  
BA (Hons) Music Cultures: theory and production and a new four year extended degree in Creative and Cultural Industries |
| **Continuing professional development for new and emerging artists and existing professionals** | Level 3 qualifications in Community Dance Practice - course commissioned by East London Dance, delivered by NewVIc.  
The GSCE Dance Network- A regional initiative and support network for practicing and prospective teachers of GCSE dance  
People Moving – a training programme for dance practitioners developing an understanding of the issues surrounding fully inclusive provision  
Cultural Shift - Choreographic Development for Disabled Artists.  
Newham DJ Mixing Championships to develop an understanding of a wide range of music and extend the creativity of young DJs in Newham and provide for progression from outreach community activity through to showcases at Stratford Circus.  
Pushing Boundaries advanced courses in performance skills & song-writing and ‘Raw Ingredients’ artist recording & development programme to develop progression routes for young people beyond formal and informal training.  
Youth music showcases featuring emerging talent in Newham including Urban East one day event raise the profile of musical activity taking place in and emerging from the borough and forge links between education and cultural providers, young people and professional musicians, the music industry and media to develop progression routes for young people beyond formal and informal training. |
| **Creative business support and incubation** | NewVIc leads partners on a major business support project for creative businesses- art form and creative product development (including free access to a multi media suite), profiling, mentoring, and showcasing. Project is run in partnership with core partners and supports over 50 new businesses each quarter. |
| **Audience development**            | Core partners have significant track records in programming professional performance of relevance to Newham audiences- e.g. |

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<table>
<thead>
<tr>
<th>Xposure Disability Arts festival and Dancing Houses as part of London Open House, Hip Hop Story, The Jiving Lindy Hoppers, The Mission, Akram Khan, CandoCo Dance Company. Youth music showcases featuring emerging talent in Newham and urban music live &amp; club nights at Stratford Circus including Soul II Soul, MOBO nominee Terri Walker, Shaun Escoffery to contribute towards the development of a vibrant local musical community.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Commissioning and developing new work</td>
</tr>
<tr>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td>Nurturing and supporting new work created by local artists and producing events to highlight the work emerging from participatory and development activities. Eg Shine, Leap of Faith (creative dance project for 50+). Pushing Boundaries advanced courses in song-writing. ‘Raw Ingredients’ artist recording &amp; development programme. Youth music showcases</td>
</tr>
</tbody>
</table>

### Emergency Exit Arts

Emergency Exit Arts is one of the leading celebratory arts companies in the UK with over 20 years’ experience. Our projects involve communities in local, regional and national festivals, animating and enhancing public and private spaces and creating spectacular events using performance, visual arts, music, fire and fireworks.

Emergency Exit Arts has created many special participative events including the public opening of the Millennium Bridge, Docklands’ Bicentenary for Canary Wharf Ltd., the Festival of Lights exhibitions for the National Theatre and numerous lantern processions and street carnivals: The Mayor’s Thames Festival, The Lord Mayor’s Show, Notting Hill Carnival, Swindon Under One Sun, the Commonwealth Games Manchester, Eltham Lights Up, Green Street Winter Celebration and Ocean Winter Celebration. Recently, with European youth theatre network, Magic Net, we created a street theatre and carnival parade along the streets of Palmela in Portugal with 150 young people from 10 European countries.

### Participating and Learning

Through participative arts projects Emergency Exit Arts provides an exciting and enjoyable way for participants to explore local, national and global topics. Community involvement in the exploration of issues and the creation of art works helps to develop shared values and experiences that lead to greater understanding.

Participants are encouraged to develop their social and creative skills and share their experiences through cultural events using a range of artistic media. We include all sections of the community through working in primary and secondary schools, after school clubs, schools for special educational needs, pupil referral units, HE/FE colleges, youth clubs, family centres, cultural organisations, refugee groups, residents’ associations and neighbourhood projects.

Local distinctiveness is the focus for many of their projects often as part of a long-term development programme. This type of project is usually generated in partnership with local
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development and cross-cultural agencies over a period of several months. Emergency Exit Arts frequently collaborates with local arts groups and individual artists to bring the company’s wealth of experience to the overall creative direction and planning of large-scale participatory projects. The projects often incorporate Carnival arts and music sessions held in local schools and centres that culminate in vast processions and site specific performances linked to local festivals. Some projects are devised with a cross-generational focus using material derived from local reminiscence projects.

Their work in schools often addresses curriculum subject areas such as Citizenship, art, design and technology and also provides further cross-curricular links to literacy, numeracy, R.E., science and humanities. Workshop activities provide specific arts skills such as music, craft and design and more general outcomes associated with group involvement such as improved social networks, teamwork, planning and management, increased confidence, improved communication skills, local pride and a real sense of achievement. Since 2002 EEA has been commissioned to work in partnership with six schools in the London Creative Partnership areas. These have generally been large-scale projects often involving the whole school, teachers and parents.

Alongside their community and education based projects, Emergency Exit Arts has its own pyrotechnics team LFX - London Fireworks. LFX works throughout the UK creating large and small-scale displays for both public and corporate clients. The company also manages two of the most successful street bands in the UK and Europe, the Bollywood Brass Band and Crocodile Style. Runga Rung, the Colour of Colours, is one of the most successful touring shows for outdoor venues in the UK and has been presented at the National Theatre, Croydon Festival, Stockton International Street Arts Festival, Streets of Brighton, Xtracts in Manchester, Big in Falkirk and Imaginarius Festival in Portugal and will be appearing throughout the UK and Europe in 2004.
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DPA 5 Borough Cultural Framework - Data Analysis from RFO list supplied by Arts Council England
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5 Boroughs: ACE RFO funding awards by year

DPA for the Olympic Boroughs and ACE

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5 Boroughs: ACE RFO funding awards by year and artform

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Greenwich: ACE RFO funding awards by year and artform

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Hackney: ACE funding awards by year and artform
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Newham: ACE RFO funding awards by year and artform

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Tower Hamlets: ACE funding awards by year and artform

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Waltham Forest: ACE funding awards by year and artform

<table>
<thead>
<tr>
<th>Borough</th>
<th>Artform</th>
<th>Data</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waltham Forest</td>
<td>Combined Arts</td>
<td>Sum of 02/03 Sum of 03/04 Sum of 04/05 Sum of 05/06</td>
</tr>
<tr>
<td>Literature</td>
<td>Sum of 02/03</td>
<td>Sum of 03/04</td>
</tr>
<tr>
<td>Music</td>
<td>Sum of 02/03</td>
<td>Sum of 03/04</td>
</tr>
</tbody>
</table>
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ACE RFOs - Borough Count by Artform

<table>
<thead>
<tr>
<th>Borough</th>
<th>Visual Arts</th>
<th>Theatre</th>
<th>Music</th>
<th>Literature</th>
<th>Education &amp; Learning</th>
<th>Diversity</th>
<th>Dance</th>
<th>Combined Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Greenwich</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1</td>
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<tr>
<td>Hackney</td>
<td>11</td>
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</tr>
<tr>
<td>Newham</td>
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</tr>
<tr>
<td>Tower Hamlets</td>
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<td>14</td>
<td>6</td>
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</tr>
<tr>
<td>Waltham Forest</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
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</tbody>
</table>
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Total sum of ACE RFO awards by year for 5 boroughs

- Total Sum of 02/03
- Total Sum of 03/04
- Total Sum of 04/05
- Total Sum of 05/06
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ACE RFO funding over 5 boroughs by Artform

- Visual Arts: 32%
- Combined Arts: 13%
- Theatre: 19%
- Music: 12%
- Literature: 9%
- Dance: 6%
- Diversity: 3%
- Education & Learning: 6%
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Volunteering – A Case Study – Sydney 2000

Basically there were 40,000 volunteers required for the Olympic Games and 10,000 for the Paralympic Games. Across the total for both Games, 50% were specialist (languages, sport, technology, media, medical etc.) and 50% general volunteers (transport, spectator services, villages, etc.)

Volunteers contributed to the Sydney 2000 Olympic Games since the first days of the Bid Committee, providing invaluable assistance to staff in many areas. When Sydney won the right to host the Games, Sydney Organising Committee for the Olympic Games (SOCOG) received thousands of letters from people throughout Australia and overseas wanting to volunteer. This was in addition to the many thousands who had already expressed interest in volunteering during the Bid period.

The volunteers were vital to the success of the Games. It is an Olympic tradition for organising committees to use volunteers, partly for budgetary reasons but more importantly to allow people in the host community to feel they are participating in and contributing to the Games. For the crowds who came to Sydney from around the world, the volunteers were ‘the face of the Sydney Games’.

Recruitment, training, communication, recognition and management of volunteers was a SOCOG responsibility and a Volunteer Services Program was established in May 1996. Because of the scale and specific needs involved, Olympic Roads and Transport Authority (ORTA) also undertook a managed volunteer training program and supplemented SOCOG’s recruitment program with some special initiatives targeting volunteer drivers.

Early planning was based on anticipated need for 40,000 volunteers, and the eventual confirmed number was 46,967. Finding and preparing this special workforce was a massive undertaking, assisted by relationships that SOCOG developed with Australia’s volunteering community, which had a strong interest in the Games and the legacies for volunteering from this event. Many community-based organisations supported the recruitment of volunteers and provided invaluable advice on how to conduct the Program. From November 1997 this happened largely through the Volunteers 2000 Advisory Committee, which included representatives of high-profile community and service organisations and interest groups.

Within SOCOG, the Volunteer Services Program provided a central unit to assist other program areas to define their volunteer needs, jobs, time commitments, skills and management requirements. This was a crucial service as many SOCOG staff had not previously worked with or managed volunteers.

A key element in the process was the recruitment of a core group of 500 volunteers, known as Pioneer Volunteers, between November 1996 and mid-1997. They assisted with Games preparation, test events, venue tours, and delivered speeches to many community organisations to promote the Games and volunteering for the Games. The Pioneer Volunteers contributed more than 160,000 hours of their time, not including Games-time, an average of 1000 hours per week.

The Pioneer Post newsletter, first published in late 1996, was distributed to all Pioneers monthly, keeping them in touch with preparations for the Games and maintaining their interest and motivation. Other recognition was a certificate welcoming them to the Pioneer team and a special commemorative Pioneer Volunteer pin set.

The 46,967 Games-time volunteers were divided into two main categories:

1. **Specialist Volunteers**: those who were appointed to a role based on specific skills, e.g. a language, medical qualification, technical knowledge of the field of play of a particular sport.

2. **General Volunteers**: those with a strong commitment to service who worked in roles with spectator services, transport, community information, etc.

In September 1997 recruitment for specialist volunteers began by calling for support from suitable organisations; e.g. medical, ethnic, emergency services and sporting associations. An information

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1 All information drawn from Sydney 2000 websites and archive material housed in New South Wales State Library
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A community launch took place on 9 October 1998, with subsequent community information sessions on the volunteer roles available and the commitment required. These were held in every capital city and a number of larger regional cities during the week 12–16 October 1998. A volunteer supplement published in NSW and Victorian newspapers gave the wider community similar detailed information.

During October, a Registration of Interest form was inserted in national and capital city newspapers across Australia for people to register their interest in becoming either a specialist or a general volunteer. In just two weeks 41 000 Australians registered their interest, 35 000 for general roles and 6000 for specialist roles. Volunteers 2000 Applications were distributed to them in November to collect the information needed to assess their suitability. The Application included an information booklet with details regarding the volunteer program to be kept by applicants for ongoing reference.

Applications were also distributed to the community and to volunteering organisations which had expressed their support for providing specialist volunteers. In all, 75 000 applications were received. Around 60 per cent were from people up to 55 years of age. As would be expected, around 78 per cent were from NSW, the Olympic State. Interviews commenced in early 1999, and Games-time job offering commenced in October 1999.

Volunteer Recruitment Statistics

Applications received: 75 000

Age Ranges

- 18–24 years - 24 per cent
- 25–34 years - 18 per cent
- 45–54 years - 18 per cent
- 55 years + - 22 per cent

Gender

- Female - 53 per cent
- Male - 47 per cent

Approximately 500 skilled university students assisted in conducting volunteer interviews. This was very successful as it made one-to-one interviews possible with many applicants, significantly reducing the pressure on SOCOG staff to conduct the interviews. It also provided the students with a very useful learning experience.

All volunteers were given the opportunity to indicate their three job and venue preferences when completing the Application. SOCG endeavored where possible to assign volunteers to roles and venues of their first preference, however, some roles and venues were more popular than others. In approximately 30 per cent of cases volunteers were assigned to their second or third preferences.

While volunteers are not paid, there are costs inevitably associated with providing uniforms, training and essential support, such as meals etc. These were estimated at A$700 for each volunteer.

The motivation was evident in the turnout. Approximately four per cent of Sydney 2000 volunteers did not turn up for work during the Games, an extremely low attrition rate for an event of this magnitude. Two weeks prior to the Games Spectator Services needed more volunteers for its Mobile Operation Support Team and ORTA needed 500 navigators to assist bus drivers who were not familiar with Sydney. This resulted in a rush of last-minute processing and some volunteers never being captured on SOCOG’s official database.

Their outstanding performance was recognised by the IOC President who took a spontaneous stroll along Olympic Boulevard to congratulate some of the hard-working volunteers. At the conclusion of the Games he said, "They were the best, very well prepared, they always knew what to do. They have been, with the athletes, the most important part of these Olympics.” Dubbed the greatest success story of the Games, their commitment and skills were complemented by their warmth, positive attitude and patience. They assumed responsibility for the success of the Games.
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SOCOG, the NSW Government and Games sponsors recognised their contribution with a certificate of appreciation, a watch, tickets to an athletics session or Opening Ceremony rehearsal, additional transport entitlements, a street parade through Sydney, and a barbecue and concert after the Games, and various items such as pins, shirts and medallions. Prizes of a number of motor vehicles and trips to Lausanne formed part of a competition, eligibility for which related to the number of work days performed by each volunteer.

The street parade was the longest ever seen in Sydney and as NSW Premier Bob Carr said, “It takes a lot to steal the limelight from some of the world’s greatest athletes, but our volunteers have done it. The fantastic effort and the friendliness of the volunteer corps have been a high point of the 2000 Olympics.”

Volunteer Training

Training for the Games consisted of orientation training, job specific training and venue training for all volunteers, and event leadership training for all staff including many volunteers, supervising members of the Games workforce. Provision of training on this scale was a huge investment but it paid off in the quality of services the volunteers could provide and their enhanced motivation to contribute to a successful Games. Most training was done just in time, resulting in one million hours of training being delivered in the three months prior to the Games. Volunteers were required to work a minimum of 10 eight-hour shifts during the Games. However, some ended up working more than 20 shifts.

Event Leadership Training for Supervisors, Team Leaders and Managers of Volunteers at Games time

Event Leadership Training was a 4.5 hour course with sessions being conducted in all interstate Football cities. Event Leadership Training commenced in June 99 and concluded in October 2000. All paid and volunteer staff in supervisory and management positions were invited to attend Event Leadership Training. Workforce

Event Leadership Training included:

- the role of the supervisor, the chain of command and relevant venue terminology
- the event environment
- the composition and management of the event workforce
- the expectations of key stakeholders
- skills required to be an effective event leader
- tools and tips used by event leaders to build and manage teams effectively; and

- challenges facing event leaders based on real life scenarios taken from past events.

Orientation Training

Was (in most cases) the first Games Training experience for paid and volunteer staff for SOCOG, SPOC, ORTA and OSCC and contractors for Spectator Services.

Orientation Training was a 2 hour session with a total of 45 sessions being conducted starting in June 2000 and finishing in October 2000. There were 32 sessions in Sydney and 13 sessions delivered interstate. All participants took away a training manual and a video.

Orientation Training included:

- a day in the life of working at the Games
- an overview of the precincts, venues and sports
- customer relations incorporating, Customer Service, Cultural Awareness and Disability Awareness
- an overview of the Sydney 2000 Games
- history of the Games

Target: Orientation Training was attended by all paid and volunteer staff in SOCOG, SPOC, ORTA and OSCC. Contractor organisations received an Orientation Kit which they presented to their staff.

Venue Training Training geared to the demands of each venue
Briefing on the draft East London Tourism Strategy

Overview
Overall the strategy is well thought through and if resourced in full, will provide a good developmental basis for improving the tourism economy in East London.

Many of the strands and actions are consistent with the visitor aspirations of the 5 borough cultural framework. Developing expertise in cluster products and themes, managing visitor travel and dispersal, improving the accommodation offer, and targeting the short break visitor (London, Kent & Essex, UK domestic, and International) are precisely the right developmental actions that will assist the cultural sector in its lead up to the Olympics.

Cultural Framework Implications
The strategy is geographically matched to the LSC areas so Waltham Forest is not in it but will be in the North London Strategy.

TourEast (the tourism agency for East London) does not include Hackney or Waltham Forest.

The strategy is based on 5 pillars – we have highlighted some 5 Borough issues under each of them:

1. Leadership and Promotion
a. The development of a sub-regional tourism agency is to be welcomed but the exclusion of Waltham Forest from the East London strategy needs to be addressed as it is our understanding of the tourism market that visitors are no respecters of borough or LSC boundaries!

b. The approach to long term planning is vital to maximise the Olympic opportunity. The sub regional Tourism manager has already begun work with the London 2012 team. A key role is the promotion of the cultural and creative industries

2. Market Development
a. Mapping the tourism assets (in our case, the cultural assets and clusters) is vital

b. Building the local audience support is a good idea

c. Understanding the visitor market for cultural attractions will improve product and identify the right type of business support and workforce development measures

d. The development of a strong sub-regional brand which will help to build a sense and pride of place is something that the cultural sector is both good at, experienced in, and can contribute to.

e. 4 cultural distinctive themes have been identified: Cultural Diversity; Vibrant Nightlife; Arts and Culture; History and Heritage

3. Evidence and Intelligence
a. There is a focus on collecting valuable data and evidence which the creative sector in East London should contribute to (and in so doing can improve its own data collection systems and make them more coherent and useful )
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b. Data required is principally volume and value

c. Creative sector needs data and intelligence on its product and offer, its visitor profile and their travel patterns

d. Setting performance indicators and undertaking good monitoring and evaluation will be important

4. Product Development

a. Opportunity for the creative sector to develop themed products, 2012 products and to look at capturing inbound tourism from Stansted, City Airport, and rail hubs

5. People and Entrepreneurship

a. The strategy recognises the need for appropriate business support, workforce development measures, and quality assurance systems. The agencies and mechanisms for the creative sector are, to a certain extent, already in place to deliver much of this but they should make sure they are positioned in any funding bids being submitted to the large programmes (Obj 2, 3, LDA, LSC, etc)

For Information Purposes: Extract of Document Summary

A number of factors must come together if East London is to build on current successes and the commitment of local business and communities:

- The tourism industry must have cohesive, co-ordinated and efficient leadership with the alignment of public and private sectors at both sub-regional and pan-London level

- There must be recognition by East London stakeholders and communities, of the value that tourism adds to East London, especially its economic, regeneration and social benefits

- There must be agreement on and commitment to build a sub-regional brand for the different offers of East London, with distinctive vistaeastlondon propositions which also play into visitlondon

- There must be targeted markets activity (e.g. London for Londoners), in line with Visit London campaigns, recognising how East London propositions can add value

- There needs to be a genuine gateway status from Europe (Thames, Stratford CTRL, A2 corridor, London City Airport)

- Existing and potential gateways and transport hubs must be used to make East London truly accessible (for example Greenwich, the Jubilee Line, the Thames Gateway River Crossing and the Crossrail link)

- Product, now and in the longer term, must be easy to identify and locate, book and access, from whichever point visitors enter the area

- The Olympic bid must be capitalised on to ensure East London has the full range of accommodation, attractions and service infrastructure for 2012.

By achieving these imperatives the following aspirations for East London can become realities:

- That East London is a major force in the redefinition of contemporary London, with its colourful diversity, as well as its rich traditions and heritage
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- That East London becomes one of the UK’s major regeneration success stories, with its iconic skyline and thriving commercial sector
- That visiteastlondon becomes the identifier for placing East London on the map for visitors, eventually becoming known as a sub-brand of London, and home of both iconic and real, active experiences for visitors
- That alongside the successful transformations of Greenwich and the Docklands area, the industrial landscapes are also reinvented and valued for the richness of their heritage.
East London Cultural Tourism Group

- There is an East London Cultural Tourism Group consisting of around 50 organisations and groups. Mainly based in Hackney, Tower Hamlets and Newham but may be rolled out to other boroughs.
- It is facilitated by CIDA in Tower Hamlets and resourced to the tune of £25,000 per year as part of the ERDF Building Cultural Industry Competitiveness programme.
- They meet quarterly.
- Its aim is to act as an information exchange, develop partnerships, and drive more visitors to East London’s arts, heritage and cultural attractions.
- They coordinate a monthly events calendar, run a distribution list, and recently received ACE funding to undertake some visitor profile research.

University of Greenwich

- UoG runs a Cultural Tourism Management MA – one of only a handful in the UK.
- The course leader Melanie K Smith has also written one of the few UK books on Cultural Tourism – Issues in Cultural Tourism Studies

Synopsis
Issues in Cultural Tourism Studies examines the phenomenon of cultural tourism in its broadest sense. Drawing on post-modern perspectives, it emphasises the importance of popular cultural tourism, alternative or ethnic tourism, and that of working-class heritage and culture. Its main focus is on the role that cultural tourism plays in the globalization process and the impacts of global development on culture, traditions and identity, especially for regional, ethnic and minority groups. Issues in Cultural Tourism Studies combines a rigorous and academic theoretical framework with practical case studies and real-life examples, initiatives and projects drawn from both the developed and developing world.

The Market in East London

In the UK, the Visit Britain website states that “Arts and cultural tourism is one of the fastest growing areas of tourism demand; in Britain it is already worth nearly £5 billion (estimate) a year.” The background information supplied below shows that cultural tourists basically stay longer and spend more. This suggest that if the cultural offer is properly researched and designed, then the Cultural Tourist market segment is one that is worth pursuing in East London.

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Background Information

Definitions of Cultural tourism
The World Tourism Organisation (WTO) definition of cultural tourism is framed as follows:
“It includes movements of persons for essentially cultural motivations such as study tours, performing arts and cultural tours, travel to festivals, visits to sites and monuments….In a broad sense, all movements of persons might be included in the definition because they satisfy the human need for diversity, tending to raise the cultural level of the individual giving rise to new knowledge, experience, and encounters.”

Trends
On international figures the global market for cultural tourism is large and growing. The World Tourism Organisation (WTO) calculates that cultural tourism accounts for 37% of world travel and is growing at a rate of 15% per annum. In the European Union alone it is calculated that 45-50% of European holiday destinations are chosen by virtue of the presence of heritage sites, cultural events and attractions. The 370 million residents of the (pre May 2004) EU spent an average of 9% of their consumer expenditure on tourism. This is the largest single tourism market in the world.

Typical Cultural Tourism Activities
The following table from the University of Greenwich lecturer Melanie K Smith’s book *Issues In Cultural Tourism Studies* provides a list of typical Cultural Tourism activities and areas:

- Heritage Sites
- Performing Arts Venues
- Visual Arts – galleries, sculpture parks etc
- Festivals and Special Events (music festivals, sporting events, carnivals etc)
- Religious Sites
- Rural Environments
- Indigenous communities and traditions
- Arts and Crafts
- Language
- Gastronomy
- Industry and Commerce (visits to mines, dockyards, breweries etc)
- Modern popular culture (pop music, shopping, fashion etc)
- Special Interest Activities (painting courses etc)

Who are ‘Cultural tourists’?
‘Cultural tourists spend more and stay longer’ is the standard industry ‘characterisation’ of the cultural tourist. Bottom-line it may be but it is also backed by evidence. Cultural tourists, according to the research literature, are:
- keen on the notion of travelling
- actively seeking difference;
- seeking authenticity in cultural experiences;
- concerned with self- and personal development through learning experiences;
- interested in creative interaction with destinations and locals; and,
- likely to steer clear of ‘standardised’ or ‘mass’ tourism product and experiences.

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2 Published by Routledge 2003
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According to Tunbridge and Ashworth (1996) a number of generalisations can be made about types of cultural tourists:

- Better than average education
- Age groups 20-30 or 45-60
- Often above-average income
- Actual or aspiring member of the middle class
- Travelling without children
- Experienced in foreign travel
- Relatively high daily expenditure

Melanie Smith also distinguishes the following types of cultural tourist and their typical places and activities of interest:

<table>
<thead>
<tr>
<th>Heritage Tourist</th>
<th>Visits to castles, palaces, country houses, archaeological sites, monuments, museums, religious sites</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Tourist</td>
<td>Theatre, Concerts, Galleries, Festivals, Carnivals, Events, Literary sites</td>
</tr>
<tr>
<td>Creative Tourist</td>
<td>Photography, painting, pottery, cookery, crafts, language learning</td>
</tr>
<tr>
<td>Urban Cultural Tourist</td>
<td>Historic cities, regenerated industrial cities, waterfront developments, arts and heritage attractions, shopping, nightlife</td>
</tr>
<tr>
<td>Rural Cultural Tourist</td>
<td>Village, farm, agro-tourism, eco-museums, cultural landscapes, national parks, themed trails</td>
</tr>
<tr>
<td>Indigenous Cultural Tourist</td>
<td>Trekking, cultural centres, arts and crafts, cultural performances and festivals</td>
</tr>
<tr>
<td>Popular Cultural Tourist</td>
<td>Theme parks and attractions, shopping, pop concerts, sporting events, media and film sets, industrial heritage sites, fashion and design museums</td>
</tr>
</tbody>
</table>

From these various definitions we can extract certain core – and strategic - themes and trends as follows:

- The shift from ‘passive consumer’ to active participant
- The search for ‘authenticity’ in various forms.
- The importance of the distinctiveness of place
- A shift towards an ‘experience-based’ tourism economy
- The importance of learning and interpretation
- The importance of experience-based self-development
- The development of a new and more interactive relationship between ‘hosts’ and ‘guests’.

Cultural tourism is, then, a key and leading feature of what has been termed the new tourism: ‘a flexible, culturally sensitive and environmentally friendly style of tourism that is replacing the old ‘mass tourism’ (Greg Richards, ‘Creating a New Tourism?’ in turisme I cultura: Debat del Congrés de Turisme Cultural, Interarts Foundation, Barcelona, 2001)

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3 Dissonant Heritage – Wiley and Sons

DPA for the Olympic Boroughs and ACE  June 2004
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A framework for developing local audiences and opportunities for
community participation in the 2012 cultural programme

Key messages from the 5 London boroughs

This perspective is based on key conversations and input from Local Authority representatives. The key messages emerging are that:

- Cultural exchange is developed in 4 out of 5 boroughs, with Waltham Forest the 5th borough committing action and resources for its young people.

- The infrastructure that exists to support arts/cultural education development varies from borough to borough. 3 out of 5 LEA’s manage their services directly, with Hackney’s education services managed by The Learning Trust and Waltham Forest by Eduaction.

- Creative Partnerships, the government-funded national initiative, established to develop partnerships between the creative/cultural sector and the formal education sector operates into all 5 boroughs. Its geographic span is not complementary to LSC East with CP managed by 3 separate directors. Waltham Forest is at the start of its programme whilst the other boroughs are 2 years in.

- Cultural providers are an asset to boroughs, but have little to no strategic relationship with their Local Authority and are perceived to be unrecognized/undervalued.

- Local Authorities lack a project champion for developing community participation with investment being made primarily on an area ward level.

- Community development exists in all 5 boroughs with existing festivals sited in positive terms. However, community participation is not given, and opportunities for an increased ‘stakeholder’ relationship are perceived as pivotal to community participation for 2012.
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'Awards for All' grants given by borough

- The Artsmark award recognises schools making an outstanding commitment to all the arts, endorsed by the DfES, QCA and managed by ACE. Round 1-4 included
- The Sportsmark (secondary schools) and Activemark (primary schools) award, operated by Sport England, has been developed to recognise quality physical education and school sport.
- Awards for All is a Lottery grants programme aimed at local communities. Grants of between £500 and £5000 are given.

Profile of the 5 London boroughs in alphabetical order

**LB Greenwich**

Greenwich LEA maintains:

- 3 nursery schools and 3 early years centers, 5 of which will cater for children from birth to 5
- 64 primary schools
- 14 secondary schools (including 3 Arts Colleges, 1 Sports College & 1 Technology College)
- 5 special schools
- 1 pupil referral unit
- 2 City Learning Centres

Since Greenwich Council made its commitment to the Education Development Plan 4 years ago, and implemented its ‘Achievement Agenda’, a huge effort has been made by the Council and its schools to deliver lasting improvement and to challenge failure.

In 2001, Greenwich launched a school re-organisation programme making far reaching changes in the organisation of its early years, primary, special and secondary education.

Gplus, a network of Post 16 centres comprising school 6th form centres, a new post-16 campus and Greenwich Community College, was established in 2002. It offers new ways of delivering Curriculum 2000 and broadening Post 16 provision through a wide range of academic and vocational courses tailored to students’ needs. This has resulted in a 30% increase in the take-up of post-16 education by students in the borough. Two City Learning Centres, in Eltham and Abbey Wood, are now in operation, and an ambitious infrastructure for Information and Communication Technology (ICT) is being developed in consultation with schools.

Greenwich Council in partnership with schools has been successful in obtaining an additional £15m in funding for a range of education initiatives: Time to Succeed Education Action Zone; Woolwich Reach and Plumstead Pathfinder (WRaPP) Excellence in Cities Action Zone;
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Excellence in Cities; Charlton Athletic Race Equality (CARE) partnership. These projects have been planned to complement existing work in raising standards, combating social exclusion and sharing new ways of working.

Greenwich Education Service (GES) strongly believes that the arts play a vital role in raising standards of attainment, raising students’ motivation and self-esteem. The Inspectorate and Advisory Service (GEIAS) includes two part-time inspectors, for art & design, and music and drama. Three arts Advanced Skills Teachers (AST’s) are working within the borough. GEIAS provides a full programme of Continuing Professional Development for staff in schools in aspects of arts education.

In partnership with the Arts & Culture Office, GEIAS developed its own Arts Education Strategy in January 2003. This outlines key aims and objectives in relation to the Education Development Plan for 2002-7.

These objectives are being implemented through an Arts Education Steering Group, comprising representatives from schools, arts organisations, the education service and the Arts & Culture Office. The work of the group includes promoting Artsmark and disseminating best practice in arts education. The G2fL website incorporates areas for Art & Design, Drama, Music, and the Arts & Creativity.

The Greenwich Arts Education Forum (GAEF) is co-ordinated by a management group representing arts organisations and the LEA. GAEF has been responsible over several years for large-scale arts projects involving a number of schools – including Tales from the Arsenal; The Life and Times of Ignatius Sancho; and Our Town Story. GAEF is currently working in partnership with schools to produce a regular online arts education newsletter, with funding from the Bridge House Trust. GAEF and GEIAS have also organised training events for arts practitioners and school governors, and undertaken advocacy work in relation to arts education.

Greenwich is part of the London South zone of Creative Partnerships, and 5 schools (including the Arts Colleges) are directly involved in that project. The Art of Regeneration, a substantial project initiated by the National Theatre, includes several schools in the north-west of the borough. There are strong links with higher education, including Trinity College, University of Greenwich, the Laban Centre and London Institute of Art Colleges. Greenwich Theatre, working with Plumstead Manor School, has recently started an access course in music theatre.

The A2 Arts College (Kidbrooke and Thomas Tallis Schools) was designated in September 1998 as the first joint Specialist Art College in the country. Plumstead Manor School received arts college designation from September 2001. They have an active programme of work with local feeder primary schools and organise summer schools in the arts.

Greenwich Music Service (GMS ) was established in 1999 under the Standards Fund, with its own coordinator responsible to the music inspector. GMS provides a wide range of specialist opportunities for young people, including instrumental & vocal tuition; ensembles; workshops and taster programmes; holiday courses; performance opportunities. Ensembles include Greenwich Youth Band, Greenwich Music Makers Orchestra and Thump! (percussion ensemble), while an initiative to establish a youth orchestra is now under way. Regular performance opportunities include:

Turning of the Year (primary schools’ concert)
Composed By Us (concerts of young people’s original compositions)

Junior Music Day (workshops/performances for children attending music centres)

Greenwich Music Makers Concert (for ensembles in the borough)

Greenwich Schools Music Association (GSMA) is organised by local primary music teachers and organises an annual music festival and concerts for children.

Other initiatives and projects which Greenwich regularly organises or takes part in:
- Exhibition and performance for Greenwich First initiative, Eltham Palace
- Gifted and Talented summer school in visual arts
- Schools in Partnership, Tate Modern
- Schools Shakespeare Festival
- Schools’ displays and performances as part of Black History Month; the annual Stephen Lawrence Memorial Lecture; Carnival 365 and the Greenwich Anti-racist Festival
- Out of school learning opportunities at Greenwich Maritime Museum

LB Hackney

The Learning Trust is a not-for-profit company responsible for all of the London Borough of Hackney’s education services. It replaced the Local Education Authority (LEA) in August 2002. They are responsible for Hackney’s schools, day nurseries, the play services and the adult education services. The Learning Trust is committed to improving standards for Hackney’s 27,000 children in 73 schools across the borough.

One of the most important achievements since the investment by HLT has been the improvement of GCSE scores by pupils:

- Hackney is the 5th most improved borough in the country at GCSE
- Most improved borough in the whole country at Key Stage 3 (as ranked by The Times educational supplement)
- This year’s GCSE scores were the best ever in Hackney
- Pupil exclusions are down…the number permanently excluded
  1 April 2003 - 30 September 12 (.00054 of the school population)
- 2003 School survey shows significant improvement in all areas

The Trust employs a 750 strong workforce to work with the borough's education providers. The chair of The Learning Trust, Mike Tomlinson CBE was the former chief inspector of schools in England, at OFSTED (The Office for Standards in Education).

There is no adviser for Creative Arts in The Learning Trust, However, Nicola Baboneau, Head of Schools Plus takes a lead in this area and the Hackney Music Service and Hackney Music Development Trust are in her portfolio.

The Borough has a substantial arts infrastructure and a large number of individuals and agencies working in the creative industries. Many of these agencies have established strong partnership arrangements with schools. Stoke Newington School has close links to the Stoke Newington Festival and to the London International Festival of Theatre (LIFT). The regeneration agencies – particularly Renaisi and Shoreditch Our Way (ShOW) – have taken a strong interest in arts and
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cultural programmes and cross-borough collaboration between Hackney and Tower Hamlets exists.

Strengths in individual schools are noted, Lauriston Primary, Haggerston Girls School (Beacon status includes Arts) and Stoke Newington School – Media Arts College are particular exemplars. There are a good number of schools with exciting portfolios of partnership working in the arts and some who are really keen to develop. The Learning Trust’s Creative Partnerships portfolio also includes a special school and a secondary pupil referral unit.

In the late 1990s Hackney’s great strengths in arts education lay primarily in music, visual art and drama. With the investment in music services, Hackney is perceived to be excelling in this area. 61 schools performed in the Schools Music Festival in 2003 with 4,350 pupils taking part.

Effective project partnerships include English National Opera (ENO), English Pocket Opera Company, (EPOC), London Symphony Orchestra (LSO) and Children’s Music Workshop.

The Learning Trust Bulletin is used to disseminate information on arts activities including Creative Partnerships.

TLT, Hackney Empire and Ocean are working in partnership to provide out of school hours provision for young people aged from 7 to 14 through a Learning and Skills Council London East Creative Industry Sector Pilot.

Close links have been established with the Institute of International Visual Arts in Shoreditch.

A Creative Scholarships programme has been established with the Ideas Foundation in line with the 14-19 Strategy.

Innovative accredited training for non-specialist teachers is planned to start in September 2005.

LB Newham

Newham Education Department strongly believes that the arts is an important part of the curriculum and plays a key role in supporting schools to raise standards of attainment. This is reflected in Newham leading in the highest participation and achievement of the Artsmark award1 in Greater London boroughs. The Department supports the role played by key officers within its School Improvement Service who have the capacity to develop an extensive network and strategy that enables an integration of the arts into teaching and learning and continuous professional development for Newham’s school communities. Offering a comprehensive programme of arts and cultural activity adds value to the LEA’s commitment to raise standards of attainment through high quality provision. The equality of opportunity and inclusion for all is key to the delivery of this initiative.

Some recent achievements are:

- A nationally acclaimed borough wide visual arts exhibition which is hosted by the University of East London.

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1 Artsmark award-kite mark which recognises schools making an outstanding commitment to all the arts, endorsed by the DfES, QCA and managed by ACE
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- Link projects with the Tate Modern, Whitechapel and Photographers’ Galleries. In particular, a Tate & Lyle funded project entitled “Visual paths to literacy”, that is focused on enabling children to achieve more in literacy by using a visual starting point. Elements of this are featured on the Tate Gallery website.

- Close links with the African and Asian Visual Arts Archive at the University of East London. One such project on cultural identity and inclusion with Sarah Bonnell secondary School resulted in modules of work being developed as part of the National Curriculum.

- The recent interim evaluation of the Newham A+ project focussed in South West Newham Education Action Zone has highlighted the success of using the arts as an “entry point to learning”, enabling children to access the curriculum in different ways. The principles of this project are embedded in how pupils access their learning through an integrated arts curriculum which promotes self esteem, success and pupil achievement. SW Newham EAZ is continuing to build on the successes of this programme through its strong partnership of schools.

- Newham has been able to maintain a thriving instrumental music service at the Newham Academy of Music, very much against the national trend. There are also strong links with the CONNECT project at the Guildhall School of Music and Drama, offering music projects and pathways for progression for students. The LEA has 3 Advanced Skills Teachers whose curriculum strength is music. This asset significantly contributes to raising the quality of the music provision across the LEA. Two Newham primary schools have attracted DfES funding to pilot a “Wider Opportunities for Music” programme”.

- As part of the Excellence in Cities programme, many projects have been developed focussing on gifted and talented pupils. Notably, the annual Visual Arts Course in North Wales where students research an environment that is very different to Newham.

- Strong partnerships between Newham VI form College and Stratford Circus exist, with cultural partners Urban Development and East London Dance actively participating with the two EAZ’s, in integrating “open access” performance projects across the LEA.

- Creative Partnerships is a national programme that encourages partnerships between arts organisations and schools across the boroughs of Islington, Tower Hamlets, Hackney and Newham. This involves five Newham schools and offers mentoring programmes for young people, platform presentations for teachers and celebrates schools’ arts achievements through its newsletter and showcase events. The LEA has also benefited from having 5 Advanced Skills Teachers placed within Newham to support the effective practice of this initiative.

- East London Dance works closely with the Adviser for PE and Dance. ELD is the Co-ordinator for the Dance Development Agency for the five boroughs in East London. ELD undertakes activity linking artists with the community through a creative focus for performing arts and dance.

- Theatre Royal, Stratford East is East London’s longest established repertory producing theatre. Its education department does extensive work in schools, college and the wider community.
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- ActorShop is a research theatre and education company that works extensively in Newham schools.

- The Newham Way Networking Learning Community is, at present, developing an “arts learning” based curriculum that is causing much interest in education areas across the country.

The Arts Festival 2004

The Newham Arts Education Festival is a planned programme of events that celebrate the arts in the borough, focusing on cultural diversity and inclusion.

Over the past five years the annual Newham Arts Exhibition has provided a showcase venue to celebrate the work of visual art departments in secondary schools and the work in primary schools across the LEA. The Exhibition has received critical acclaim from HMI, the press and most importantly teachers, parents, governors and children. The Newham Arts Education Festival will build upon this experience by showcasing arts activities that schools have developed. The Festival will have two strands:

**Strand 1** concentrate on performances, exhibitions and shows at venues such as Stratford Circus, The Old Town Hall at Stratford and other key venues.

**Strand 2** will focus on promoting inclusion. Newham is seeking to implement a policy that will address the problem of its most disadvantaged young people and will address some of the issues that the council see as a very important priority. The Arts Festival Strategy Group will plan, identify and showcase arts projects that address a social inclusion theme. It will develop projects that:

- give a greater understanding of different cultures;
- a stronger sense of community identity;
- a decrease in social isolation;
- a chance for personal growth;
- enhanced personal confidence; and
- allow for improved social contacts.

The project is aimed at influencing teachers’ practice and as a result teachers would see the use of arts as a tool for combating social inclusion. There would be training opportunities for teachers as well as continued support for arts based inclusion projects, putting them into the mainstream of education. As a result, there would be high calibre “issue based” work showcased in different arts forms as part of the Festival.

**LB Tower Hamlets**

Tower Hamlets LEA maintains:
- 75 primary schools. Most of these schools now include either nursery classes or early years units.
- 16 secondary schools, nine of which are community and seven voluntary aided. Six secondary schools have their own 6th forms. In addition, a number of these schools have acquired specialist status in subjects that include: Visual Arts, Performing Arts, Language
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and Technology. One secondary school has a City Learning Centre, taking the lead in the future of Information and Community Technology.

- 7 special schools (including one residential).

Early Years
Future developments include the establishment of thirteen new Children’s Centres from existing Sure Start projects

Primary and Secondary Education
Key stage 3 has been prioritised for Neighbourhood Renewal Funding as part of the overall strategy to boost achievement for 14-16 year olds.

New Deal for Communities (NDC) funding, which has been targeted on the Ocean Estate, has a strong educational element and a number of successful school improvement initiatives have been developed to support both schools and the community in this neighbourhood.

The authority has also secured funding through NOF PE & Sports to develop sports provision in schools and in the community. This programme will come on stream from 2005 once there is final approval of the bid and will provide enhanced sports facilities in 10 of the borough’s schools, in Mile End park and in the voluntary sector.

Achievement at 18: NDC funding is being used to support the widening participation agenda.

Lifelong Learning
The council has invested significantly in Lifelong Learning with the establishment of an Idea Store in Bow. This facility has changed the face of the service as it brings together library, IT, lifelong learning and free internet access along with a café and crèche. There are plans to open two further Idea Stores in Poplar and Whitechapel in the near future.

There is currently no overarching Arts in education policy and no senior officer in education with a clear arts remit. This is perceived to limit progress, although the Arts department through its programmes has developed a good relationship with individual schools. Creative Partnerships works into the borough and St Katherines and Shadwell Trust have a longstanding programme of artist in residence in their local schools with a desire to provide borough wide services. Tower Hamlets Partnership and NRF have worked successfully on providing arts based after school activities. A longstanding Summer University also provides good quality creative courses. The borough’s Junior Youth Service, which caters for 7-11 year olds, has developed after school and holiday provision including sports and arts based input.

The Brady Centre, Oxford House and Half Moon Young Peoples theatre all offer access to children through schools and youth based performance. This includes visiting theatre and dance groups. The Kobi Nazrul Centre for Bengali Arts has a developing schools outreach programme. The Bethnal Green Museum of Childhood remains an outstanding resource for schools and children, as does the Ragged School Museum and now newly opened the Museum of Docklands. Whitechapel Arts Gallery has an established and respected education programme and will be opening a new educational resource within the next few years when it develops the Whitechapel Library.
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The Learning and Leisure Community Plan Action Group is putting a proposal together for Neighbourhood Renewal Funds with a focus on raising levels of achievement at Key Stage 3, this is also a government floor target. The proposal includes out of school provision including arts and leisure content. Within the borough’s strategic partnership all the local areas identified youth provision as a priority and this is likely to form a focus for some years to come, but hopefully not to the exclusion of other groupings. The core youth service provision in the borough has been commissioned out but the existing A Team youth arts section has been transferred to the Arts and Events Department and continues to deliver a wide range of projects and events across the borough. The A team to some extent have been integrated into the existing arts development team and this has added elements including work with young refugees and the Bengali community.

The council’s broad aim with cultural provision is to provide reasonable access across the borough and sees a multitude of ways to progress this through new facilities. Namely through;

- the Ideas Stores
- third sector provision
- greater use of schools and community centres for community use,
- its mainstream grants programme
- direct delivery

It is currently updating its Cultural strategy. Information is seen as key to access and improvements are in place through the council's own web site, e-news services, press and marketing.

Tower Hamlets is less well served for theatres and venues than most of the other boroughs but does have an active festival scene (possibly in part because of lack of venues). To encourage residents to access cross borough facilities it is felt that there is the opportunity to look at transport issues, marketing, and possible ticket subsidy schemes. In the last two years TH has developed partnership working with Hackney through delivery of their Film fund scheme alongside TH’s own and this year the Raindance Film Festival took in the Rio in Hackney for the first time. There are existing cross borough initiatives such as Greenwich and Docklands International Festival and Hidden Art (Mazorca), which could be built on.

Tower Hamlets has a long history of festivals and they have served to reflect the changing communities over the years. Some small community events have grown into much larger annual affairs, such as the Baishaki Mela the Bengali New Years festival in and around Brick Lane, which brings visitors from all over Britain and across from the continent. The demand for events and festivals appears to grow each year, to the extent that the council’s resources, one full time post and a grants pot of £40,000, is over stretched. Whilst there is an obvious need for growth TH needs to look at developing a policy on festivals. Whilst all festivals supported by the council are open to all, a good number tend to attract a mono cultural audience while others are more mixed. On one level this is a perfectly healthy state of affairs, but an annual event that deliberately sets out to promote a culturally mixed programme, with a lead in workshop programme that allowed scope for cross cultural experimentation, would undoubtedly contribute to social cohesion within the borough and also offer an exciting, ever changing programme of work with particular relevance for the young.

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In September 2001 as part of the strategy to improve education in Waltham Forest, the majority of school support services were outsourced to EduAction. Responsibility for education capital strategy remains with the Lifelong Learning Directorate. EduAction is responsible for school improvement and effectiveness as well as a broader range of school support services.

EduAction strongly believes that creativity and the arts make an important contribution in raising standards. As a result in October 2002, the LEA set up a steering group to develop a secondary reorganisation strategy to support school improvement. The Cabinet Member for Lifelong Learning made this a priority and the secondary strategy is now one of five priorities in the compact with the DFES.

The Council has recently been successful in its application under Building Schools for the Future. Waltham Forest is one of only 10 successful LEAs nationally. This is perceived to be much more than a building programme: the Council sees it as driving the transformation of secondary education. Building Schools for the Future (BSF) will result in a step change in the quality of provision. Strong links with the community and collaboration with other schools are integral to the plan, which aims to create learning environments that will inspire and drive change.

- Willowfield School is a Leading Edge Partnership.
- 5 secondary schools propose to become training schools
- Tom Hood is an extended school, offering a range of services to its community.
- 5 secondary schools already have specialist status and the others have aspirations for specialism as part of the agreed Excellence in Cities Strategy. Kelmscott School is in the process of applying for specialist Arts status.
- Specialist schools have begun to plan how they will provide a borough-wide resource across all sectors to improve subject teaching and also be a resource for their local communities.

Waltham Forest has been identified as one of the LEAs in phase 2 of the Creative Partnerships programme. The North London Creative Partnership will encourage partnerships between arts organisations and schools across 3 boroughs: Waltham Forest, Enfield and Haringey. 15 schools across the three boroughs will be identified to participate in the programme.

Through the Excellence in Cities (EIC) programme, Learning Mentors in Waltham Forest Schools have a Special Interest Group (SIG) supporting creativity and learning. Through the SIG, learning mentors forge partnerships with local artists and arts organisations and networks (like the Arts in Education Network). Learning Mentors contribute to the arts and culture curriculum by running innovative creative and cultural activities as part of clubs and out of hours learning opportunities.

A magazine (Spark) created by young people in schools in the Education Action Zone is circulated to all young people in Waltham Forest schools.

The EIC team are working with architecture charities, consultants and other organisations to develop the idea that ‘An architecture experience is an entitlement for all young people in Waltham Forest.’ This idea is still in its infancy but experiences already planned include visits to significant buildings, discussions with architects, work placements, construction projects etc.
Willowfield School has an AST with a specialism in the arts, culture and creativity.

It is proposed that 4 primary schools will work as a ‘cluster’ with the Da Capo Foundation to produce a Waltham Forest Music Charter.

The LEA is in the process of bidding to be involved in the Music Pilot for 2004/5 funded and run by the Key Stage 3 National Strategy. This would involve having money to employ a teaching and learning consultant developing music across the Borough but primarily in particular schools.

There are good links with Newham at advisory teacher level. Joint training on Literacy in Music has been offered to schools and it is likely that Waltham Forest and Newham will prepare a joint bid for the Music Pilot.

Proposals for the 14-19 curriculum are being developed that will provide young people with wider choices and better chances of progression. Waltham Forest has successfully bid for a ‘Mini Pathfinder’ curriculum pathways projects. This project will develop a curriculum and learning enhancement strategy that is innovative, transformational, capable of contributing to regeneration, builds capacity and develops school specialisms. Its key aims are to raise achievement, widen participation, broaden the curriculum, create independent and motivated learners and ensure continuity and accredited pathways for all young people in the borough. Its added value for young people will include the recognition of cultural diversity, enterprise, creativity and the enjoyment of learning.

There is strong political will within the Council, among headteachers and within EduAction and the Lifelong Learning Directorate to develop structures to support young people’s participation in local decision-making and plans are in place to develop this form of engagement.

Sample of organisations based in Waltham Forest
The Waltham Forest Arts in Education Network is a voluntary organisation, which aims to use the cultural diversity of the borough as an inspiration and a resource for arts work in schools and the community.

Ladders Club was set up in 1991 as a young writers group and aims to give young people the opportunity to work with professional artists. Distinctive aspects of Ladders include an emphasis on social inclusion and a structure that encourages young people to become involved in the running of the organisation and to be trained as assistant artists in the delivery of programmes.

Community Festivals
There are a number of community festivals in the borough, with the largest Asian Mela aside from GLA’s Ealing based Mela. Leytonstone and Chingford have long established community festivals. There is also a young people’s Carnival held in June and approximately 1000 voluntary organisations.

Analysis of specialist schools across boroughs
A framework for developing local audiences and opportunities for community participation

This section of the report sets out the benefits of investing and developing collaborative cross borough programmes for particular groups of local people. It also sets the context to development and/or illustrates potential programmes by way of example. It shows what structures & processes for involvement should be put in place and argues for cultural entitlement & participation as a process of inclusion, consultation and expression.

Research has shown that the following programmes should be developed for the listed communities or groups

- Early years and family learning
- Children and young people in school
- Teachers and professional development programmes and LEA cross borough schools programmes
- Young People and out of school programmes
- Volunteers programme for young people and adults
- Community engagement programmes
- Artist’s development programmes

**Early Years and family learning:**

London could be perceived to be leading in developing Early Years cultural provision through international exchange programmes between cultural providers (most recently during an Early...
Years Festival in Bologna). Sustainable models are in development to train artists, teachers and parents/carers. The Arts funding system is recognising the value of this work by piloting an ‘Early Years Artsmark’ award in 04-05.

In order for communities within the 5LB’s to benefit, an audit is required to map Sure Start programmes and to examine areas of innovation in the cultural sector. This will enable training programmes to be delivered to cover child protection, child development and creative project creation in the lead up to the games from 2005 onwards. This should be built into childcare worker training through the East London Childcare Institute, which has recently been allocated £4M.

Why are Early Years and family learning a priority? Creative programmes provide a crucial point of engagement and support to the parent/carer. Research has shown that children who are able to access a range of pre-school activities develop better language and communication skills. By encouraging children to develop their imagination and creativity at an early age, the groundwork for successful learning at school can be made. As well as helping children to explore and express their ideas and feelings, arts and play activities contribute to many crucial areas of educational development: they develop children’s social skills, concentration, language and communication skills, reading and writing, and help them to develop a far greater knowledge and understanding of the world.

The Discover centre in Stratford provides creative opportunities to encourage adults and children to develop literacy and creative skills through play. The Story Trail and Garden consist of a range of interactive exhibits designed to stimulate children’s creativity and imaginations. Children can record their own stories, listen to nursery rhythms in different languages, explore the flying pages, magic cave, sound and light installation, make spoon and finger puppets and play with carefully selected props and costumes. This resource has value not only to local communities but could develop local tourism & (international tourism for the duration of the games).

- The 5LB’s should aspire to establish and develop creative learning spaces for children, families and people who work with children.
- They should ensure that disadvantaged children are able to access the same resources and activities that other children take for granted.
- They should provide support and creative opportunities for children and families at crucial stages of their social and learning development.
- They should work in partnership with the statutory and voluntary sectors to ensure that creativity is at the heart of new and ongoing government initiatives.
- They should invest in pioneering new ways of consulting and working with children, for example through methodologies that allow children the freedom to use words, language and imagination, similar to recent DfES consultation with young people.
- They should invest in training and support for early years practitioners, teachers, artists and other adults who work with children.

Children and young people’s schools programme:

It is critical that we capture the imagination of children and young people in the 5LB’s. Whilst specific projects/education packs are likely to be generated around the Olympics, a large-scale
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inter-borough programme is recommended. It will encourage ownership by children and young people to their own creative learning and development.

Project idea: ‘Savouring and sampling languages’
(Investigating world languages spoken locally and exploring young people’s own experience of language, communication, self-expression and identity).

The 5LB’s can aspire to develop content driven programmes, which are truly aspirational, collaborative and play to each individual boroughs strength. Creative Partnerships could be a strategic sub-regional partner as they already work across boroughs.

The young people themselves should be the key drivers in this process, with two schools twinned per borough based on developed and underdeveloped cultural practice, (a CP and a non CP school for example).

Phase 1: Project exploration (September- December 2004)
Young people exploring cultural references. What does culture look like/what do they want it to look like in 5/10 years time/projection for how language will change and base line research. Key cultural organisations should be used as catalysts to stimulate this process. They could range from resources like the Ideas Store in Tower Hamlets to local music, literature and dance agencies.

Phase 2: Research & Development
by Young People to determine a programme of activity in schools, culminating in a large scale inter borough sharing. The use of art forms should be cross-disciplinary, both physical (dance) and language based (drama/the spoken word) and have a recording element (music technology). The theme of East London’s multi culture will be pivotal to reflecting on identity past and present, notions of home and use of language both culturally rooted and acquired.

Phase 3: Delivery of projects over the year 2005-2006

Phase 4: Sharing projects on an inter-borough level in a large scale venue 2007

Phase 5: Evaluation and other joint activities on an Olympics theme to emerge from this large-scale ‘pre’ programme

Teachers and professional development programme / LEA schools programme:

A model for professional development in schools delivered through a teacher-led network could be developed, This approach recognises the lack of resources some LEA’s are attaching to senior officers with a clear arts remit. It also enables teachers and schools to make space to embody a set of values in creative/sports learning, to share innovative development work so that individual teachers, whole schools and LEA partnerships can then adapt and apply the best practice that emerges through partnership programmes. A co-ordinated professional development programme for all 5LB’s could be built on four strands of work:

1. A sub-regional Schools Coordinators Forum

DPA FOR THE OLYMPIC BOROUGHS AND ACE JUNE 2004
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2. Creative INSET to focus on teaching and learning strategies for teachers, schools and wider educational partnerships
3. Mentoring Programmes to explore connections and exchange opportunities for teachers and individuals from the creative sector
4. Platform Presentations to provide ongoing opportunities for schools and the creative sector to meet, network, share ideas and good practice

Project idea: An artist-led training project for teachers with the broad aim of embedding intercultural understandings into the curriculum for primary teachers. If we are to fully recognise, celebrate and develop the 5LB’s multi culture it is important that teachers are equipped with the right skills.

The key issues underpinning the course and residencies could address:

- Definitions of ‘intercultural’ - examining the development and nature of the complex intercultural mix of the global population
- Issues of authenticity in the contemporary world - exploring ways in which the arts globally are the product of a rich interaction between cultures
- Issues of geographical individuality - addressing stereotypical notions of cultures and ethnicities within specific cultures
- Issues of contextualisation - understanding ways in which culturally derived ideas, beliefs and values underpin arts production and the ways in which perceptions of the arts are affected by the contexts in which they are viewed

The pilot project will involve artists from a range of disciplines and cultures working with teachers from a selection of primary schools across the 5LB’s.

Phase 1: October to December 2005
The artists will work with project partners to deliver a four and a half-day course for teachers addressing key issues in intercultural arts education in preparation for the residencies so that they can maximise longer term outcomes within the curriculum. These sessions will be challenging, informative and enjoyable.

Phase 2: January- March 2006
This comprises ten artist-day residencies in each school, every school having artists from more than one discipline.

Phase 3: April-May 2006
This provides two days to share outcomes and evaluate the effectiveness of the project. Dissemination materials to be prepared at this stage.

Adopt a country (Newham’s idea of inviting Newham schools to twin with a school in a country participating in the Olympics, attaching £200,000 to realise programme). This is exactly the kind of programme to develop across boroughs, allowing in-depth communication, knowledge and understanding of other cultures. If other boroughs cannot source this funding then a review of existing link schools should be made and ICT developed to establish links to other countries. WebPlay an internet based arts education project links schools in London to schools in Los
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Angeles. Managed by Polka Theatre this model could be developed with other Olympic countries.

Schools should develop inter borough sports/arts competitions and participate more fully in regional programmes like the Heathrow Games and Young at Art award from 2005 onwards.

Educational achieving schools in sports and arts should have targets for intensive extension of community based activity.

A higher profile should be sought to celebrate local sports heroes and other key events like Black history month, tied in with the work of Ethnic Minority Achievement co-ordinators.

Young people:

Out of school hours provision for young people is relatively well developed in four out of five boroughs. As a result, investment should be made to the existing landscape of good OSL provision of which there are many examples. The arts and sports are now widely perceived as a key ingredient in meeting Government agendas by raising educational attainment, reducing crime, and promoting better healthcare services through the arts and/or through healthy living programmes.

The arts, voluntary and the community sector have been particularly responsive to this agenda developing, for example, programmes as part of crime diversion initiatives. They provide a comprehensive range of skills and experiences for young people, which support their emotional and physical well-being as well as stimulating independent learning. An opportunity now exists, through sub-regional partnership working to:

Phase 1: Bring together case studies to examine good practice in venue, community and education settings in order to map potential progression across and into boroughs for young people

Phase 2: Explore issues of access (physical, social and cultural) in project design and application and consult young people in future design/planning

Phase 3: Examine ways in which participants in project work can be facilitated in navigating their own pathways. This is not always achieved in existing programmes

Phase 4: Offer practical ways in which partnerships can extend opportunities for the benefit of participants, artists, teachers, venues, arts organisations, voluntary and community organisations and educational establishments

Phase 5: Tie in creative consultation to ensure that young people are involved in the future project design that responds directly to their needs and wants

The above is interdependent on developing a more sustainable funding model. Other actions include:
Develop communication between boroughs to better support individual young people and small groups of young people to fund their own community activities.
- Create a young ambassador programme with gifted arts and sporting young people, linked to the Princes Trust, Duke of Edinburgh award and Gifted and Talented programmes in school.

The Young People’s Fund (merging NOF and the Community Fund) will be providing £200M to programmes that respond to the green paper, Every Child Matters. Specifically;

- Being healthy: enjoying good physical and mental health and living a healthy lifestyle
- Staying safe: being protected from harm and neglect and growing up able to look after themselves
- Enjoying and achieving: getting the most out of life and developing the skills for adulthood
- Making a positive contribution: to the community and to society and not engaging in anti-social or offending behaviour
- Economic well being: overcoming socio-economic disadvantages to achieve their full potential in life

As this is complementary to the Olympics theme, and future projects should aspire to these objectives.

Volunteers programme

The intention of the volunteers programme is to ensure that local citizens (young people and adults) have the opportunity to participate fully in the Olympic games. Targets will be built into national programmes managed by 2012 and a local programme of development should be in place from September 2004 to stimulate interest and to raise awareness of the volunteering scheme. Partnership development must be sought with the formal education sector before the end of summer term 04.

Phase 1: Commission a survey of voluntary activity in 5LB’s to profile and accurately reflect activity. This should cover a variety of settings (cultural/ non cultural) and assess levels of accreditation and volunteer patterns. The Millennium Volunteers programme shows healthy take up across boroughs.

Phase 2: Develop a sub regional group of representatives across 5LB to consult with based on survey findings. This will form an umbrella organisation that can consult, inform, share ideas with their local communities and bring people together across boroughs to develop the volunteering concept as an East London initiative. The ideas could range from transforming or being a part of the regeneration process of spaces around specific Olympic locations, developing local community festivals across boroughs to basic skills training on hospitality and technical support.

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2 Government funded initiative aimed at 16-24 year olds
Phase 3: From September 2004, work with existing young people’s networks (youth councils, cultural youth committees etc.) and schools in the Creative Partnerships programme (primary, keystage 2 secondary and special) to develop a mini festival for the IOC visit in Feb/March 05.

This will be managed by participants in partnership with Festival 2012 and the local FE/HE sector (e.g. London Leisure College based in Greenwich) to develop events management and hospitality skills. Support should be sought from local cultural organisations. This will provide a good opportunity to develop longitudinal interest in 2012 as well as piloting a mini festival, which should provide a feel good factor for participants and the IOC to witness. This is particularly important as there are no festivals during the IOC’s visit in February/March 2005. It will generate much needed interest with a local audience consisting of parents and the wider community. This mini festival could potentially be held at Greenwich Dome and form part of the ‘Year of the Volunteer ‘ celebration

Phase 4: Evaluate mini festival and review future structures for future cross borough collaborations.

Phase 5: Sub regional group of representatives to fundraise for an East London Volunteers 2012 festival resource. This will comprise of transport (Van) and a PA system etc. to enable volunteers to work into all communities and especially difficult to reach areas. This provides good marketing opportunities for 2012 and could attract private sponsorship. It also increases ownership to the volunteering principal and allows for localised activity to be developed organically.

A suitable coordinating body needs to begin the process of building up a core of cultural event/festival volunteers who might be able to participate in a range of events to build their skills and experience. Progression routes to be built into future Dome events so that they can act as a cultural ‘reserve force’ for a number of events/venues providing extra capacity in times of increased demand.

Phase 6: Enable volunteers to action research other festivals by seeing and reporting back on large/small scale festivals both here and abroad. Creative Partnerships has funded for two of its pupils to act as reporters at the Athens Olympics. A similar approach should be taken by 5LB’s to create local ambassadors.

2007 onwards: Develop a lead in programme to the Cultural Olympics where local people have a real stake.

- Local value can be added by exploring the recruitment process to the volunteer’s programmes. The FE/HE sector could be involved in the selection/processing of volunteers to provide suitable work experience.

- Community leadership programmes should be developed. This will act as a useful form of training led by community super volunteers. It will also act as a useful marketing exercise.
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- Explore the possibility of 1 community representative per country meeting their countries sports personalities as a reward or as part of an East London competition. This will celebrate just how multicultural the 5LB’s are!

- Volunteering programmes around key service skills should be developed including hospitality, radio/broadcast, security, local tour guides (in partnership with Visit London), managing and/or performing small fringe activity events

- The legacy of the programme should be accredited by the sector skills council to acknowledge skills acquired or contribution made, so that pathways to employment and/or training can be made.

Community engagement:

The social, community and economic benefits of community engagement are imperative with or without the Olympics games. By developing a joint cultural approach to the Olympic opportunity:

- Better access to existing and planned provision can be made through increased entitlement to facilities and services, both recreational and educational
- Better support can be provided to encourage groups of people to use facilities and services
- Better learning opportunities can be provided that are accessible, relevant and enjoyable. This will enable the learner/participant to see arts and sports as meaningful and positive options for continued learning and employment
- More confidence and self-esteem will result from being more connected, empowered and involved as communities, where lifelong learning becomes a reality, an increased stake in ‘real’ jobs’ can be felt and where local people can express civic pride in the place they live.

The above is interdependent on:

Creating an effective dialogue with local strategic partnerships to ensure that a wider and more representative voice is heard through listening days. This should be a creative consultation process and themed to avoid consultation fatigue. Planning and consultation processes can be fun and informative and the role of the artist can invigorate and facilitate wider social processes and objectives. The co-ordination of service delivery will require Council departments and Civic Partnerships/Forums to work together with other partners to ensure that key conversations benefit local communities in the short to medium term.

- Ensuring the active involvement of communities in the cultural aspects of Community Plans by having ‘look and see’ activities built in the short term tied into joint marketing programmes with venues and facilities. This will instil confidence with local communities and the participatory nature will act as a point of interaction to feed the development process.

- Conducting base line research to assess effectively community participation needs and to plug gaps in participation and/or user groups.
 Ensuring that the widest possible ‘sector organisations’ are involved in the community planning processes. This will require the use of community forums, community empowerment networks, neighbourhood forums and local action partnership boards. This will be particularly helpful in the social regeneration of areas and communities. By involving and empowering communities and individuals from start to finish, the creative and practical process of doing the work creates socially produced spaces that are ultimately used and valued.

‘Creative projects can develop a vision for a local area. It can also allow issues to be put forward and debated in non-confrontational ways, which encourages a different form of dialogue that is inclusive. For instance we developed an inter-generational project where everyone had to roll their sleeves up and get their hands dirty, this automatically broke down tensions and barriers… We also developed a contemplative prayer room in Newham General hospital, which cuts across faith trappings’ Freeform Arts Trust

This approach requires a high level of customer care and facilitation to build trust, respect, involvement and accountability.

- Giving at least two elected Members in each borough a key role to play to ensure that local communities utilise their local expertise and local awareness. An up to date directory of local communities, organisations, networks and fora is required for boroughs, with a mechanism established to share information on a cross borough basis.

- Developing the capacity of Community Forums and facilitating collaborative projects between boroughs. This could be themed to the needs and wants of local communities from gardening, faith tours across boroughs, performing arts collaborations, intergenerational programmes to healthy living programmes.

- Developing existing creative programmes. Promoting access to arts experiences and productions is one of the biggest issues facing the arts community. Many innovative ways of including a broader section of the community in arts events have been developed and most arts organisations will have some commitment to education as part of their mission. A ‘stepping-stones’ programme can be developed which starts with work at a local level with community based arts organisations, like East London Dance, to Greenwich Dance Agency and onto a performance/sharing at LABAN.

- Conducting small scale road shows to inform local communities of cross borough volunteering opportunities

- Developing sustainable programmes is interdependent on identifying the capacity needs of local communities and not for profit organisations to better meet community needs.

This will:
- Deliver relevant training in order to provide continuity and cascade learning to other potential learners
- Provide individual bursaries for learners to develop there learning by accessing specialist learning opportunities and equipment. This could be accredited through LOCN
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- Employ project workers/artists whose experience reflects that of the target groups
- Offer supported employment opportunities for trainee project workers/artists from excluded communities who want to develop their work as teachers or trainers in this area
- Create a legacy of work in the field of arts and learning by developing high quality products celebrating learners’ work
- Exhibit work through an exhibition and product dissemination to celebrate, share and give credence to the creative work and learning produced for learners, partners, education and arts sector
- Evaluate, document and share the learning processes and achievements of the programmes

Project ideas: Intergenerational work listed in the case study section, by the company Magic Me, should be developed. Consultation has shown that there is a huge gap in intergenerational programmes and a real need to address this area of work.

In addition partnerships should be developed with primary care trusts and the East London and City Health Action Zone, which covers 3 of the 5 boroughs. An integrated approach is required to maximise health benefits for older citizens. Tea dances could be held at LABAN with transportation provided by each borough. Visual and performing arts companies could construct more outreach programmes through better links made to community involvement, mental health and cardiovascular health strategies. Partnerships could be formed with the National Network for the Arts in Health (NNAH) to assist in a range of projects from improving a hospital environment to drama projects by creatively intervening on issues like drug abuse and teenage pregnancy.

Existing innovative programmes like a family learning programme managed by CARE (listed as a case study) could be sustained and developed into other boroughs.

Artist development

decibel provided an opportunity to build more resources, increase recognition and profile, create stronger networks, and develop managerial skill and artistic talent in the culturally diverse arts sector. The work of decibel continues in the form of the decibel legacy and through the regional programmes of Arts Council England regional decibel officers.

The legacy:

* funding ambassadors will continue to work in all regional offices
* the percentage G4A target for cultural diversity will continue. Targets will be set appropriately, on a regional basis.
* decibel Performing Arts showcase will take place in 2005 and 2007.
* decibel visual arts awards, traineeships and fellowships will be continued

In order to develop BME’s arts and artists, the 5LB’s should invest in a programme of information and communication to inform artists of existing support networks. An opportunity exists to work more strategically with local agencies like Artsadmin and CIDA to reach individual artists and specialist groups. A programme of investment should be made to allow local artists to develop their capacity so that they can respond to the Olympic offer.
Cross borough programmes where artists of all ethnicities share skills is recommended. Each borough should host a programme of activity on e.g. organising a festival, obtaining a visual arts commission etc. An agency could manage this process but delivery should be partnered with artists. Business planning, marketing and artistic development should be key themes. This will require:

- Involving participants in project design
- Testing original aims (often written at funding stage) to establish whether these are real and achievable
- Creating and costing a suitable timetable that accounts for the time spent in setting up, recruiting and delivering the work in a suitable location
- Ensuring childcare support is in place
- Reviewing the project at key stages
- Developing the right type of partnerships to reach groups
- Training to offer support and infrastructure to the project
- Involving local artists and placing quality control criteria to ensure the learning process is managed effectively

The cultural and economic benefit will also extend if Business Links are involved in a programme of cultural industry training. Specialist skills with this training agency are lacking and artists who are successful in the commercial and voluntary sector could train Business Links, so that they in turn can provide a more sustainable model of support.

A mapping exercise is recommended to reduce the ad hoc nature of training across the 5LB’s. This will develop a better infrastructure and progression route for the semi professional/professional artist.

The long-term aspiration is for the 5LB’s to move to a position where it can go beyond diversity. There should be artist exchange programmes between different cultures, which recognise and document the increasing and changing dynamic of local populations as well creating new opportunities for European collaboration.

Artistic educational opportunities should be developed in partnership. A successful collaboration between Creative Partnerships East London and Push3 explored and documented employment opportunities in the creative and cultural sector. This model could be developed for different age ranges/groups.

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3 a black led multi-disciplinary arts organisation that presents professional arts events in collaboration with British Black artists and mainstream organisations and venues
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Australia’s Olympic Festival Programme 1997 - 2000
Notes from a meeting with Lisa Andersen, University of Technology, Sydney formerly Head of Marketing for the Paralympics Disability Arts Festival

Australia had a strategy of producing a rolling programme of festival-based activity starting from 4 years out from the Olympics:

1997 – **Festival of Dreaming** – focused on indigenous art/artists – extremely successful and ground-breaking/life changing in terms of its impact on indigenous art, cultural diversity etc

1998 – **A Sea Change** – nationwide programme of cultural programming under an umbrella title. The celebration focused on the "contribution that exploration and immigration have made to the development of civilisation." Although a bit more hit and miss it did have one major success – Sculpture by the Sea – which was a major boost to public art.

1999 – **Reaching the World** – this was about taking Australian Cultural Product overseas as a promotional tool for both the Olympics and Australian culture. It featured the best and newest performing arts, interpreting the spirit of Australia and its evolving multicultural society and giving emphasis to the work of Australia’s Aboriginal artists and performers.

2000 – **Olympic festival 2000** – Led by Leo Scofield who shaped its very high-art profile – e.g. Opera, Classical Music, Museums etc. Didn’t sell to well as the ticket process were very high. Big names, big events and no real development opportunities for emerging artists. Other than some street entertainment events and events such as the opening/closing shows etc none of the programming was actually at the Homebush site and was therefore focused on central Sydney and the big locations (the Opera House) culminating in the Harbour of Life festival. The planned budget was somewhere around A$20 million

Lisa described the Homebush site (see map at end of document) during the Olympics as being packed out with people very focused on the sports activities and rushing backwards and forwards between events and venues (any cultural stuff was a bit of a side show)

2000 – **Invincible Summer** – Paralympics disability arts festival. This was the first ever arts festival connected to the Paralympics. It involved accessible arts of all types and most of the key disability arts organisations in Australia (interestingly Lisa thought that the UK was much further ahead in terms of disability/accessibility and the arts than anywhere else in the world !). Directed by Craig Brown but the key player and source of information for further enquiries would be Karalyn Brown, Director of Audience and Marketing Development, at the Australian Arts Council.

- Invincible summer was designed to assist a disenfranchised sector of the artistic community
- It had a big visual arts component
- Tickets were cheap for the actual sporting events (10 dollars for all venues all day – about £4 or 5)
- Virtually all cultural events in Sydney were free – and all events at the Homebush site were free (including my favourite, “Film in a Duck” – yes you read it correctly – a small cinema inside an inflatable duck !)
- Heavily marketed through schools – apparently 1 in 4 of Australia’s school children visited the Paralympics – therefore great education/consciousness raising potential
- Budget was A$1.1 million Australian dollars (£440,000 at current exchange rates), A$200,000 of that on marketing (including Braille postcards, development of Plain English guidelines and content ). There was also a separate grant of around A$500,000 to improve accessibility at venues around Sydney (capital works, visual interpreters, signers etc).

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1 As a comparator: The Cultural Olympiad for 2004 in Athens has a £74 million initial cost. This is an ambitious monumental roving showcase of Olympic and Greek culture

[http://www.cultural-olympiad.gr](http://www.cultural-olympiad.gr)
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- TAFE (Technical And Further Education - Australia’s FE body – part of the Dept of Education and Training) provided money for a training programme in disability equality-awareness at all the major sites and venues.
- Sponsorship problems – all venues and organisations under the Olympics banner become ‘bonded’ to the Olympic festivals - so if the Theatre Royal Stratford for example received commercial sponsorship from say Guinness but the official beer sponsor was Budweiser then they could only sell/promote Budweiser throughout the festival. In Australia IBM were sponsors so all organisations had to use IBM PCs (no Macs allowed, not even in the design departments, also all associated box-office ticketing had to get rid of its current sponsors and replace them with Olympic sponsors. Given the money involved there is absolutely no leeway with this at all!)

Lisa thought that the Paralympics might offer good opportunities to the 5 boroughs because it is a much freer atmosphere (less strict security, easier mobility etc) and thought it was therefore a much more friendly experience.

London should market the Paralympics as well as Sydney did

In our conversation we thought that maybe the five boroughs could make a significant pitch for a festival around the Paralympics but broaden it out to include cultural diversity as well which would allow the 5 boroughs to play to their strengths and promote/celebrate the cultural element of their communities.

In terms of capturing visitor numbers – Lisa warned that during the main Olympics people would be very focused on the sports activities and with strict security measures, park and ride schemes etc would be spending frustrating waiting times at outlying stations and then being bussed/trained in straight to the Olympic site and then back out again

Lack of decent accommodation within the immediate area would also exacerbate this situation

Other issues (picking up on similar discussions we have had over the past couple of years) is that there were cascading contracting problems and it was often difficult to protect artists copyright etc. E.g. the Paralympics used artists’ work for their logo, branding etc and wanted to own the rights in perpetuity. So that needs to be watched

Also, Lisa thought that due to the pressure of running the Olympic cultural festivals many organisations/venues took their eye off the ball in terms of tracking, monitoring, evaluation. This meant that much of the post-Olympics cultural evaluation was rushed, had knackered/disinterested/after-the-ball-was-over staff, trying to pull it all together very quickly.

Lesson/opportunities for the 5 boroughs

- Participation in Cultural Olympiad run-up festivals
- Potential to promote the diverse cultural offer/product from the 5 boroughs and raise awareness of those sectors
- Big opportunity to pitch for a broad diversity festival during the Olympics or Paralympics playing to the 5 borough’s strengths
- In terms of expected visitors be aware that many will be sport focused and will be bussed in and out of the site often by-passing the 5 boroughs.
- Work out why (and how easy it will be) for visitors to actually stop off in the 5 boroughs on their way to and from the Olympic site
- Opportunity to market Paralympics to local school children – big potential to raise disability awareness amongst the 5 borough populations
- Keep as many events affordable : free or low cost
- Training opportunities for disability equality-awareness training
- Accessibility – improve accessibility at all venues/sites in the 5 boroughs – become the accessible zone right on the Olympic site doorstep
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- Be aware of strict sponsorship conditions in terms of commercial exploitation and how this might effect the main venues (Ocean, Stratford etc)
- Get IPR advice on cascading contracts for artists copyright etc
- Implement good monitoring and evaluation procedures (write into bids etc)
Notes and Lessons from Previous Olympics

Summary Notes and Thoughts

Cultural Olympiads

4 year Cultural Olympiads are a recent invention (Barcelona 1992) and whilst extending the experience of the Games can be prone to problems such as proper integration with the Games, being firmly city centre and national focused rather than featuring local culture, and under funded (although Athens has ramped the budget up from Sydney’s to some £74 million). However for East London it offers profile raising opportunities and international showcasing opportunities for local talent and creativity.

Main objectives of the Cultural Olympiad are: 1) acknowledgement of the city’s artistic and cultural capacities 2) improvement of the city’s cultural services 3) showcase of the country’s cultural diversity 4) international projection and 5) change of image – East London will need to address all 5 of these (plus the Education angle) in its pitch to the London 2012 team. Research has shown that the 5 boroughs would benefit from setting clear goals as to what they expect to achieve from the Olympic cultural chapter.

Long lead-in times and planning are required to maximise the legacy of the Cultural Olympiad. The 5 boroughs have demonstrated commendable foresight in attempting to develop a cultural framework. There are clearly opportunities, through the Cultural Olympiad, a Fringe festival, and Olympic Community Radio Station etc to consolidate something distinctive and memorable about the 5 Borough area(s).

Economic Benefits

Assessing the overall economic impact of the Olympics is an area of controversy and contestation as the arguments and counter arguments depend largely on what is being counted as part of the Olympic spend and what financial indicators are being used.

The $1.7 billion 1996 Atlanta Games, are currently being trumpeted as a model for New York's 2012 aspirations. Their organisers say they produced a surplus of several million dollars, though Atlanta's still-active Olympic naysayers charge that taxpayers are absorbing hidden costs.

The DCMS reported the New South Wales Auditor General's opinion that the assumptions within the Sydney bid were "superficial", with the work undertaken being primarily aimed at winning the competition to host the Games. Sydney's budget had excluded capital costs for facilities, infrastructure and security as well as post-Games costs such as redundancy payments and indirect costs. The estimated public sector contribution to the Sydney Games turned out to be about six times greater than the figure in its original bid. Similarly, Athens undertook no detailed cost benefit analysis for the 2004 bid but worked off the baseline provided by the figures for its unsuccessful 1996 bid.

Our view is that for East London the lasting impact is not to be found in these economic terms but in longer term image, business support, marketing, tourism, and branding impacts which will need more longitudinal work and effort.

Economic success and international image are heavily dependent on the engagement with the massive worldwide television audience (The global television audience for the Sydney Olympics was estimated to be 4 billion people, watching over 36 billion viewer hours) rather than Olympic time-specific

2. Select Committee on Culture, Media and Sport Third Report
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visitors. East London should formulate a strategy for maximising this audience – for example Barcelona commissioned TV programmes featuring elements of the city and Catalan life.

Sponsorship is now a huge component of Olympic finances – this brings obvious benefits but potential restrictions in sponsorship conditions and the ability of East London cultural venues and organisations to operate freely during the Olympic Games and the run-up.

Employment

Significant employment opportunities clearly exist both during and in the run up to the Olympics. For example in Barcelona they required 89,723 people: 34,548 volunteers, 23,467 employees of service enterprises, 21,116 in security. It is imperative that the major employment and skills agencies and providers in London map the skills required against the East London skillbase and implement appropriate programmes to match the supply and demand. This is also the case for the cultural sector in the 5 boroughs which should also carry out its own sectoral skills mapping study as part of the wider research.

Cultural Legacy

The crucial thing in all the evaluative work that we have examined is the 'value chain balance'. Undoubtedly cities benefit from infrastructure development and cultural festivals but it is vital to maintain an appropriate equilibrium in the value chain between 'creation' and 'consumption'. Previous Olympics have been slewed towards the consumption end of the spectrum.

A consumption-only focus will produce only short term benefits and effects. It is important therefore to see the event as an opportunity for demand-stimulation for longer term production benefits. Barcelona did this very effectively with the design sector with a strong regional/Catalan emphasis and in the re-invention of traditional popular festivals at neighbourhood level.

This doesn't mean that creation is good and consumption is bad. It simply means that some sort of balance has to be established between a punctual consumption-led event such as the Olympics and the longer term creation/production consequences generating work, inclusion and sense of place. Barcelona has been good on this – the jury is still out on Sydney.

Again, as is often the case with cultural tourism work, it would be useful to propose some systematic and imaginative cultural mapping work for both Olympic and non-Olympic purposes in East London. Getting people involved in discovering or rediscovering their cultural resource base, sense of place, etc. might pay off for the Olympic bid as an evidence base and be useful at community/borough level anyway.

Barcelona insisted on developing the local audiences’ interest in cultural life as a priority, because without their support, developing cultural attractions would have been difficult. Barcelona was also successful in stimulating local public interest in culture, with estimates suggesting theatre and museum visits had doubled and in some cases tripled while the profile of the visitor was said to be overwhelmingly local based. This is largely a positive side-effect of the Cultural Olympiad which stimulated Catalan citizens’ own pride and interest in Catalan cultural life.

In Barcelona, there appears to be more concrete cultural legacy (and evaluation of legacy) in this context because of the strong commitment of both city and regional administrations to ongoing cultural industry development spurred by the planned regeneration effects of the 92 games. The Autonomous University of Barcelona has done a fair bit of work in the area and maintains a Centre for Olympic Studies.²

² [http://olympicstudies.uab.es/eng/index.html]

DPA for the Olympic Boroughs and ACE June 2004
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Business Support
Both Atlanta and Sydney developed and invested heavily in economic legacy programmes to ensure that the economic benefits for local businesses and industry carried on after the Games.

Cultural venues, organisations, microbusinesses and freelancers will need specialist business support and marketing advice in the run up to the games in order to take advantage of the economic opportunities. This will also need to include legal issues such as IPR advice and awareness of the strict sponsorship conditions connected to the Olympics.

Business Link for London’s Creative Industries team has so far not begun to engage with the planning process for the Olympics as it is perceived to still be a long way off in planning terms. However a Business Development Framework has been developed by the Lower Lea Valley Matrix group.

Tourism
There are clearly tourism (and in East London’s case, some cultural tourism) benefits to hosting the games but in terms of exploiting visitor numbers and spend we need to be aware that many visitors will be sport focused and will be bussed or trained in and out of the main Olympic site often by-passing the 5 boroughs. Therefore a strategy to ‘capture’ a significant element of that visitor movement needs to be put in place. In terms of cultural visitors how easy it will be for them to actually stop off in the 5 boroughs on their way to and from the Olympic site and more importantly why should they? This means developing good cultural product combined with improving mobility around the area between attractions – perhaps an open-top circular ‘Culture Vulture’ bus service running between the major cultural attractions/cluster areas for the duration of the Games?

As in Barcelona, investment in cultural facilities could help to regenerate areas and spread the benefits of the tourist market wider across London into the East End. The 5 boroughs should provide culturally focussed feedback to Locum Destination Consulting’s Draft East London Tourism Strategy which is out for consultation at the moment.

Social Impacts
Our research has shown that there are some social impacts which need to be thought about in advance. The gentrification factor (positive and negative) needs to be managed by local/regional authorities with an eye to issues of displacement and the character of urban areas and maintaining the social and cultural diversity which make them distinctive. Both Barcelona and Sydney, for example, reported steep increases in house prices and the cost of living. Predicted falls and rises in unemployment figures up to and after the Games will also produce social costs.

Because of the numbers of volunteers required (c 47,000) and the training requirements of such a force (c 1 million training hours) there is clearly an opportunity for the East London community and voluntary sector (including cultural organisations) to make a pitch for a slice of that particular cake (potential revenue injection for the sector). Also, as was the case with Manchester after the Commonwealth Games, there should be an impetus to see some of the volunteers make themselves available for other community projects.

In addition to offering opportunities around diversity and disability issues, the Paralympics potentially offer more locally based scope to the 5 boroughs because visitor numbers are fewer, mobility, transport, and security are easier, and there is generally a more relaxed atmosphere with many schoolchildren visiting the Olympic site and surrounding areas (if the Sydney marketing strategy and attendance patterns are repeated).
Background Information

Background to Cultural Olympiads

- Concept of culture and arts festivals enshrined in the foundation of Olympic movement in 1894
- Three main components of Olympic Charter now (1999) are Sport, Culture and Education
- Idea of an arts competition in parallel to the games implemented at Stockholm 1912 (carried on to London 1948)
- Competition element caused problems so from Melbourne 1956 to now the Cultural festival was born
- Different approaches have now settled down into the 4 year lead-up Cultural Olympiad model which started in Barcelona 1992 and has gone right through to Athens 2004.
- Idea of an arts competition in parallel to the games implemented at Stockholm 1912 (carried on to London 1948)
- There are 5 main objectives: 1) acknowledgement of the city’s artistic and cultural capacities 2) improvement of the city’s cultural services 3) showcase of the country’s cultural diversity 4) international projection and 5) change of image
- Since Barcelona a common feature is the design of thematic festivals (one each year)
- Garcia notes that:
  - some cultural programmes have had difficulty sustaining their association with the other Olympic activities and to benefit from the Games’ promotional activities.
  - Olympiad extends the experience of the games but is prone to difficulties with underfunding and poor promotion
  - Often focuses on city centre and national icons rather than local culture
  - Timescale important from a legacy stance
  - Questions of promotion and branding in terms of the overall Olympic beast
  - Need to be perceived as a relevant dimension of the Olympic experience and consistent with ethos

Economic Impacts of previous games

Barcelona 92

An economic analysis of the Barcelona Games showed that:

- Its success lay in the strength of its goal (profile raising and transformation of the city) and its organisation. Barcelona was launched as a Cultural City during the Olympics with two principal objectives. First, to promote Catalan regional identity and secondly, to move away from the old “cheap beach holiday image” and promote the business facilities offered by Barcelona. The Olympics provided world-wide coverage, which, backed by strong marketing policies, offered a strong launch pad
- Income was US$1,638,000,000 – expenditure US$1,635,000,000 – surplus of US$ 3,000,000
- Sponsorship was 30.5% of revenue and 3.7 times higher than the Los Angeles 84 games
- Public investment total = 67.3 %, private = 32.7%
- Human resources – 89,723 people: 34,548 volunteers, 23,467 employees of service enterprises, 21,116 in security
- From 1983 to 1992 there was a cost of living increase 20% higher than the rest of Catalunya
- Real estate market rocketed showing house price rises between 1986 and 1992 of up to 287%
- Principal spectator of the Games is the television audience so economic success and international image depend on that sector
- This means that visitor numbers are not necessarily the principal effect of the Games – BCN hotel space was 40,641 allowing for 422,666 Olympic Tourist visits

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4 For more details see Beatriz Garcia’s document “The Concept of Olympic Cultural programmes” supplied separately to this document
5 Economic Analysis of the Barcelona 92 Olympic Games: resources, Financing, and Impact – Ferran Brunet, Universitat Autonoma de Barcelona 1995
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- Since the Olympics there has been a great move forward in the perception of Barcelona as a cultural city and a visitor destination
- Construction sector boomed
- Unemployment in BCN between 1986 and 1992 fell from 18.4% to 9.6% - 1 year after the games the effect was still measurable
- 23% of Barcelona population attended an Olympic event
- From 1987 onwards opinion polls showed high approval for the Games

Another interesting strategy adopted by the City was in the chosen locations for each of their large cultural venues. These were constructed in the centre of marginal areas, where economic decline was taking its toll and by doing so the City regenerated poorer areas of the City and spread both the wealth and the tourists out. By encouraging visitors both local and international, to visit previously closed off areas of the city, the offer becomes more appealing to the individual tourist.

The down side of all the investment in infrastructure is that the creative or production side of the arts was neglected. There are very few subsidies available for community arts, arts for the disabled or new developing arts.

**Atlanta 96**
- Pre Olympics Atlanta was already in a strong economic position - e.g. home of Coca Cola, Holiday Inn, UPS, Delta Airlines, CNN
- US$2 billion spent on construction projects and 9 permanent venues created
- During the Olympics 2.5 million people visited Atlanta
- 47000 volunteers
- 25000 badges sold each day
- Extended shopping hours – shopping was the favoured activity of Olympic spectators but retail prices rose
- Post Olympics – town centre revitalised, Olympic Village became halls of residence for University and local college, excellent sports infrastructure
- Post Olympics – fastest economic growth in the USA from 97-2001, increased population, disposable income up, unemployment down to 3% (compared to national average of 4.4 % in 1999)
- Local authorities ensured continued economic growth with Operation Legacy – 42 new companies moved in, 6671 new jobs created, US$373 million on capital investment
- A business centre would have been helpful to ensure businesses can operate during the games and provide information on business opportunities

**Sydney 2000**
- Sydney focused on industry development, investment attraction and national tourism
- Strong partnerships and cooperation between public and private sectors
- Games built skills, capacities, and acted as a global showcase for Australian talent, creativity, businesses
- NSW organised the most comprehensive business development programme ever held in association with an Olympic Games
- The view is that the Games delivered substantial benefits to Sydney, New South Wales and Australia. For example: some $3 billion in business outcomes, including:
  - $600 million in new business investment
  - $288 million in new business under the Australian Technology Showcase
  - almost $2 billion in post-Games sports infrastructure and service contracts
- injection of over $6 billion in infrastructure developments in NSW
- injection of over $1.2 billion worth of convention business for NSW between 1993 and 2007

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6 Figures from NSW's State Chamber of commerce analysis of Atlanta Olympics
7 From PriceWaterhouseCooper's post Games’ analysis for NSW Dept of State and Regional Development
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- greater expertise and confidence in tendering, both domestically and overseas, on large-scale projects
- the Sydney Media Centre, hosted 5,000 unaccredited journalists and 55,000 visits for briefings, story leads, images and information on NSW and Australia
- Tourism and Retail sectors benefited hugely:
  - over $6 billion in inbound tourism spending during 2001
  - 110,000 Games time international visitors
  - greatly enhanced business profile for Sydney, NSW and Australia through the equivalent of up to $6.1 billion worth of international exposure
- NSW developed its own economic legacy “Beyond 2000 Blueprint” involving AU$24 billion capital investment and creation of 130,000 jobs – modelled it on Operation Legacy from Atlanta. Australian businesses have won contracts to supply services to Athens 2004 and Beijing 2008
- Olympic Activity – The success of Olympic activities such as the sale of broadcast rights, sponsorships, licensing and ticket sales yielded enormous benefits for Australia. Features of this success include:
  - the generation of over $1.1 billion for SOCOG from the sale of broadcast rights to the Games with the Games themselves being the most-watched event in history to that time
  - the generation of over $680 million in sponsorship revenues for SOCOG, well in excess of bid estimates
  - record Olympic ticket sales generating over $610 million for SOCOG
  - the provision of substantial in-kind assistance from sponsors, including equipment, training and know-how.

Extract from Select Committee on Culture Media and Sport (Dec 2002) re cost of Sydney Olympics

When researching the costs and benefits of the Sydney Olympics it is common to come across figures talking about many billions of Australian dollars of ‘business outcomes’ and infrastructure spending. All of these figures, however, are measures of spending, not the value created by that spending, and they completely ignore the cost of economic distortions caused by raising taxes. For them a pound taxed and spent on the Olympics is always a full pound of benefit—clearly an absurd position.

8. The best analysis of the costs and benefits of the Games was undertaken by the Auditor-General of New South Wales in 1998, and updated in 2002. This is what he found:

(a) When Sydney bid for the 2000 Games, the bid committee estimated a total cost of AUS$3.0 billion (£1.0 billion), of which just AUS$363.5 million (£125 million) would be borne by the public. By 1998, however, when the Auditor-General of New South Wales first reviewed the costs and benefits of the Games, it had become clear that this figure was a huge understatement. He estimated that the true cost of the Games was more like AUS$5.9 billion (£2.1 billion), of which the public would be paying AUS$2.3 billion (£800 million). These figures excluded major infrastructure projects that had been accelerated by the needs of the Games.

(b) The reason for the huge discrepancy was that the bid budget was based on “only those direct costs which have an additional cash effect on the budgets of relevant agencies.” In other words, the budget had excluded many capital costs for facilities and infrastructure, as well as, for instance, most of the costs of providing security, which naturally fell on the public purse. The original budget had also excluded costs which might crystallise after the Games, for instance in the form of redundancy payments, as well as the costs of disruption to public services. The original Sydney bid budget did, however, include in its calculations all potential revenues, including AUS$600 million of putative increases in tax income to the Government.

(c) In the words of the Auditor-General: Limiting the costs to direct costs but allowing revenues to reflect indirect revenues mingles incompatible concepts.” This sort of financial shenanigans is why it is important that the plans and budget for a potential London bid are made public in advance of any decision by the Government whether or not to bid.
(d) The Auditor-General also made a point of condemning the excessive secrecy which surrounded the Sydney bid budget and the subsequent operations of the Games Organising Committee. “One of the issues which has provided a backdrop to this audit is the unnecessary secrecy which has been associated with the preparations for the Sydney 2000 Games.”

(e) In 2002 the Auditor-General of New South Wales updated his audit, confirming that the Sydney Games had ended up costing $AUS 6.6 billion (£2.3 billion), and had cost the public purse somewhere between $AUS 1.7 and 2.4 billion (between £580 million and £830 million), depending on your estimate of incremental tax revenues.

9. A shortfall as modest as Sydney’s for a London Olympic Games would add a one-off charge of £187 to each London household's council tax.

Sydney Olympics TV Audiences

- Viewer Hours: 36.1 billion
- Over 36 billion hours of Olympic coverage were individually watched by TV viewers worldwide
- Individual Consumption: 9 ½ hours. This is the equivalent of 100% of the potential television population around the world watching half an hour of the Olympics each day for 17 straight days
- Coverage: 29,600 hours
- If the Olympic programming was run continuously for 24 hours a day, it would take until 2004 – the year of the next Summer Games in Athens – to watch it all
- Total Appeal: Demographics and viewing distribution patterns demonstrate that the Olympic Games is uniquely popular amongst everyone, regardless of age, sex, income or nationality, with heavier viewing amongst difficult to reach upscale viewers than other sports events

Social Impacts

Key Social Issues

A report into Melbourne’s mid 1990s Olympic bid stated: “The potential social costs pointed out included diversion of public funds from essential services, increased housing costs and homelessness, an employment decline after the Games, disruptions to public transport, and environmental degradation, but the report suggested these effects could be overcome by government action.”

The gentrification factor (positive and negative) clearly needs to be managed by local/regional authorities with an eye to issues of forced or economic displacement and the character of historic urban areas and maintaining the social and cultural diversity which make them distinctive.


- the role of the mass media in organising support for the Olympic industry;
- the criminalisation of disadvantage and dissent through draconian legislation;
- Sydney 2000's "symbolic reconciliation" efforts in light of 212 years of Indigenous people's suffering;
- the forgotten victims of the housing and homelessness crisis;
- the Olympic industry's co-option of universities;
- the unrecognised efforts of community organisations to address social problems exacerbated by Sydney 2000;
- the tireless activism of community groups in raising social and environmental issues.

8 Global Television Report – IOC 2000
9 Peter Cronau, University of Technology, Sydney - 2002
Volunteering

- Volunteers vital to the success of the games
- Around 47,000 volunteers required for the Olympics. Finding and preparing this special workforce is a massive undertaking. Sydney engaged with Australia’s volunteering community, which had a strong interest in the Games and the legacies for volunteering from this event. Many community-based organisations supported the recruitment of volunteers and provided invaluable advice on how to conduct the Programme. Most training in Sydney was done just in time, resulting in one million hours of training being delivered in the three months prior to the Games
- Training for the Games consists of orientation training, job specific training and venue training for all volunteers, and event leadership training for all staff including many volunteers, supervising members of the Games workforce.
- Strategies need to be in place to try and capture and prolong post-games volunteering activity

Accessibility and Inclusion Issues

- Accessibility – improve accessibility at all cultural venues/sites in the 5 boroughs – become the accessible zone right on the Olympic site doorstep
- Keep as many events affordable: free or low cost or special pass for East London residents etc
- Potential to promote the diverse cultural offer/product from the 5 boroughs and raise awareness of those sectors: e.g. high involvement in the Paralympics
- Training opportunities for disability equality/awareness training across the cultural sector

Monitoring and Evaluation

- Implement good monitoring and evaluation procedures of impacts (write into bids etc) as this has been a perceived weakness in previous games

Future research if required

We can draw on a network of contacts in Australia including members of SOCOG, members of the Cultural Commission for the games and Rhoda Roberts, organiser of the Festival of the Dreaming in 1997 (first of the 4 festivals). Also contacts with academics at University of Newcastle (Aus) Sociology of Sport people and elsewhere who have been engaged on some longitudinal work on measuring social and cultural impacts of the games.

For more details see our other briefing paper - Volunteering – A Case Study – Sydney 2000
Similarly with Barcelona through Colin Mercer’s contacts and those of Beatriz Garcia. Colin is also a member of one of the Expert Groups for the Universal Forum of Cultures this year which has similar ambitions for other parts of the city. As well as Diane Dodd (Diane Dodd is a freelance researcher, currently employed by the London School of Economics who has been doing work in Barcelona) we can draw on the knowledge and experience of Jordi Pascual here. He was responsible for much of the cultural regeneration work for the City Council until recently. Also we can draw on Interarts Foundation which did a lot of research and evaluation work in the area. Colin is close to them and is visiting them in Barcelona at the moment.