

LEARNING  
FROM  
SCOTLAND'S  
LONDON 2012  
CULTURAL  
PROGRAMME



ALBA | CHRUTHACHAIL



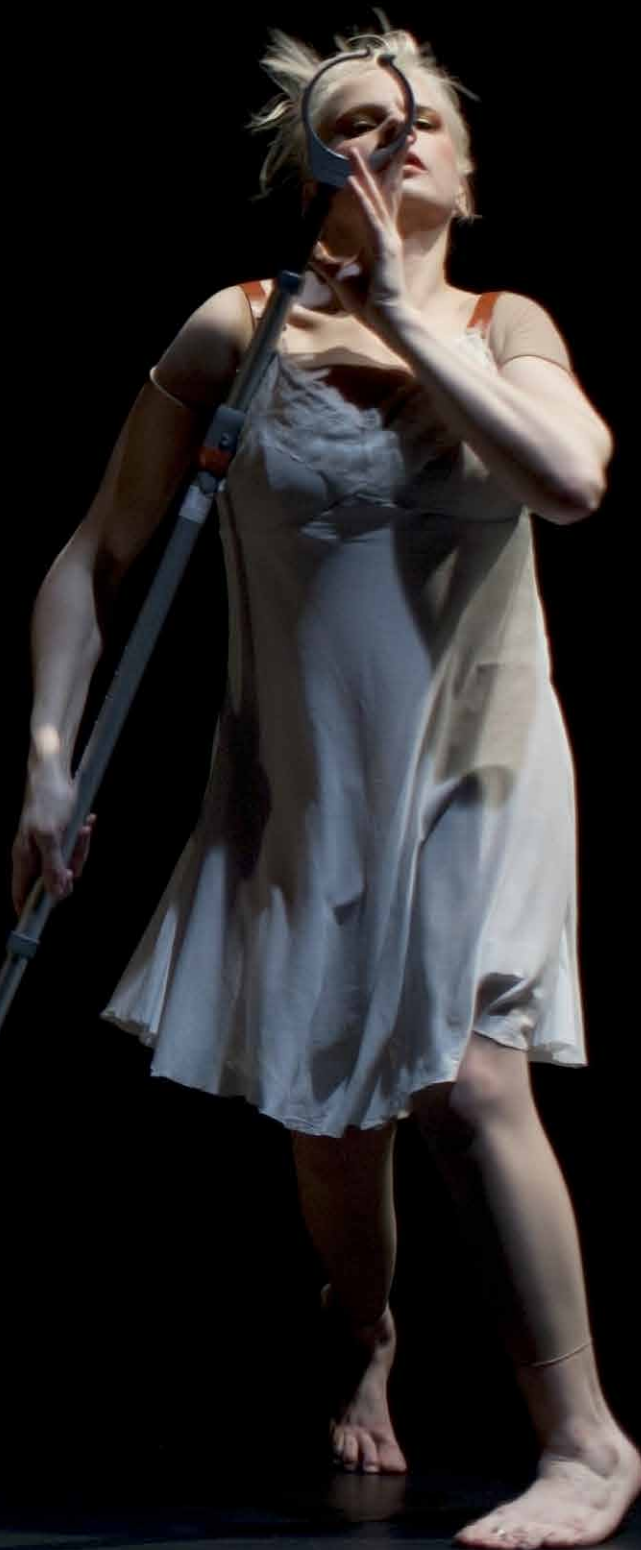
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Cover image: *Leaving Limbo Landing* an ambitious outdoor production in air, in water and on land. by choreographer Caroline Bowditch. Photo: Colin Hattersley

This page: *Ménage à Trois* a physical performance piece conceived and performed by Claire Cunningham that combines dance, puppetry, projection, animation and music. Photo: Peter Dibden



# 1/FOREWORD

London 2012 aspired to return to Pierre de Coubertin's 1894 vision of art, sport and education coming together in one celebration through a UK-wide Cultural Olympiad. The modern Olympic movement was designed to promote the practice of sport and the joy derived from effort. The Games aimed to build a better world by bringing together people from around the globe to compete to the best of their abilities in the spirit of fair play and friendship.

The four-year UK-wide London 2012 Cultural Olympiad, culminating in the London 2012 Festival, was the largest cultural programme of any Olympic and Paralympic Games. The London 2012 Cultural Olympiad was also the first to have a national rather than a solely city-based remit; it was genuinely UK-wide and its unprecedented scale made it the most ambitious UK cultural festival ever staged.

This took place as Glasgow, and Scotland, continued to plan for the Glasgow 2014 Commonwealth Games. Combined, these two global events created a unique, once-in-a-generation opportunity for Scotland's artists and cultural organisations to present their abilities and ambitions locally, nationally and internationally, creating significant opportunities for cultural engagement.

In early 2008, the Scottish Government tasked Creative Scotland's predecessor the Scottish Arts Council with 'providing strategic leadership and co-ordination across the cultural sector, and related sectors, to develop, facilitate and deliver a coherent and meaningful programme of national activity in the context of London 2012 (and leading towards the hosting of the Commonwealth Games in Glasgow in 2014)'.

Creative Scotland, with partners in Scotland and across the UK, began preparing for the national Cultural

Olympiad and the role that Scotland's artists, cultural organisations and audiences would play, in the build up to and, during the Olympic and Paralympic year.

Scotland found itself in a unique position due to the proximity and profile of the London 2012 Olympic and Paralympic Games and the Glasgow 2014 Commonwealth Games.

This situation required an ambitious response that set out from the start an intention to use both Games as an opportunity to:

- Place artist's imaginative responses and ambition at the heart of *Scotland's London 2012 Cultural Programme* and Glasgow 2014 Cultural Programme to show locally, nationally and internationally that both Games are about more than sport and that Scotland's creativity is world class.
- To engage people, from all backgrounds in a range of cultural opportunities that offered a variety of ways to experience high quality events and work that was rolled out across Scotland's villages, towns, cities and forests, mountains, waterways and beaches and into our homes via TV, radio and the internet.
- To position Scotland as a nation that is creative, contemporary and capable that values artists, cultural organisations and the role they play in moments of national significance, and in their communities.

This context provided an unprecedented opportunity for commissioning and supporting new cultural experiences for Scotland's diverse communities and visitors, to encourage richer participation and create new sites and settings for the cultural sector to develop their work. Creative Scotland, in partnership with London 2012, Legacy Trust UK, Scottish Government, BBC Scotland, Arts Council England, the British Council, Event Scotland and many others united under a shared ambition to create a programme that

presented a fresh, sophisticated and contemporary image of Scotland.

The resulting programme was made up of 54 projects and over 1,000 performances and events in summer 2012, as part of the UK's largest ever cultural celebration.

Creative Scotland's role was to provide cultural leadership and national coordination in Scotland. This involved designing a coherent approach that would lead to the delivery of a cultural programme of activity in partnership with Scotland's cultural sector and to build UK and international cultural collaborations around the London 2012 Festival and Cultural Olympiad that would lay the groundwork for preparations for the Glasgow 2014 Cultural Programme.

The purpose of this report is to ensure that we capture and understand what we did well for London 2012 but also, importantly, what we can improve for Glasgow 2014 and other events of national significance. It summarises findings from two evaluations of London 2012 cultural activity in Scotland:

- An outcome and process evaluation of *Scotland's London 2012 Cultural Programme*, focussing predominantly on the London 2012 Festival period, from June to September 2012. It identifies a number of lessons for agencies involved in the Glasgow 2014 Cultural Programme (section 3 of this report).
- An evaluation of the Legacy Trust UK's *The Scottish Project*, comprising four projects managed by Creative Scotland, covering the period November 2009 to March 2013 (section 4 of this report).

**Leonie Bell**  
Creative Programmer  
London 2012 and Glasgow 2014



“Thanks to the inspiration of brilliant artists, audiences and participants, the London 2012 Festival in Scotland has taken us on an exhilarating journey and has highlighted beautiful landscapes, cities and towns. The memories and partnerships will live long and I look forward to seeing Scotland take this momentum into Glasgow 2014.”

**RUTH MACKENZIE, DIRECTOR,  
LONDON 2012 FESTIVAL  
& CULTURAL OLYMPIAD**

Young performer from The Big Noise project in Stirling’s Raploch community taking part in The Big Concert, the inaugural 2012 Festival event. Photo: Mark Marnie

# 2 / SCOTLAND'S LONDON 2012 PROGRAMME

The London 2012 Festival and Cultural Olympiad created an incredible opportunity for Scotland to present a programme of ambitious cultural activity ranging from spectacle and ceremony to more intimate experiences. Activity took place in a diverse range of settings to illustrate and illuminate the distinct layers and rich cultural context of Scotland, creating moments, places and spaces, experiences, impressions and memories of a country that is truly creative.

From Arthur's Seat in Edinburgh to the remotest beach cove on the Isle of Lewis and from the dense forests of the Borders to the heart of Glasgow's inner city, *Scotland's London 2012 Cultural Programme* celebrated the rich diversity, quality and accessibility of Scotland's world-class culture.

The programme aimed to offer people across Scotland the opportunity to enjoy a range of extraordinary experiences in a celebration of the London 2012 Olympic and Paralympic Games. It represented the culmination of the Cultural Olympiad and took place as part of a wider programme of cultural events and activities happening all across the UK.

*Scotland's London 2012 Cultural programme* began on 7 June 2012 with the arrival of the Olympic Torch Relay. The film, *Keep Her Lit*, by artist, Roderick Buchanan chronicled the activity that took place around the Olympic Torch Relay in Scotland. People young and old, from communities across the country joined in uplifting, motivational singing as part of the *Summer of Song* project.

The community of Raploch in Stirling hosted the inaugural London 2012 Festival event, the Big Concert, a dedicated 7,000 strong audience turned out in the rain to watch the children of The Big Noise play alongside the Simon Bolivar Orchestra of Venezuela, conducted by the revered Gustavo Dudamel, while hundreds of thousands tuned in to watch on BBC4 and at live sites across the UK.

Scotland's landscapes became the focus as artists and organisations used extraordinary places as their canvases. *Peace Camp*, *Tall Tales from the Riverbank*, *Speed of Light*, *Forest Pitch* and *Sea Change* all ventured off the beaten track – using rivers, canals, mountains, coasts and forests as their venues.

Big ideas were explored in projects like *Human Race* and *Unlimited* where we saw how art and sport enable us to continually strive to go beyond our personal best.

Scotland's cities were the locations for numerous events as *Big Dance* and *Get Scotland Dancing* took to the streets of Aberdeen, Dundee, Edinburgh Glasgow, Inverness and Stirling. Glasgow's Merchant City Festival saw Conflux's *Surge* festival spill out into public spaces and streets during Scotland's festival of street arts. Edinburgh played a starring role in the London 2012 cultural celebrations with seven of the city's Festivals presenting their own London 2012 inspired programmes and projects during August.

Scotland connected with the rest of the UK by featuring in programmes such as *New Music 20 x 12*. *Hansel of Film* began in Shetland in June and journeyed around the UK before returning to Shetland in September 2012. Scotland's bandstands came alive with music as part of the biggest community event of the London 2012 Festival closing celebrations, *Bandstand Marathon* and national moments like *All the Bells* on 27 July, the day of the Opening Ceremony, saw over 300 people rise early to ring a bell on the Scotsman Steps in Edinburgh for Martin Creed's *Work No. 1059*.

A number of special events brought the Festival to a rousing finale. Iconic Scottish dancer and choreographer Michael Clark staged three sold out performances of a new, large scale, participatory dance event at Glasgow's Barrowland Ballroom. Taking over the revered music venue, with its history as Glasgow's premier dance hall, *The Barrowlands Project* featured forty-five people from all walks of life, aged between 18 and 80 years old and with no previous professional dance experience, who performed alongside dancers from the Michael Clark Company.



Bell ringers gathered on Edinburgh's Scotsman Steps to perform Martin Creed's *Work No. 1197 All the Bells* as part of a nation-wide celebration  
Photo: Sally Jubb Photography

BBC Scotland broadcast the penultimate Poetry 2012: The Written World poem on 9th September. In all, 205 poems were broadcast across BBC radio channels each day during the London 2012 Olympic and Paralympic Games. Bringing poetry into people's everyday lives, the poems captured the spirit of every nation competing at the 2012 Games, offering brief, thought-provoking moments of reflection.

Also on the 9th of September, the ground-breaking *Unlimited* programme opened at London's Southbank Centre.

*Unlimited* encouraged collaborations and partnerships between disability arts organisations, disabled artists, producers, and mainstream organisations, to celebrate the inspiration of the Olympic and

Paralympic Games through the creation of original and exciting works.

*Unlimited* featured work by five artists: Ramesh Meyyappan's *Skewered Snails*, Janice Parker's *Private Dancer*, Caroline Bowditch's *Leaving Limbo Landing*, Claire Cunningham's *Ménage à Trois* and Marc Brew's *Fusional Fragments*. Performances took place at venues and locations across Scotland before being showcased at the Southbank Centre's Festival of the World.

*Scotland Can Make It!* is an ongoing project to create six unique souvenirs inspired by these national events. The souvenirs, designed and manufactured entirely in Scotland, offer a lasting material legacy of both major events whilst expressing a strong message about Scotland's rich and imaginative cultural landscape and the meaning of objects.

# 3 / EVALUATING SCOTLAND'S LONDON 2012 PROGRAMME: SUMMARY OF KEY FINDINGS

A consortium led by researchers from the School of Creative & Cultural Industries at the University of the West of Scotland was commissioned to provide an outcome and process evaluation of *Scotland's London 2012 Cultural Programme*. Although the Programme drew on wider Cultural Olympiad programmes and activities funded across the four-year Olympiad, the evaluation focused predominantly on the London 2012 Festival period, from June to September 2012. The evaluation is available on the Creative Futures Institute website [here](#).

Scotland's London 2012 programme was the national response to the London 2012 Cultural Olympiad, comprising 54 distinct projects.

Although Creative Scotland held the strategic mandate for the Programme, it was not the sole funder of all the projects; a mixed economy of funding supported the diverse range of projects and organisations that made up the Programme. Creative Scotland was, however, the single largest funder, with a total investment of just under £5m.

More than half (63%) of the total budget for the Programme came from partnership funding, demonstrating a significant commitment on behalf of the strategic partners, some with UK-wide remits – Legacy Trust UK, The London Organising Committee of the Olympic Games and Paralympic Games (LOCOG), Arts Council England – to support the cultural programme across the nations and regions.

Thirteen Creative Programmers were recruited from across the UK to produce a London 2012 cultural programme within their nation or region.

Scotland's Creative Programmer was hosted within Creative Scotland. The curatorial coherence sought for the Programme required that the Creative Programmer negotiate to lever partner resources, shape existing funded activities and initiate new commissions.

There was universal agreement amongst projects and strategic partners that the role was a real strength and resource for Creative Scotland and the Programme: in articulating the vision; providing a single point of contact within Creative Scotland; and managing difficult partnership arrangements.

The Programme was shaped through the following approaches, the aim being to create coherence across the London 2012 Festival, Cultural Olympiad, Olympic and Paralympic

Torch Relay, London 2012 Inspire Programme and projects that looked towards Glasgow 2014:

## Supporting the delivery of London 2012 UK wide initiatives in Scotland:

- Significant open calls, such as Artists Taking the Lead, which commissioned a large scale public art project in each nation and region, including *Forest Pitch* in Scotland, and *Unlimited*, an open call to deaf and disabled artists in partnership with LOCOG and Arts Council England.
- UK wide projects such as *All the Bells*, *Peace Camp* and *Tall Tales from the Riverbank*.
- *The Scottish Project*, the Scottish element of the Legacy Trust UK programme.

## Direct Commissioning:

- Maximising opportunities arising through the platform of the London 2012 Festival such as *The Big Concert*, *The Barrowlands Project* and *Sun Rings*.
- Creating cultural responses that enabled wider engagement across Scotland such as *Summer of Song: Celebrating the Olympic Torch Relay in Scotland*, *Keep her Lit* by Roderick Buchanan and *Poetry 2012: The Written World*.
- Supporting and initiating responses that recognised London 2012 and Glasgow 2014 as one cultural programming opportunity such as *Velocity: art for a changing city*.

The evaluation found that this approach to structuring the Programme gave it coherence within a complex and multi-faceted cultural offer for London 2012.

This report draws on four themes as a lens through which to assess the outputs and outcomes of the Programme: Collaboration, Celebration, Participation and Promotion.

## COLLABORATION

*Scotland's London 2012 Cultural Programme* made a positive contribution towards nurturing collaborations, both at a strategic level and through new project partnerships. Although partners operated in a challenging and complex cultural programming environment, working relationships have been strengthened, providing optimism for Glasgow 2014. However, more longitudinal work would need to be undertaken to assess whether relationships formed as an outcome of the Programme will be sustained.

The strategic environment in which Creative Scotland worked during the London 2012 Games necessitated the proactive nurturing of collaborations. In part this was the result of a strategic imperative, with nearly two thirds of the total budget for the Programme originating from partnership funding.

Relationships between strategic partners were deepened as a result of the intense working relationships forged in the lead up to the Games and when the London 2012 Festival provided a focal point for activity. Existing national-level relationships were strengthened by joint working, for example, Creative Scotland's relationships with EventScotland and Festivals Edinburgh.

At the project level a total of 249 new partnerships were reported as an outcome of involvement in the Programme. The majority of new partnerships were in the cultural sector, although a significant number were also reported with the Leisure, Transport, Food & Drink and Education sectors. Study findings suggest that higher numbers of partnerships were formed through theatre projects and those involving combined art forms.

Half of the new partnership activity was formed within Scotland's largest cities. Urban projects tended to form partnerships with other urban projects and organisations and the number of cultural and arts partnerships developed in other geographical areas appears to be smaller.

While there are examples of new relationships between Scottish and English partners, there are considerably fewer with Wales and Northern Ireland. Although reported international partnerships were relatively low, further qualitative investigations show a more optimistic picture of international connections,

relationships and partnerships:

- The Edinburgh Fringe Congress attracted professionals from across the world to Edinburgh and will lead to extensive knowledge sharing in the future.
- NVA's *Speed of Light* generated significant international profile, leading to a number of new commissions, for example in Japan and in Germany.
- Claire Cunningham, a recipient of an *Unlimited* commission for *Ménage à Trois*, was invited back to the Southbank Centre as artist-in-residence and the British Council invited her to be part of their *Transform UK Brazil* programme.

Some of the most important long-term connections or relationships formed may have been unintended consequences of funding through the Programme. More longitudinal work needs to be undertaken to assess whether relationships formed as an outcome of the Programme will be sustained in some form. While securing a partnership legacy was an objective of the Programme, many projects were designed to be one-off occurrences and continuation was not a measure of their success.

The complexities associated with the number of projects, organisations and funding routes within the Programme led, at times, to a difficult partnership working environment. Artists, organisations and cultural agencies did feel, however, that they benefited from the experiences gained during the preparation, delivery and evaluation phases of the Programme. In particular they noted the deployment of new technologies, new ways of working and skills development as valuable outcomes from their involvement. Strategic agencies also accrued a skills legacy that can be exploited for the Glasgow 2014 Cultural Programme and beyond.



## CELEBRATION

The additional funding and profile generated by the London 2012 Games and *Scotland's London 2012 Cultural Programme* enabled projects to be more ambitious. The organisations involved in the Programme recognised that the context and opportunities of Olympic and Paralympic-related funding was beneficial and enabled projects to be realised that would not have been otherwise.



*Summer of Song*  
Photo: Scott Morrice

The London 2012 Festival aimed to maximise media visibility and provide a platform for artistic excellence to flourish. 22 projects from the Programme were included in the London 2012 Festival, providing recognition of their artistic quality. It is also clear that involvement in the Programme led to greater profile for existing cultural events and activities and enabled them to further internationalise their appeal, notably Edinburgh Festivals, the Merchant City Festival and the *Hogmanay Games* project.

A number of processes ensured artistic excellence was at the heart of the creative work produced. These included:

- A close working relationship was established with the London 2012 Festival and Cultural Olympiad director and team.
- Decisions on inclusion in the overall Programme were made on the basis of professional judgments by Creative Scotland's London 2012-Glasgow 2014 team.
- Artists and performers were selected by a panel of experts (e.g. *New Music 20 x 12* and *Poetry 2012*).
- Supporting projects were delivered by, or in collaboration with well-respected organisations (e.g. RNSO's *Out and About* in Shetland, *Poetry 2012*'s work with the BBC).
- The involvement of nationally and internationally recognised artists or performers (*Peace Camp*, *Sea Change 2012*, *Sun Rings* at the Riverside, *The Swimmer*, Michael Clark Company at the Barrowland Ballroom).
- The use of high quality venues and promoters (e.g. *Tall Tales from the Riverbank* promoted by Pleasance Theatre, *Unlimited* at the Tramway and London's South Bank Centre).

There is evidence that the Programme provided a unique celebration, creating new contexts, sites and settings for artists and creative

practitioners to develop and deepen their practice. Audiences were able to see the best of UK and international culture in Scotland, including the *Big Concert* at Stirling Castle and NVA's *Speed of Light* on Arthur's Seat and the *Summer of Song* project welcomed the Olympic Flame to every local authority area in Scotland with a song.

Novel geographical settings were utilised and the landscape was used in innovative and unique ways, with *Peace Camp*, *Tall Tales from the Riverbank*, *Speed of Light*, *Forest Pitch* and *Sea Change 2012* using rivers, canals, mountains, coast and forests as their venues. *A Hansel of Film* involved the exhibition of short films made by the public in each of the UK nations and many of its regions. The films were relayed between participating venues by 'runners' who employed whatever means of transport they could devise to get the films to venues on time.

The five case studies undertaken by the evaluation team (available at Appendix 3 of the full report) include a media analysis conducted to assess perceptions of artistic excellence. Media coverage of NVA's *Speed of Light* highlighted the quality of its cultural offer, with a high proportion also praising its artistic excellence, and a significant number commenting on its capacity to innovate or describing it as an example of 'world-class' art. Similarly, *Unlimited* projects were mainly discussed in the context of the quality of the cultural offer and, in particular, praised for their artistic excellence.

Scottish projects included in the London 2012 Festival secured a high profile and media visibility. *Speed of Light* was captured in a BBC documentary and secured extensive national and international media attention. The Scottish leg of the Olympic Torch Relay also focused attention on Scotland's rich songwriting and singing traditions, as showcased through the *Summer of Song* project. *The Big Concert* launched the 12-week London

2012 Festival programming to a live broadcast audience in June. Connections with international artists and festivals were formed or improved and, crucially, greater marketing spend was secured to lever larger audiences and mitigate against the potential displacement effect of the London 2012 Games themselves.

In relation to enabling artists and creative practitioners to develop and deepen their practice, participating organisations reported:

- Extended geographical reach and engagement with new partners/ audiences (e.g. *Hansel of Film*).
- Interaction with the Scottish landscape in new and unique ways (*Speed of Light*, *Forest Pitch*, *Sea Change 2012*).
- Deployment of new technologies (*Speed of Light*, *Edinburgh Writers' Conference*, *Sun Rings*).
- New local and global partnerships (*The Big Concert*, *Conflux*, *Curious*; *Edinburgh Writers' Conference*, *World Fringe Congress*).

However, in considering whether culture was at the heart of the Games, it is also important to examine how projects responded to the values of the Cultural Olympiad in their programming.

There appeared to have been a relative lack of awareness in project teams as to what the Cultural Olympiad meant and the evidence of Cultural Olympiad values in the design and delivery of projects was less clear (Figure 1).

**Figure 1: Responding to Cultural Olympiad values, by number of projects**



Source: ICC/DHA Cultural Olympiad Project Survey (n=37)



*Forest Pitch*  
Photo: Jamie Simpson

## PARTICIPATION

Scotland's London 2012 Cultural Programme engaged with large numbers of people, both in terms of audience figures and broadcast and online activity. It is, however, difficult to confirm whether or not the Programme met or exceeded its ambitions with respect to participation because of the absence of clear benchmarks and baseline against which to measure, at either the project or programme level.

Public engagement with the Programme is shown in Table 1. It shows aggregated audience figures of 671,619 (excluding broadcast audiences) for the period June-September 2012<sup>1</sup> These figures comprise both paid and free tickets. When broadcast and online audience figures are included, a further 1,793,160 is added to audience volume, producing an estimated total audience of 2,464,779.

Although online audience figures are less reliable than those captured through more traditional approaches it is important that this engagement is included. Several Scottish projects used the Art Council England and BBC supported *The SPACE* online platform<sup>2</sup> to extend access to new audiences.

A significant proportion of projects targeted a general audience or participant group (i.e. all ages, backgrounds). Fewer projects were more directly focused on specific target audiences, for example children and young people, families or disabled people. Only a small number of projects reported that they had targeted people and places with the lowest levels of cultural engagement.

Participant numbers were, again, significant at 24,008 and reported volunteer numbers were 1,084. However, the number and quality of survey responses precludes analysis of the age of participants or an assessment of numbers who were hard to reach, disability and those not normally engaged in the arts.

**Table 1:**  
**Public engagement by type**

Type of Engagement	Number
Attendances and visits – paid	204,552
Attendances and visits – free	467,067
<b>Attendances total</b>	<b>671,619</b>
Broadcast audience	1,557,774
Online audience	235,386
<b>Other audience total</b>	<b>1,793,160</b>
Participants	24,008
Volunteers	1,084
<b>Participant total</b>	<b>25,092</b>
<b>Public engagement total</b>	<b>2,489,871</b>

Source: ICC/DHA Cultural Olympiad Project Survey; Creative Scotland funding data (n=47)

1. Public engagement here refers to both attendance at, and participation in, programme events and performances.

2. <http://thespace.org/>

**Table 2:**  
**Programme activities by type**

Type of activity	Number
Performances	992
Exhibition/Event days	197
Broadcasts	3*
Education, training or participatory events	2,222
Other activity	114
<b>Total</b>	<b>3,528</b>

Source: ICC/DHA Cultural Olympiad Project Survey; Creative Scotland funding data. (Base 46 projects)

\* three national broadcasts included a daily Poetry broadcast as part of Poetry 2012

In Scotland 992 performances took place, there were 197 exhibition or event days and over 2,000 education, training or participatory events. The latter is in excess of 7,000 if the Scottish Project data is included in full.

The number of artists involved in delivering activity was 3,148, of which 16 were reported as having a disability and 567 as emerging artists. Together with 868 organisers, a total of 4,016 people were involved in delivering Programme activity.

A total of 198 'new' productions or commissions were reported by projects, across 20 projects. While the definition of a new production or commission was quite wide, there is some evidence that involvement in the Programme has helped facilitate additional creative outputs that will continue to have resonance beyond London 2012.

Although audience figures were significant, establishing 'additionality' – the level of new audiences – is problematic. It is difficult to make claims about the number of new audience members, the composition of audiences and, crucially, whether they were additional to what would be expected in the same period in any other year. In order to assess whether event-led cultural programmes produce additionality in cultural participation, more systematic audience development work needs to be conducted to ensure that informed claims about audience can be made.

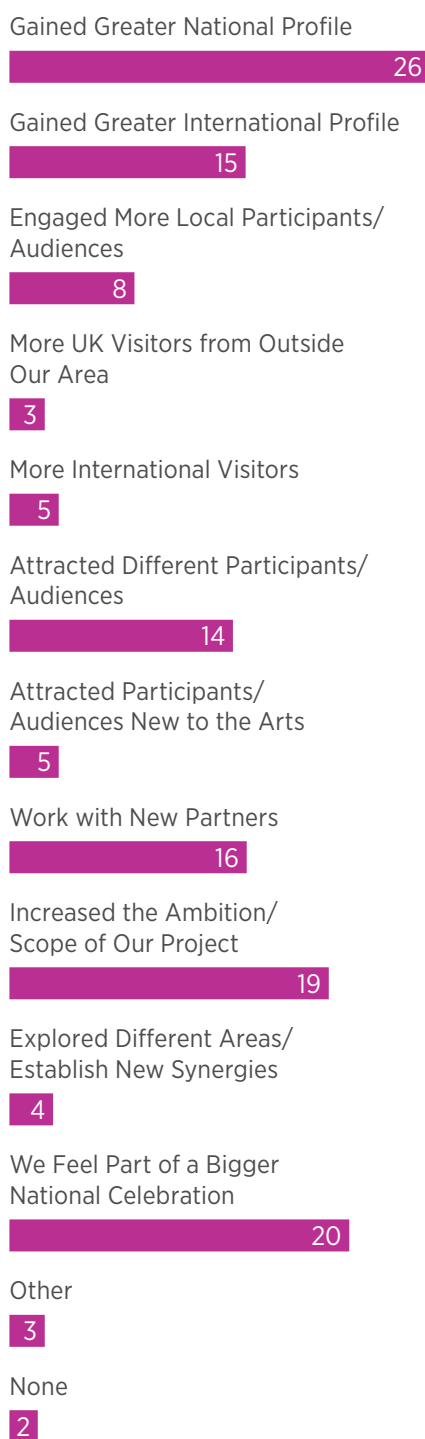
## PROMOTION

The promotional value for projects from their involvement in *Scotland's London 2012 Cultural Programme* was clear: greater national and international profile; a sense of being part of a wider national celebration; and enabling greater ambition and scope for projects. It is less clear, however, whether the umbrella brand of the Programme brought additional benefits.

The UK-wide approach to cultural programming provided areas geographically distant from the host city with a valuable opportunity to raise their profile and secure media visibility. There is evidence that involvement in the Cultural Olympiad and London 2012 Festival helped the promotion of projects in a number of ways (Figure 2):

- 26 projects reported that they gained greater national profile from involvement in the Cultural Olympiad.
- A further 20 projects reported that they felt part of a bigger national celebration.
- 19 indicated that involvement increased the ambition/scope of their project.
- 15 projects reported that they gained greater international profile from their involvement.

## Figure 2: Benefits to projects, by number of projects



Source: ICC/DHA Cultural Olympiad Project Survey (base 37 projects)

While for 'new' cultural projects the Games catalyst was always likely to lead to greater profile and increased ambition, for existing projects or activities the counterfactual comes into play: had the Olympics not been held in the UK, there would have been less competition for audience and media attention. There was an unavoidable element of competition between attracting audiences to London and to established Scottish cultural events in the summer of 2012.

There was broad agreement among projects that the London 2012 cultural offer in Scotland suffered because of the multiple brands of the Cultural Olympiad, Inspire Mark, London 2012 Festival and Scotland's London 2012 Cultural Programme. Participating organisations indicated difficulties in expressing what the Cultural Olympiad was and sustaining interest of a long period of time, especially for those projects funded two or three years in advance of the Games itself. Creative Scotland was deemed to be effective in trying to reduce this complexity.

It is not possible to assess the contribution of a multi-faceted entity like the Programme on the image of Scotland as a cultural destination. To do this effectively, there needs to be greater consideration of measures of Scotland's current position (e.g. the Anholt GfK Roper *Nation Brands Index*). Both the Edinburgh International Festival's *Ingliston Season* and NVA's *Speed of Light* received funding from Scotland's national event agency, Event Scotland, requiring them to account for their impact using the *eventImpacts* toolkit<sup>3</sup>, which encourages use of the AVE<sup>4</sup> method and others that help to assess economic and other forms of value of events.

The more effective use of social media within the Programme could have led to greater measurable impacts of sentiment. Some projects, like *Speed of Light* were successful at deploying social media to engage participants and audiences and others, like *CitizenRelay*, fully integrated their creative concept with social media. However, the Programme would have benefited from the development of a social media strategy that fully utilised social media analytics throughout, in order to take advantage of organically generated public discourse.

3. [www.eventimpacts.com](http://www.eventimpacts.com)

4. Advertising Value Equivalence (AVE) measures media exposure by identifying column inches or timed broadcast exposure and relevant advertising rates.



*Skewered Snails* by solo performer Ramesh Meyyappan, part of the *Unlimited* a highly acclaimed programme of work by disabled and deaf artists.  
Photo: Ben Tan

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## SCOTLAND'S LONDON 2012 CULTURAL PROGRAMME IN NUMBERS

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54

projects formed the Programme

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22

projects were included  
in the London 2012 Festival

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992

performances and 197  
exhibition or event days

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671,619

audience members in the  
period June-September 2012

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1,793,160

broadcast and online audience

---

24,008

participants

---

1,084

volunteers

---

2,222

education, training or participatory events

---

198

new productions or commissions

---

3,148

artists involved in delivering activity, of  
which 567 were emerging artists

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## REFLECTIONS ON SCOTLAND'S LONDON 2012 CULTURAL PROGRAMME

Creative Scotland's strategic investment of £5million, along with significant partnership funding provided a catalyst for greater collaborative working and synergistic activity within and beyond Scotland as part of the Programme.

Although some limitations were identified by restricting opportunities predominantly to the direct commissioning process, this approach to structuring the Programme enabled Creative Scotland to curate it effectively and give it coherence within a complex and multi-faceted cultural offer for London 2012. Projects reported a number of high-level impacts from participation in the project (Figure 3).

**Figure 3: Reported benefits, by number of projects**



Source: ICC/DHA Cultural Olympiad Project Survey (n=37)

The Programme has made a positive contribution towards nurturing collaborations, both at a strategic level and through project partnership formation. Looking forward, further attention should be paid to defining the criteria for measurement of partnerships and whether new relationships should be promoted over the deepening of existing ones.

Opportunities for regular events to bring project leads, funders and strategic partners together should be built into the Glasgow 2014 Cultural Programme commissioning, funding and monitoring and evaluation processes. It is important that individual projects feel part of a wider network or community of projects. Creative Scotland, Glasgow Life and partners could play an important role in facilitating connections between projects.

National and international profile was enhanced for participating projects and being part of a national celebration was deemed beneficial. There is evidence that the Programme provided a unique celebration, creating new contexts, sites and settings for artists and creative practitioners to develop and deepen their practice. In assessing the impact of future programmes there is a need for more robust indicators to assess the quality of artistic production and it will be important to ensure that these judgments include the experiences of audiences.

Audience figures for participation in events, exhibitions and performances were significant. However, more systematic audience development work is required to ensure more informed claims about audience can be made for the Programme.

The promotional value for projects from their involvement in the Programme was apparent. The projects felt that being part of the Cultural Olympiad celebrations brought greater national profile, a sense of being part of a wider national celebration and enabled greater ambition and scope for projects. However, a simplified approach to branding would have assisted projects to navigate the complicated landscape which defined London 2012.

Creative Scotland could have played a more significant role in coordinating the strategic use of social media as a mechanism for promotion, engagement and collaboration around the Programme. Creative Scotland could take advantage of the informal but fast-paced discussion environment that make web platforms such as Twitter and Facebook popular and effective tools for marketing and social networking.

There is a need for strategic clarity about the purpose of monitoring and evaluation to avoid the retrospective alignment of desired impacts following the delivery of a programme. For Glasgow 2014, Creative Scotland and Glasgow Life need to ensure that the objectives of *Scotland's London 2012-Glasgow 2014 Cultural Plan* are more effectively translated into clear and measurable project-level indicators to allow effective monitoring and evaluation of outputs and outcomes. This should be implemented from the outset of the Cultural programme, ensuring transparency and a shared agreement about what success would look like.

While a fairly significant proportion of projects had undertaken some form of monitoring or evaluation activity as a condition of their funding, this tended to be oriented towards compliance with funding requirements rather than considered an essential component



of ongoing professional and organisational learning. More regular and systematic training on good practice in monitoring, evaluating and reporting would be worthwhile.

Attention should be paid to more effectively integrating the sport and cultural dimensions of the Programme. There were examples of good practice for London 2012 but greater integration of these two themes will provide more strategic influence for the cultural sector.

Similarly, wider Legacy ambitions need to be reflected in the funding and support for projects and programmes beyond the end of the Games and more attention needs to be focused on the relationship between Games-related cultural activity and wider evidence of cultural participation.

*Mikey and Addie*, a visual piece of storytelling, created with Rob Evans and produced by macrobert, it toured as part of the London 2012 Festival. Photo: Tommy Ga-Ken Wan.





THE PROGRAMME HAS MADE  
A POSITIVE CONTRIBUTION  
TOWARDS NURTURING  
COLLABORATIONS

2008: *Macbeth* at the 2012 Edinburgh  
International Festival.  
Photo: Stefan Okońwicz

# 4 / EVALUATING THE SCOTTISH PROJECT: SUMMARY OF KEY FINDINGS

The independent evaluation of the Legacy Trust UK (LTUK) Scottish Project was commissioned by Creative Scotland and has been carried out by Rocket Science UK Limited over the period November 2009 to March 2013. This fourth and final annual report is available [here](#).

Legacy Trust UK (LTUK) was a Principal Funder of the London 2012 Cultural Olympiad and London 2012 Festival.<sup>5</sup> *The Scottish Project* was a four-year LTUK programme to celebrate the 2012 Olympic and Paralympic Games and to create a lasting legacy for 2012, the 2014 Commonwealth Games and beyond. It was the Scottish contribution to LTUK's 12 regional programmes developed to ensure that communities across the UK benefitted from the Olympics and, Paralympics and Cultural Olympiad.

Creative Scotland hosted the Scottish Project and contributed an additional £1.5 million of funding. The total budget was £4.52million.

The Scottish Project aimed to engage the public, and particularly young people, in a celebration of the spirit of the Olympics and Paralympic movement, and to ensure that engagement was positive and lasting. By engaging with practitioners it aimed to develop artistic and professional practice and organisational partnerships to contribute to new and lasting infrastructure.

The programme was delivered through four separate projects:<sup>6</sup>

## People Making Waves

A project in four 'waves' covering volunteering, community engagement and voluntary arts support, delivered by Volunteer Development Scotland with Voluntary Arts Scotland and Gerry Hassan. This project operated across Scotland. (Funding: £1,443,158)

## Conflux

Both a project and a 'hub' organisation for physical performance (circus, street arts and physical theatre). It operates principally in the Central Belt (hosted by the Arches Theatre, Glasgow) but with outreach work across Scotland. (Funding: £1,632,864)

## Curious

A multi-stranded project centred on equality and diversity, making unconventional use of museum items. It was delivered by Glasgow Museums (part of Glasgow Life) for schools and members of the public in Glasgow. (Funding: £569,149)

## Human Race

A touring exhibition *Inside the History of Sports Medicine* delivered by the Scotland and Medicine Partnership which went to 11 venues in seven Scottish towns/cities. The project also collaborated with Conflux to deliver Body Tech workshops and performances for 2,400 school pupils. (Funding: £757,283)

5. Legacy Trust UK was set up in 2007 to support communities and organisations across the UK to connect with and celebrate London 2012, in a way that was relevant to them and would leave a lasting legacy.

6. The Scottish Project also had two small development strands – a Continuous Profession Development Project (also called the CPD Project or Mentoring Project) and a Partnership Fund.



THE SCOTTISH PROJECT AIMED TO ENGAGE THE PUBLIC, AND PARTICULARLY YOUNG PEOPLE, IN A CELEBRATION OF THE SPIRIT OF THE OLYMPIC AND PARALYMPIC MOVEMENT

Conflux's *Surge* Festival – Scotland's festival of street arts, physical theatre and circus has continued beyond 2012.  
Photo: Rob McDougall

## PARTICIPATION

The four projects were successful in reaching the public in large numbers through cultural activity, in the spirit of the Olympics and Paralympic movement.

In doing so they utilised the themes of sport, art, diversity and equality, physical performance and volunteering.

A primary strategic aim of the Scottish Project was to engage the public and particularly young people. The Project had an aim of reaching between 550,000 to 650,000 people across Scotland by March 2013. The project exceeded this target, managing to reach over 850,000 people. Of these, 510,000 people were engaged between April 2012 and March 2013 at the climax of many project strands.

The majority of those engaged visited exhibitions for Curious (181,012 people) or Human Race (351,305 people) but there was also considerable public engagement as audiences for Conflux performances (278,855 people). In total almost 40,000 people engaged with the Scottish Project as volunteers, in workshops or other events or as emergent artists.

Although these figures are, necessarily, based on estimates the

evaluation concludes that the Scottish Project surpassed its engagement targets. There is also a substantial body of evidence pointing to many activities being well received and/or leading to lasting engagement.

## PRACTITIONER ENGAGEMENT

Conflux's programme of artistic development was well-received and included important performance opportunities for the physical performance sector, developing emergent talent and enabling collaboration and learning with national and international professionals.

As a 'hub' for street arts, circus and physical theatre in Scotland, Conflux was the Scottish Project's primary vehicle for the development and delivery of artistic and professional practice. Although its inception and initial development was part of the early stages of the Scottish Project, Conflux became a free-standing organisation in 2011 so that it could maintain its role after the end of the Scottish Project.

Conflux ran a diverse programme of residencies, master-classes and workshops, all intended to support and develop artistic and professional

practice with a focus on emergent artists. Support included the "Pitch" programme which provided master classes and other training opportunities and a platform for presenting work. The "Surge" festivals in 2010 and 2012 involved emerging, established and international practitioners in master-classes, performances and family participation events. Over the four years Conflux involved 427 national artists and cultural practitioners, 68 International artists and 393 emerging artists. Training and professional development opportunities received positive feedback from participants.

Conflux's continued existence after the Scottish Project will mean that the achievements of the Scottish Project against this strategic aim will continue beyond March 2013. They will continue to deliver some of the artistic and professional development activities which were developed and delivered within the Scottish Project.

People Making Waves also focussed on the skills development of volunteers. Strands of the project included *Wave of Change*, focusing on specific communities in Govan, Lochgilphead and Dundee and *Wave of Friendship*, providing volunteer placements with host organisations.

**Table 3: Breakdown of total Scottish Project Engagement**

	People Making Waves	Conflux	Curious	Human Race	Total
Volunteers	2,764	212	161	-	3,137
Non-school workshop participants	-	8,830	5,220	-	14,050
School workshop participants	-	7,350	1,052	2,420	10,822
Participants at events	5,999	-	1,925	3,623	11,547
Emergent artists	-	393	-	12	405
Audiences	-	278,855	80	1,259	280,194
Exhibition visitors	-	-	181,012	351,305	532,317
<b>Total</b>	<b>8,763</b>	<b>295,640</b>	<b>189,450</b>	<b>358,619</b>	<b>852,472</b>



LEGACY TRUST UK'S SCOTTISH  
PROJECT IN NUMBERS

850,000  
people involved in the project

263  
Delivery partners

3,100  
Workshops and events

888  
opportunities for artists


350  
performances

530,000  
visitors at two exhibitions

280,000  
audience members for circus/  
street art/physical theatre

850  
volunteer placements enabled

36,000  
workshop attendances



*Human Race: inside the history of sports  
medicine, a Scotland-wide touring  
exhibition and programme of events.  
Photo: Scotland & Medicine*

While the development opportunities in the Scottish Project have been, naturally, not as in-depth as full diploma or other longer courses, they appear to be well judged in length and well designed, with the opportunities for skill, physical and idea development, networking and performance appreciated by the attendees (artists and practitioners). Artistic development opportunities also appear to have filled a gap in provision that might not otherwise exist, for example by providing accessible opportunities for recent graduates of the Physical Theatre diploma from Adam Smith College.

## PARTNERSHIP

A total of 263 partnerships were formed across all four projects. The Scottish Project has been strongly focused on partnership working from its inception, and very successful at building new organisational relationships and developing existing relationships through productive joint working.

The Scottish Project was hoping to work with 80 partner organisations in the period 2009-2013. A total of 263 partnerships were formed across all four projects. The cross-sectoral nature of each of the project strands, and the many different venues and platforms in which they operated, meant that many of these relationships are not only new but draw together diverse organisations from very different fields of work. Partnerships have included colleges, schools, voluntary organisations, equality networks and partners from diverse fields such as sport, medicine, heritage and art.

In strengthening existing relationships and creating new relationships the projects add value to the programme by setting up new possibilities for delivery and, in some cases, should enable future work to be developed in

Scotland and internationally.

In some cases the projects have acted as “hubs” bringing organisations (and individuals) together around a central theme. The project has also catalysed relationships between third party organisations (e.g. People Making Waves’ work with voluntary arts groups created bridges between these groups; Curious brought together primary schools with organisations including Pan African Arts Scotland and St Mungo’s).

The projects all contributed to an improved Scottish cultural infrastructure through new or improved organisational relationships and the sharing of learning (for example Curious’ community-led curation methods). Conflux will remain as a “hub” organisation filling a gap in existing infrastructure for circus, street arts and physical theatre.

## REFLECTIONS ON THE SCOTTISH PROJECT

The four strands of the Scottish Project were well selected and conceived in terms of achieving the strategic and legacy aims of the Programme. The breadth of their work, their cross-cutting nature and their ability to work with a wide number and diversity of partners contributed to reaching large numbers, broad range of activities, enabling artistic development and improving the cultural infrastructure of Scotland.

The evaluation consultation with project stakeholders produced very positive feedback about the Scottish Project as a programme.

The diversity of the four projects, however, also meant that there was little overlap between the projects. While there may have been some cost

saving associated with managing the four projects as a single programme, the grouping of the projects together has not added any strategic value, for example, through collaboration opportunities or increased national visibility.

The programme did, however, operate a small (£80,000) Partnership Fund. After a period struggling to find suitable ideas for this fund, the money was used for successful joint activity by Human Race and Conflux, using physical performers and the Human Race exhibition themes in *Body Tech workshops*. This fund was particularly useful to the programme’s goal of organisational relationship building.

A decision was made not to develop a brand for the Scottish Project and the projects were rarely publicised together – each project used their own publicity and branding. This prevented confusion in the branding but reduced the strategic advantage projects may have gained from working as part of a programme rather than on their own.

One other element of the Programme design of particular interest was the use of a Programme Board and Critical Friends. Board Members were representatives from sports, voluntary groups and cultural/arts groups and the function of the Board has been praised by programme stakeholders. Critical friends were able to draw in partners on some occasions, adding to the Scottish Project’s success in that respect.



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