

2010 CULTURAL OLYMPIAD IMPACT STUDY

by

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ABSTRACT

The *2010 Cultural Olympiad Impact Study* looks at the period from successful bid (2002/2003) to immediately after the Games (2010/2011), and at the relationship between the Cultural Olympiad and Vancouver's professional arts and cultural community, through a series of case studies, including the opera, symphony, producing theatre companies, an art gallery, presentation houses and festivals. Using the methodologies of content analysis, interview and arts-related data collection, the study aims to answer the following research question: What evidence exists to support the premise that hosting a Cultural Olympiad will provide Vancouver's professional arts and cultural sector with:

- i. Positive and substantive legacies?
- ii. Sustained material and financial benefits?
- iii. Increased national and international profile?

The results illustrate the divide between 'prediction' and 'actuality'. The study sheds light on the impacts on an existing cultural community hosting an Olympic Games.

Keywords: Cultural Olympiad; Arts; Culture; Government Arts Funding;

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TABLE OF CONTENTS

Approval	ii
Abstract	iii
Acknowledgements	iv
Table of Contents	v
List of Figures	viii
List of Tables	x
1: Introduction	1
1.1 Research Question	1
2: Literature Review	4
2.1 Introduction.....	4
2.2 Arts and Culture - Urban Regeneration	4
2.3 The Flagship Festival or Event	9
2.4 Economic Impacts and the Arts.....	11
2.5 The Role of the Cultural Olympiad in the Olympics	14
2.6 Vancouver 2010 Cultural Olympiad Impact Study.....	16
2.7 The Question of Legacy	16
2.7.1 Definition	16
2.7.2 Vancouver Legacy and other Olympic Games	17
2.7.3 Art and Legacy.	17
3: Methodology - 2010 Cultural Olympiad Impact Study	19
3.1 2010 Cultural Olympic Impact Study - Data Analysis	19
3.2 Positive and substantive legacies.....	19
3.3 Sustained Material and Financial Benefits	20
3.4 National and international profile using content analysis of press coverage.....	22
3.5 Media Content Analysis of Case Studies / Arts Organizations that agreed to participate in the research project:.....	23
3.5.1 Media Content Analysis of Arts Organization: coding points to mention:	25
3.6 Content Analysis – Cultural Olympiad News Print Coverage:	26
3.7 Content Analysis – Case Study Marketing:	29
3.8 Recruitment and Interview.....	30
3.9 Reliability, Validity and Triangulation	31

4: Cultural Olympiad – Content Analysis.....	32
4.1 International Profile through Content Analysis.....	34
4.2 National Profile through Content Analysis- The Canadian Press	38
4.2.1 Provincial Focus: Saskatchewan, Alberta, Ontario and Quebec	43
4.2.2 Quebec - Population 7,828,900 (23% of total population).....	44
4.2.3 Ontario - Population 13,069,200 (39% of total population).....	44
4.2.4 Alberta and Saskatchewan – Population 4,717,800 (14% of total population).....	44
4.2.5 Provincial Focus - Conclusion.....	45
4.3 National and International Press Conclusion.....	47
5: Vancouver Case Studies – Content Analysis.....	48
5.1 Case Study Content Analysis Conclusion.....	54
6: Vancouver Arts Organizations – Case Studies	55
6.1 Introduction.....	55
6.2 Contemporary Art Gallery (CAG)	56
6.2.1 History.....	56
6.2.2 Statistical Data 2003-2011	56
6.2.3 Artistic Program	58
6.2.4 Operational and Logistical aspects.....	59
6.3 The Scotiabank Dance Centre (SDC)	60
6.3.1 History.....	60
6.3.2 Statistical Data 2003-2011	61
6.3.3 SDC’s existing sponsor relationship draws negative Olympic Impact.....	63
6.4 Vancouver Opera (VO).....	65
6.4.1 History.....	65
6.4.2 Statistical Data 2003-2011	66
6.4.3 Artistic Program	68
6.4.4 Operational Logistical Aspects.....	69
6.5 The Firehall Arts Centre (FAC).....	72
6.5.1 History.....	72
6.5.2 Statistical Data 2003-2011	73
6.5.3 Arts and Programming	74
6.5.4 Operational and Logistical aspects.....	75
6.5.5 Legacy	76
6.6 Arts Club / Stanley Theatre	77
6.6.1 History.....	77
6.6.2 Statistical Data 2003/2011	77
6.6.3 Arts and Programming	78
6.7 The Playhouse Theatre Company (PTC).....	80
6.7.1 History.....	80
6.7.2 Statistical Data 2003/2011	80
6.7.3 Arts and Programming	81
6.7.4 Operational and Logistical Aspects.....	82
6.7.5 Question of Style: Calgary vs. Vancouver.....	82
6.8 The Vancouver Symphony (VSO)	82
6.8.1 History.....	82
6.8.2 Statistical Data 2003-2011	83

6.8.3	Arts and Programming	83
6.8.4	Operation and Logistics	84
6.8.5	The VSO Miming Story	85
6.9	Vancouver Festivals	87
6.9.1	Introduction.....	87
6.9.2	Statistical Data	88
6.10	Case Studies Overview	90
7:	Research Question Conclusion.....	93
7.1	Increased national and international profile.....	93
7.2	Sustained material and financial benefits	94
7.3	Positive and Substantive Legacies	96
8:	Conclusion – Overall.....	99
Appendices	106
Appendix 1	21 st -28 th Oct 2009 Cultural Olympiad articles.....	107
Appendix 2	Case Study Participants.....	108
Appendix 3	LexisNexis Academic.....	109
Appendix 3a	Canadian Newsstand™	110
Appendix 4	Globe and Mail Data	111
Appendix 4a	Globe and Mail Data	112
Appendix 5	Quebec Cultural Olympiad Newspaper data.....	113
Appendix 6	Ontario Cultural Olympiad Newspaper Data.....	114
Appendix 7	Ontario Cultural Olympiad Newspaper Data.....	115
Appendix 8	Alberta/Saskatchewan Cultural Olympiad Newspaper Data	116
Appendix 9	Alberta/Saskatchewan Cultural Olympiad News Data	117
Appendix 10	Ballet company gets lift from creditors.....	118
Appendix 11	Ballet BC’s future up to creditors.....	119
Appendix 12	The Day the music died.....	120
Appendix 13	Newspaper articles by Province by Cultural Olympiad.....	121
Appendix 14	Case Study articles by province that refer to Cultural Olympiad.....	122
Appendix 15	Arts Partners in Creative Development.....	124
Appendix 15a	2010 Cultural Olympiad Case Study Funding Statistics Sheet.....	125
Appendix 16	2010 Cultural Olympiad Impact Study Interview Questions.....	126
Appendix 17	Arts Club / Stanley Theatre Funding Stats.....	127
Appendix 18	Playhouse Theatre Company Funding Stats	128
Appendix 19	Arts Club/ Stanley / Playhouse Theatre Production Stats	129
Appendix 20	VSO Funding Stats	130
Reference List	131

LIST OF FIGURES

Figure 1 Contemporary Art Gallery Government Funding 2003-2011.....	56
Figure 2 Contemporary Art Gallery Olympic Funding 2003-2011.....	57
Figure 3 Contemporary Art Gallery Total Funding 2003-2011.....	58
Figure 4 SDC Government Funding 2003-2011.....	61
Figure 5 SDC Olympic Funding 2003-2011.....	62
Figure 6 SDC Total Funding 2003-2011.....	63
Figure 7 Vancouver Opera Government Funding 2003-2011.....	66
Figure 8 Value of ‘in-kind’ rental grant received by Vancouver Opera.....	67
Figure 9 Vancouver Opera Olympic Funding 2003-2011.....	67
Figure 10 Vancouver Opera Total Funding 2003-2011.....	68
Figure 11 Vancouver Opera – Production / Performance History.....	71
Figure 12 Firehall Arts Centre Government Funding 2003-2011.....	73
Figure 13 Firehall Arts Centre Olympic Funding 2003-2011.....	73
Figure 14 Firehall Arts Centre Total Funding 2003-2011.....	74
Figure 15 Arts Club / Stanley Theatre Total Funding 2003-2011.....	77
Figure 16 The Playhouse -Total Funding 2003-2011.....	80
Figure 17 VSO Total Funding 2003-2011.....	83
Figure 18 Vancouver Festival Funding Comparison.....	88
Figure 19 Vancouver Festival Olympic Funding by Festival.....	89
Figure 20 Case Study Funding Comparisons 2002/03-2010/2011.....	90
Figure 21 Case Studies Total Main-house Performances 2002/03 -2010/2011.....	91
Figure 22 Case Studies Total Main-house Productions/Series /Concerts 2002/03-2010/11.....	92
Figure 23 Vancouver Opera – Production and Performance numbers 2002/03 -2010/2011.....	96
Figure 24 Arts Club / Stanley Theatre Government Funding 2003-2011.....	127
Figure 25 Arts Club / Stanley Theatre Olympic Funding 2003-2011.....	127
Figure 26 - The Playhouse Government Funding 2003-2011.....	128
Figure 27 The Playhouse - Olympic Funding 2003-2011.....	128
Figure 28 Arts Club Production Numbers.....	129
Figure 29 Playhouse Theatre Company Production Numbers.....	129

Figure 30 VSO - Government Funding 2003-2011	130
Figure 31 VSO - Olympic Funding 2003-2011	130

LIST OF TABLES

Table 1 Coding system that has been developed and tested to answer the question of national and international profile by case study.	24
Table 2: Proposed Data Collection Period	26
Table 3: Re-evaluated data collection period.....	27
Table 4: Cultural Olympiad coding system.....	27
Table 5: Number of newspaper articles by month and by year (2008-2010).....	35
Table 6: Number of newspaper articles by international origin.....	35
Table 7: Number newspaper articles by Olympic year and by international origin.....	36
Table 8: US Newspaper Coverage of 2010 Cultural Olympiad.....	36
Table 9: World Press Coverage of 2010 Cultural Olympiad	36
Table 10: Tone re Arts Content – US press on 2010 Cultural Olympiad.....	37
Table 11: Number of articles by Province of Origin by Style Content	38
Table 12: Total number of articles by province categorised as reviews and previews	41
Table 13: Theme by Implied Future Impact for arts community by article category.....	42
Table 14: Regional UK snap shot	46
Table 15: Number of case study articles by year referring to Cultural Olympiad.....	48
Table 16: Number of articles referring to Cultural Olympiad Coverage by Case Study	49
Table 17: Case Study articles with reference to the Cultural Olympiad by press origin	51
Table 18: Number of articles written in January, February and March referring to Cultural Olympiad Coverage by Case Study and by Year.....	52
Table 19: Number of VO articles in 2010 by Province by Newspapers	70
Table 20: BC newspapers articles by year by Jan-March period.....	93
Table 21: 21 st -28 th October 2009 -articles by Cultural Olympiad year and origin	107
Table 22: Globe and Mail Number of articles by year by province of origin.....	111
Table 23: Number of articles by type of coverage by Province of origin	112
Table 24: Number of Cultural Olympiad articles originating in Quebec	113
Table 25: Quebec Articles by newspaper origin by content/type of coverage	113
Table 26: Quebec - Comments into Categories	113
Table 27: Number of Ontario newspaper articles by origin by Cultural Olympiad year	114

Table 28: Number of articles by newspaper by year	116
Table 29: Number of articles by type of coverage by year	116
Table 30: Comments into Categories Comments	117
Table 31: Number of Saskatchewan articles by year of Cultural Olympiad.....	117
Table 32: Newspaper article by Province of origin and by year.....	121
Table 33: Case Studies articles by reference to Cultural Olympiad by Province of Origin	122

1: INTRODUCTION

1.1 Research Question

What evidence exists to support the premise that hosting a Cultural Olympiad will provide Vancouver's professional arts and cultural sector with: increased national and international profile, sustained material and financial benefits and positive and substantive legacies?

This research project examined how the 2010 Cultural Olympiad, running alongside their day-to-day business operations, impacted Vancouver's professional arts and cultural organizations.

The aim of the research is, through the study of a sample of Vancouver's professional arts community, to provide a reference, not only for future professional arts and cultural communities, but also their wider communities who may be about to undergo the experience of the 'Olympics', in order to more fully understand both the implications and potential social and economic impacts involved.

The importance of this research project is that the professional arts and cultural industry, as with education, forestry and mining, represents a substantial sector of the Canadian economy. In British Columbia this sector is particularly relevant as the province of BC has the largest percentage of its labour force in arts occupations than any other Canadian province, (Hill Strategies 4th March 2009) with arts, culture and heritage industries generating 78,000 jobs in the creative sector and \$5.2 billion of annual revenue. (BC Ministry of Tourism, Arts & Culture Service Plan 2009:3)

Another aspect of this sector's importance is demonstrated by provincial departmental designation: 'Ministry of Tourism, Culture and the Arts'. The arts and cultural sectors are often closely associated to the tourism sector that also plays an important role in BC's economy. Therefore, any event or occurrence that may have an impact on this sector's operational sustainability should be of interest to a wide audience,

including tourism and business associations as well as municipal, regional and federal governments.

The hosting of an Olympic Games is often described as a “once in a lifetime experience” for any city, province or country. The Cultural Olympiad, is also described as a “once in a lifetime experience” for an artistic community.

There are three pillars of the Olympic movement: sport, arts and culture and sustainability. When the final decision is made and a professional arts community informed that they are an integral part of the host city’s bid and that they represent one of the three pillars of the Olympic movement they can, and should, be expected to ask the questions: “What does this decision mean? What social and economic impacts will this decision have for our organization, and its future health and sustainability?”

At present there is a substantial body of literature about the Olympic Games, its role in urban regeneration, economic impact, the corporate sponsor relationship, the role of arts and culture in the event itself, but little material exists about the relationship between the Olympic Organizing Committee and its impact on a professional arts and cultural sector before, during and after the Games. What are the immediate economic, social and logistical impacts on the arts sector and their wider community i.e. audiences, suppliers, sponsors, donors, volunteers, board members and staff.

It is often difficult during the bidding stage to know what questions to ask. For example, during the bid process of the 2000-2003 who would have known to ask the question “What, if any, transportation and parking restrictions will exist?” Why would this be of interest? Because transportation and parking restrictions may impact an organization’s staff’s ability to access the workplace, an audience’s ability to attend performances, which in turn could affect an organization’s material and financial position.

Advertising is another example. If, in order to safeguard it’s ‘official sponsors’ from ‘guerrilla marketing’ the local Olympic Organizing Committee purchases all available advertising space in the city: what are the implications for arts and cultural organizations whose events follow closely after the Cultural Olympiad ends?

These are just two examples of how the Games may impact a multi-billion dollar industry that employs 78,000 people in the Province of British Columbia.

This research, through a series of case studies, provides a point of reference for future professional arts organizations, their staff and artists, performers and community volunteers and board members, as well as associated organizations within the wider community, as to what were the social and economic impacts of one community's Olympic experience.

2: LITERATURE REVIEW

2.1 Introduction

What legacy does a Cultural Olympiad leave? In this literature review, I explore this theme looking at the available literature on several related areas; examining how arts and culture relate to urban regeneration, the role ‘flagship’ projects, festivals and events play in urban regeneration, the relationship between economic impact and the arts, the historical relationship between the Cultural Olympiad and the official Olympic organizing committee leading to the Olympic Games themselves, the role of the Cultural Olympiad within those Games and the opportunity they represent to research specific economic and social impacts on the city’s arts and cultural sector before, during and after Vancouver’s 2010 Games.

2.2 Arts and Culture - Urban Regeneration

Urban environments are constantly changing. A dramatic period of urban change has occurred since the first industrial revolution in the mid 18th Century. The decline or relocation of the old manufacturing industries and the development of new service and technology sectors over the last fifty years have resulted in large tracts of industrial wasteland in the centre of many cities. The arts and cultural sector has been used as one instrument of urban regeneration in many of these declining and de-industrialized areas. The shipyards of Glasgow and the Temple Bar docks area of Dublin are two examples of this phenomenon. (McCarthy, 1998: 3)

A synergy exists between urban cities and arts and cultural centres, each attracting the other. Whilst there are many examples of successful arts and cultural operations in rural areas, the leading arts and cultural centres in the world are all situated in high-density urban centres. Any arts and cultural centre requires population density and diversity in order to flourish. Urban density is a pre-requisite, or the foundation, upon which urban regeneration through arts and culture and the pursuit of the urban tourist can take place.

It is the process of de-industrialization that has focused the drive for rejuvenation. Andrew Thornley sums this up when he said, “*in the post industrial city economic*

survival depends upon growth in the service sector". (Thornley, 2000:689) It has been argued that this thrust for regeneration was led by the building of large office developments, like Canary Wharf. Following the development of large office centres, urban managers started to explore new markets, "*keen to exploit other opportunities and find niche markets for their particular cities*". (Thornley, 2000:689)

One of these 'opportunities' has come in the form of tourist related cultural icons, i.e. places that attract the tourist, both for business and pleasure, and the increasingly important tourism economy that will continue the process of economic rejuvenation, leading to new economic urban models. Many observers believe that securing an Olympic Games represents one of the greatest opportunities for tourist related development. (Holcomb 1999: 69)

There is a wide range of existing literature that has explored the process of de-industrialization and regeneration using the arts and culture sector. Christopher Bailey, Steven Miles and Peter Stark have been closely involved with a ten-year research project looking at the regeneration of the Gateshead Quayside. Following the decline of the north east of England's traditional industrial base (shipbuilding) the quayside has been a regeneration project to provide a modern environment for arts and culture. (Bailey, Miles, Stark, 2004:51)

Two other prime examples of 'arts and culture led regeneration' are the cities of Liverpool and Manchester in the UK where, by promoting culture as a means of urban regeneration, authorities concentrated on five areas: 1/ impact on buildings and land market through the inclusion of urban industrial buildings within the new cultural sector, 2/ the link between culture and job creation 3/ the link with the development of social capital, using culture to install feelings of local pride, involvement and belonging, 4/ the link between universities and cultural regeneration (not just through the sciences) 5/ the combination of these leverages has been to enable cities to alter the public perception of them as urban environments. (Robson, 2004:249)

Others go further and say that "*cities, like living organisms, exist in a constant state of flux and change*", (Lim, 1993: 590) and that it is this process of change that led people to look in other directions for the re-birth. "*These include a rise in the importance of all service related activities including arts and culture, blurring of the*

distinction between the function of cities as centres of production and of consumption, and the geographical mobility of commercial activities". (Lim, 1993: 590) The examples of Glasgow and Birmingham are often identified as areas that have been through the successful process of urban regeneration with arts and culture at its core. "*Cities across Europe, not least Glasgow, have become taken with the idea that cultural or creative industries may provide the basis for economic regeneration*". (Hall 2000:640)

It is also interesting to note that in Birmingham's case it was their unsuccessful bid for both the Olympic Games and the UK City of Music that played a pivotal role in their regeneration. This leads us to ask the question, "Does a city have to actually secure an event or is the process of bidding for an event itself a catalyst for urban regeneration?" When Toronto's bid failed in 2008 it was reported in *The Toronto Star*, that the Olympic bid "*did serve a civic purpose*" because "*it allowed the imagination to soar.*" (cited in Oliver, 2008: 282)

There have been some widely differing results with some notable success stories such as the Lowry Arts Centre at Salford Quays that has attracted subsequent shopping and commercial sectors to a former derelict site. Also, Bologna, Italy used arts and culture as a "*social instrument to improve civic life*". (Lim, 1993: 591) There have also been some 'white elephants', most notably the Millennium Dome, London.

It is this mix of success and failure that indicates that just the building of arts and cultural infrastructure and investment in cultural industry alone does not guarantee success, that the success or failure of any urban regeneration project using an arts base depends on an assessment of the local area and a strategic plan that brings together investment and community on the ground.

It is necessary to distinguish between two components of artistic led urban regeneration. The first being 'capital projects' in the form of new, modernized or updated buildings and sectors, examples being the Temple Bar Project in Dublin, and the Distillery District in Toronto where entire sections of the city were transformed into cultural districts. The second being urban rejuvenation through the creation of arts and cultural festivals and events.

Both of these examples of regeneration often fall under the heading of ‘flagship’ projects. I will discuss the concept of ‘flagship’ festivals later in this literature review. The important point to be made here is that, although ‘flagship capital projects’ can have success there is a body of literature that highlights some of the potential pitfalls to this regeneration strategy. One body of opinion is that urban led regeneration through arts and culture is based upon an untested assumption that a ‘trickle down’ effect flows from the development, whereby the local population benefits from the economic effects of increased visitors and tourism. In reality there have been cases, Newcastle and Gateshead, where culture led urban regeneration occurred simply because there was no industrial alternative. Bailey et al argue that *“the reality is that culture is not the unifying force we might like it to be. In many cases, cultural strategies simply reflect the utter absence of new industrial strategies for growth. In turn, the potential economic benefits of cultural appropriation as a strategy for enhancing economic values are counter balanced by the erosion of local distinctiveness.”* (Bailey, Miles, Stark, (2004: 48).

Another concern often raised, particularly in the case of the Olympics, has been the fact that the intensity of competition from other international urban centres to secure a ‘bid’ demands quick implementation of projects thereby placing an unelected body, the Olympic committee, in the role of determining infrastructure project priority. These in turn lead to undemocratic procedures that are often employed to bypass any potential opposition and prevent delays. Once the bid is successful this potentially can exacerbate negative impacts and reinforces the alienation between ‘flagship’ development and local citizens. After Vancouver’s successful bid we saw this on many levels; with the Eagleridge Bluffs protest where an environmentally sensitive area was ‘blasted’ to make way for the four lane ‘sea to sky’ highway to service Whistler; in transportation policy where the new Canada Line link with the international airport moved to the front of the transportation policy agenda, and culturally through prioritizing the civic theatre upgrade due to its status as the principal venue for the Cultural Olympiad.

In Canada we also recently saw an example of this with regard to the location of a new National Portrait Gallery where eight cities were involved in a bidding process that recently collapsed. The rush to secure bids ultimately caused the process to fail.(Globe & Mail 16th Nov, 2009:9)

This alienation can be compounded with the tension and conflict manifesting itself in several ways: *“The need to project images conducive to inward investment has meant that most cultural projects tend to take the form of prestige arts events or flagship developments. These often cater to a select audience with a high level of economic and cultural capital.”* (Lim, 1993: 593) These “flagship” projects often coincide with a reduction in public subsidy for smaller community-based arts operations. Whilst these may not be causally linked, the perception of linkage can lead to disaffection and antagonism. Recent cuts in BC gaming funding are an example of this potential antagonism. (Globe & Mail 29th Sept, 2009) Another example of this potential antagonism was the announcement that whilst Olympic infrastructure spending will continue there may have to be cuts in “non essential spending”. (Economist Sept 3rd, 2009)

There is also the point to be made that in order to be economically viable these “flagship” developments must have critical mass in terms of size and activity, again demonstrating how certain areas of a city, and certain groups within the city, have the potential to be negatively impacted by large-scale regeneration using an arts and cultural base. When looking at these regeneration projects that use the arts and cultural sector at their core, there has been the overwhelming use of “flagship” projects or as others like to say, a preference for the “*high arts*” over “*low arts*”. (Robson, 2004: 246)

There is often a lack of clarity as to which groups within a city will actually benefit and that those least likely to benefit are often those in most need. There is also a danger that tourism may accelerate the process of gentrification and actually harm existing residents. This raises the issues of economic impact that are examined later in this literature review.

One of the inferences that can be drawn from this literature review is that it may be too early to draw conclusions about the process of urban regeneration through arts and culture; certainly some studies being presented as examples of positive results are inconclusive. The use of arts and culture as a strategic instrument for urban regeneration is relatively new and as a result *“at times it is difficult to see what the research is attempting to prove or disprove.”* (Lim, 1993: 594) It seems that sometimes, the strategic

and cultural planners are blinded by the concept of “flagships” and what results is a large and expensive project which fails, due to lack of strategic planning process.

This is an important point because it may be relevant to the Olympic relationship with arts and culture. A recent news story (Independent Newspaper, Nov 17th 2009:18) confirmed planned investments in several arts projects, in preparation for the London Olympics 2012, e.g. Stonehenge Visitor Centre (\$20 million), Tate Modern Extension (\$100 million), British Museum’s World Conservation and Exhibitions Centre (\$50 million) and the British Library’s News Archive (\$66 million). All of these projects which could be classified as “flagship”.

2.3 The Flagship Festival or Event

Turning our attention to urban regeneration using the “flagship” festival or event as the catalyst for change, it is this form of urban regeneration that is often associated with a Cultural Olympiad. One example of a city that has successfully utilized the Olympic Games to its advantage is Barcelona, that shifted it’s focus from an industrial city into a service economy with a high profile in urban tourism. (Thornley, 2000: 690)

Another example of successful urban regeneration through an arts and cultural festival has been Glasgow 1990 European City of Culture. The concept of the European City of Culture was started in 1985 by the European Union. Awarded annually, the title “city of culture” moved from city to city within the European Union. The first cities awarded the mantle were already recognized cultural capitals such as Athens, Florence, Amsterdam and Paris.

Glasgow 1990 is widely recognized as the first city to host the European City of Culture under the banner of urban regeneration. Glasgow’s industrial heritage was shipbuilding, steel and mining, all sectors that had been in decline in the 1970’s and 80’s leaving large areas of Glasgow in urban decay in the form of redundant shipyards and industrial wasteland. The main thrust of Glasgow’s bid to secure the mantle of European City of Culture 1990 was entirely based on the relationship between urban regeneration through arts and culture. (García, 2004: 103) Glasgow’s image was transformed from a dirty de-industrialized home of some of the worst examples of urban de-generation to a new image of service sector hub with arts and culture at its core. Whilst there were

examples of “flagship” projects, i.e. the bus depot was transformed into the Tramway Arts Centre, the Glasgow Concert Hall was built, and the Burrell Collection was housed, it was the success of the year long festival of events and performances that completed the transformation. Peter Brook’s production Mahabharata made its only UK appearance in Glasgow with the effect that people from all over the UK travelled to Glasgow to see the production.

The importance of Glasgow’s success was that it drew attention to a widely discussed theory that linked a number of constructs, arts and urban regeneration and notions such as ‘cultural tourism’ and arts/city marketing thereby placing the potential of arts and culture at the heart of the debate among city planners, marketers and cultural policy makers. (García, 2004: 104) The other significant factor was that it moved the focus from the existing centres of cultural tourism strategies and infused the idea that major festivals and events could successfully merge urban tourism strategies and regeneration.

In research that has looked at the relationship between arts, tourism and “flagship” festivals and events, Glasgow came closest to this successful merging, but only in so far as it demonstrated the potential of the arts and cultural sector if they were fully integrated into any special events of mega proportions.

The relationship between the arts and cultural sector and “flagship” festivals and events has some shortcomings in that it appears that the relationship is strong at the bidding stage when the local community is required to join the campaign. However, at the other end of the spectrum arts programs tend to be marginalized within the organizing structure. *“These programs are frequently excluded from the events mainstream ... the marginal position of the arts programs within the management, funding and promotion of major events seems to be linked to the view that they are not strong contenders to attract private funding”*. (García, 2004: 114)

This refocusing played an important part in the Vancouver 2010 Impact Study. The research demonstrated that ‘Bid’ promises made in 2002 were not fully carried through to implementation in 2010. There were several examples, most noticeably in the size, scope and duration of the Cultural Olympiad itself. García studied the relationship between Cultural Olympiads and their Olympic Organizing Committees. The 2010

Cultural Olympiad Impact Study has opened up a new avenue of research by concentrating on Vancouver's professional arts and cultural sector, before during and after the Cultural Olympiad and analyzing how that sector was impacted, artistically, economically and socially, by external forces that accompany a Cultural Olympiad.

2.4 Economic Impacts and the Arts.

A large debate, closely connected to the question of regeneration through arts, is that of economic impact and what role the arts and cultural sector play in the economic success of any city. Whilst impact studies concentrate on the overall economic impact on a city or region, the 2010 Cultural Olympiad Impact study explored the impact on an existing arts and cultural community.

There is a large body of literature that looks at the question of the economic impact of the arts through festivals and events. There is also an ongoing debate on the effective use of economic impact studies in relation to festivals and events.

One of the challenges is the methodological pit-falls associated with economic impact studies of arts festivals. Calculating the economic impact of an arts festival is not a simple process and the reliability of the final figure depends very much on the validity of the variables used in the research. (Snowball, Antrobus, 2002: 2).

One of the major methodological problems is concerned with defining one's area of study. One example of this concern can be seen in the debate regarding the concept of the creative class, "*The Creative Class consists of people who add economic value through their creativity*". (Florida, 2002: 68) The core of Florida's argument is that regional economic advantages are no longer based on raw materials or on competition from companies. Rather, that 'creativity' has replaced them and is now the source of economic growth.

Florida makes the case that as the old large industrial centres decline the next wealth generation centres will be those centred on the creative class, of which arts and culture plays a central role and that new industry and employment are drawn to creativity and diversity. (Florida, 2002:151) Others respond by saying that Florida's definition of the creative class, which includes large occupational categories that are defined by the government agencies, are largely based on educational attainment and credentials

equating creativity with educational attainment. Therefore excluding all creative workers without degrees. (Markusen, Wassall, DeNatale, Cohen, 2008: 26).

Any economic impact study that concentrates on organizations or sectors and ignores individual artists is, potentially, underestimating the overall economic impact through the “Artistic Dividend”. The argument being made here is that the artistic dividend is better served when concentrating urban economic development on individual artists rather than large new “flagship” performing arts facilities, or “flagship” festivals and that the artistic dividend is better served through artists and small well-used artist run centres rather than large, under-used, artistic monuments. (Markusen, Schrock, 2003: 1163)

Another methodological concern is that impact studies often include local spectators, people who would spend their income in the city or region anyway. Often when expenditure by local residents is excluded the resulting figures are so small that they become unacceptable to those commissioning the study. (Crompton, 1995: 26)

The inclusion of ‘time switchers’ expenditure in an economic impact study can also be problematic. ‘Time switchers’ are people who would have visited the city, but just changed their date of visit to ‘take in’ the festival. Again this revenue cannot be claimed as new or that it results directly from the festival under study.

Once visitor numbers and expenditure have been calculated, a multiplier is used in order to arrive at the final economic impact figure. The multiplier recognizes that changes in the level of economic activity created by visitors to a sports facility or event bring changes in the level of economic activity in other sectors and, therefore, create a *multiple* effect throughout the economy. Many economic impact studies select multipliers that produce questionable results. (Compton, 1995: 18).

Mary Edwards makes the point that the economic impact study is becoming a widely used tool that one must treat with caution, that many urban entities are using the impact study as a “catch all” to show how tourism, in particular, brings new finance to a city or region. According to Albert Einstein, “*Not everything that can be counted counts and not everything that counts can be counted.*” (cited in Edwards, 2008:7)

These questions regarding the validity of the economic impact statistics have been highlighted with the recent publication of projected BC tourism figures for the 2003 –

2008 period that fall below the projections based on securing the Games. (Price-Waterhouse-Coopers 2009: 2) Caution is also urged as many studies use existing dollars not new funds and that economic impact must be based on new funding not existing funds. (Edwards, 2008: 4) This point may link to an earlier one that the process of cultural planning, and cultural regeneration is still a relatively new genre.

The importance, for the purpose of this literature review, is that a debate on the use of economic impact studies and the arts to gauge the success of arts festivals and events is taking place. Given the current debate, many argue that the most accurate impact assessment of an arts festival can be obtained by using a combination of research methods. The economic impact method is best used to measure financial or market benefits, while the Willingness To Pay (asking local citizens what they would be prepared to pay for an event or festival) method can provide data on the social or non-market externalities. (Snowball, 2002: 12).

A recent Edinburgh Festivals study said that there are a number of issues relating to measurement that are becoming increasingly important for the festivals. These concern the way in which society values the contribution of culture. This is at the heart of the way in which we view festivals, which are often seen and measured as tourism activities rather than mechanisms for supporting social inclusion, civic pride, creativity and innovation, multi-culturalism, promotion of the city or maintaining traditions for future generations. (Edinburgh Festivals 2004/05: 9)

Whilst the economic impact debate centres on methodology and interpretative analysis, all participants in the debate agree that there is an economic impact to be delivered through the professional arts and cultural sector. This was very important for 2010 Cultural Olympiad Impact Study and focused attention on the care and attention needed when selecting the indicators and methodology in order to determine impact. For this reason during the interview stage of the research project special attention was paid to the formulation of questions that concentrated on issues of social legacy as well as economic indicators.

2.5 The Role of the Cultural Olympiad in the Olympics

In order to place the research project in the context of the Vancouver 2010 Olympics, we must look at the historical relationship between the Olympic Games and the professional arts and culture sector. For many, the marriage between sport and arts is not a natural fit. Many people are unaware of the fact that there is a cultural component of any modern Olympics. It was the intention of the modern Olympic founder, Pierre de Coubertin that three principles, sport, education and arts, should be encompassed into the Olympic movement. (García, 2008: 367)

From 1912 – 1948 the arts and cultural side of the Olympics took a similar form of competition to their sporting counterparts in that artists competed for medals in artistic activity. The modern day Cultural Olympiad was born in 1952 when it was decided that future arts events would take the form of festivals and cultural platforms. The first official Cultural Olympiad took place in Melbourne 1956. The next major development occurred in Barcelona 1992 with the introduction of the four-year Cultural Olympiad with the main festival coinciding with the Games. Vancouver 2010 followed this model stating that the festival would be held over a four-year period. (Vancouver Bid Book 2003: section 17.2).

According to the existing IOC regulations it is compulsory to host a Cultural Olympiad (Olympic Charter 2007, Rule 44: Cultural Program). Yet there are no exact rules as to what constitutes the event. There is also no firm and fast rule as to the source of finance to pay for the Cultural Olympiad. This has resulted in the fact that there has been a large gap between the eagerness of potential host cities to propose activities for the cultural Olympic program at the bid stage and the readiness of the chosen Olympic organizing committee to implement them. (García, 2008: 373)

Many who have looked at the relationship between arts and the Olympics make reference to areas where tensions arise. First, the relationship between the Cultural Olympiad department and other departments within the Olympic organization; it has been observed that the cultural offices tend to be on the periphery, not at the centre of any organizing committee. As the Games come closer, and budgets become pressured, the cultural staff often found themselves at the edge of the organization and somewhat excluded. (Garcia 2008: 371).

The arts components tend to have a marginal position within the event's general organization. It appears to be the case that arts are a 'must' in terms of 'city imaging' with a "flagship" festival spectacular, but they get lost as the bid moves to reality and end up getting foreshadowed by the relationship between sport, tourism and economics. Strong local arts programming are at the forefront of any bid but by the time 'legacies' comes around often the local programming has got lost within the international spectacle designed to show off a city. (García, 2008: 374)

Another area of tension is the relationship between the Cultural Olympiad organizers and the wider arts community that they represent. Just as in the example of any "flagship" project or festival there is a potential for the arts community to become disconnected. This can manifest itself in the fact that the 'artistic selection' becomes dependant upon the "sellable" status or to put it another way, "artistic appropriateness" in the ability to sell the positive image of whoever is hosting the Games to the world.

In the case of Sydney 2000, artists that were deemed appropriate were selected to participate, which included popular and commercial culture in the form of artists with an international profile, aboriginal art, music, video, film, whilst buildings and the arts sector, that represented progressive and political arts groups, were on the whole not selected. The result being, a final artistic program dominated by media, tourism and economics, not artistic inclusion and development. (Stevenson, 1997: 230)

The Cultural Olympiad has never experienced the same impact as the sporting event, "*in contrast with the media appeal of Olympic ceremonies and rituals, Olympic arts programs and festivals are barely present in current media coverage of the Olympics, and receive little support (if any) from marketers. Research undertaken throughout 1999 and 2000 – before and during the Olympic Games in Sydney – has confirmed these observations*". (García, 2001: 198)

We see here another example of research that has concentrated on the before and during the Games, and on internal Olympic Organizing Committee structure, as opposed to the relationship with the host city's professional arts sector before, during and after the Games.

2.6 Vancouver 2010 Cultural Olympiad Impact Study

There is no doubt that the Olympic Games and the accompanying Cultural Olympiad represents one of the largest “flagship” events in the world today which represented an exciting opportunity in terms of urban planning and urban regeneration for many aspects of the City of Vancouver.

For Vancouver’s professional arts and cultural sector the Cultural Olympiad also represented a tremendous opportunity. The promise that the world, both public and media, was coming to see at least 600 arts and cultural events that would showcase the broad spectrum of Vancouver’s and Canada’s professional artists.

The research question is three fold: What evidence exists to support the premise that hosting a Cultural Olympiad will provide Vancouver’s professional arts and cultural sector with: positive and substantive legacies, sustained material and financial benefits and increased national and international profile. Using the methodologies outlined in this paper the 2010 Cultural Olympiad Impact Study answers these questions.

Also, through our interviews with representatives of Vancouver’s professional arts and cultural sector the research gauges the short-term economic and social impacts of the Cultural Olympiad. Asking our interviewees, not just about their organization’s experiences, as described, but also about new contacts, requests for press and media packs and video and DVD from international presenters, festival directors and media in order to examine and interpret a complete picture, economically, socially and artistically of the 2010 Vancouver Cultural Olympiad.

2.7 The Question of Legacy

2.7.1 Definition

Legacy is defined in the Oxford Dictionary as a “material or immaterial thing handed down by predecessor”. This clearly highlights one of this paper’s dilemmas, that of determining ‘what evidence exists’ that hosting a Cultural Olympiad provided a positive legacy for the arts community.

It is clear that once an Olympic Games has left the host city it leaves many material things behind. In Vancouver’s case examples of material legacy would include:

The Richmond Skating Oval, The Sea to Sky Highway and the new Vancouver Conference Centre. All of these things were built or modified in order to successfully host the Games. In the case of the arts and cultural sector the question of legacy may be more difficult to answer. Yes there were upgrades to the civic theatres, but the civic theatres were there before the Games and the upgrades were on the ‘to do’ list for over a decade before the successful bid. Also the Cultural Olympiad provided an extra revenue source during the Games themselves for the sector. Neither of these examples however could be defined as a lasting legacy in that they were “material things” handed down. What of “immaterial” things left as a legacy?

2.7.2 Vancouver Legacy and other Olympic Games

Early on in the data collection process a question presented itself regarding legacy and its relationship with Cultural Olympiads in other countries. A news article may appear in a European newspaper which refers to the London 2012 Games, for example, about a new public art commission. The commissioning of a new work of art fits our definition of a cultural legacy, i.e. that which was not there before, and is a direct result of the Cultural Olympiad that will be in evidence after the event. However this research project is concerned with the impact and legacy that the Cultural Olympiad has on Vancouver’s professional arts community. Therefore whilst the new commission may be a legacy for the citizens of London or the community of London, it will not have a ‘legacy’ effect in Vancouver.

2.7.3 Art and Legacy.

What is the relationship between legacy and artistic practice? Again using our definition of legacy we can conclude that it is a “material or immaterial thing handed down by predecessor”.

Any commissioning process that was initiated by the Cultural Olympiad, specifically the Arts Partners in Creative Development commissioning scheme (APCD) (Appendix 15) has been identified as having a positive legacy. The commission wasn’t in existence before, it was a program created for the purpose of the Cultural Olympiad and new works that were created for that purpose will ‘live’ after the event. They may never

be seen again but then again they may and therefore must be deemed to be a legacy of the Games.

Similarly the Olympic Public arts commission initiated by the City of Vancouver follows the same principle –created specially for the event and as a result goes on to have a life and therefore, a legacy.

Similarly the Aboriginal art program created as part of the Cultural Olympiad whereby commissions were awarded, and the works of art that were created and sold provided a growing fund to support aboriginal artists in the future. These are clear examples of positive legacy that the Games will have on the arts community, and must be recognised as such. For examples of the APCD commissioning program see appendix 15.

Examples of organizations that may have received Cultural Olympiad funding, but which, for the purpose of this study do not constitute a legacy would be as follows:

Robert Lepage is one of Canada’s greatest creative forces. His work is and has been seen for many years around the world. As part of the 2010 Cultural Olympiad Simon Fraser University presented a work by Robert Lepage that had not been seen in this community. The work was not commissioned through the APCD program. Examples of Lepage's work has been seen in Vancouver before the Cultural Olympiad and will be seen again in the city after the Cultural Olympiad therefore the production *Blue Dragon* which had already toured the world prior to its Vancouver visit does not constitute a legacy for the purposes of this research. Similarly, other artists’ work regularly seen in the city, who are also be visiting during the Cultural Olympiad does not constitute legacy.

3: METHODOLOGY - 2010 CULTURAL OLYMPIAD IMPACT STUDY

3.1 2010 Cultural Olympic Impact Study - Data Analysis

First and foremost, I have collected and presented the data as a means to test the research question which segments into three main areas of enquiry with regard to Vancouver's professional arts and cultural sector:

What evidence exists to support the premise that hosting a Cultural Olympiad will provide Vancouver's professional arts and cultural sector with: increased national and international profile, sustained material and financial benefits and positive and substantive legacies?

I should reiterate that the three premises flowed from the Vancouver Bid Book that stated:

The 2010 Winter Games will not only give us memories to last a lifetime, but will also leave Vancouver with first-class sports facilities, public transit, green buildings and arts and culture — legacies that residents and visitors alike will enjoy and appreciate for years to come.

Host Communities section of the Vancouver Bid Book.

Using my chosen methodologies of data collection i.e. content analysis and interview, I have answered the three separate aspects of the question.

3.2 Positive and substantive legacies

What constitutes a positive and substantive legacy? Given the challenges in identifying positive and substantive legacies by 'surveying the landscape' as outlined in chapter 2.7, I have gathered primary data through a series of interviews with the senior managers of Vancouver arts organizations.

Each interview was aimed at determining, through their experience of managing arts organizations through this period, "What positive and substantive or negative legacies resulted from the Cultural Olympiad experience?"

Each interview consisted of a series of questions relating to various aspects of the organization's 'day to day' business operation before, during and after the 2010 Cultural Olympiad. The questions were directed at determining the presence of 'positive and substantive or negative legacy' in the artistic, financial, marketing, development, technical and logistical 'areas of operation'.

The interview process also allowed for the examination of other forms of positive and substantive legacy that flowed from the Olympic experience. For example, introductions to, or meetings held with future potential artistic or business partners. It may be several years before these legacies flourish, but it is essential to gauge the potential opportunity that flowed from the Games i.e. that the Cultural Olympiad was the catalyst that brought these two individuals / organizations together.

3.3 Sustained Material and Financial Benefits

In order to ascertain whether the Cultural Olympiad experience provided sustained material and financial benefits to Vancouver's cultural sector I have conducted a content analysis study of the participating arts organization's marketing and promotional materials to identify patterns and trends in each organization's profile.

The scope of the project only allowed me to look at the artistic season following the event (2010/2011) – a second study would be to return to the Vancouver arts and cultural sector in five years and reassess the longer-term impact.

That said, the interview process, allowed for the examination of other areas of material and financial benefits that may have flowed from the experience of the Olympics. For example, I asked about new funding programs flowing from the Olympic experience that have enabled arts organizations to engage in organizational development and capacity building. Again the results may not be known for some time but I am able to gauge if the Games provided opportunities for organizational development to strengthen and develop their internal structures to allow for the organizations to take full advantage of any future benefits that arise from Vancouver's re-positioning "on the world stage" as a result of the Cultural Olympiad.

Returning to the more immediate questions of sustained material and financial benefits and the content analysis study of the participating arts organization's marketing and promotional materials.

One of the bid book promises was that the Cultural Olympiad experience would provide the community with sustained material and financial benefits. One way to test this hypothesis was to examine an organization's programming choices and operational decisions over a fixed period: before, during and after the Cultural Olympiad:

2002/2003 seasons¹ – the year of the Bid

2007/2008 seasons – the year of the Cultural Olympiad

2008/2009 seasons – the year of the Cultural Olympiad

2009/2010 seasons – the year of the Cultural Olympiad

2010/2011 seasons – the year following the Cultural Olympiad

By examining the artistic seasons we would expect to see evidence of a sustained increase in material and financial benefits. If there had been a benefit then we could expect that trend to show up in an organization's marketing profile. To test whether this trend took place or in what form the trend took place I examined some benchmark indicators. For example:

- Number of productions per season.
- Number of presentations per season
- Number of exhibitions per season.

The chosen benchmark variables are all quantitative. Some may argue that the research should also have explored the qualitative asking can we not measure the 'quality of the art'. This is not an avenue that the research project took. Quality is emotive. Whilst two critics or audience members might disagree vehemently with each other as to the quality of the work they would have to agree on the number of performances, which is an indicator of material and financial benefit.

Examination of secondary data gathered from public funding records (i.e. The Canada Council for the Arts, The City of Vancouver and the British Columbia Arts

¹ Season – in the arts sense is a program of work combined in a season of work running, typically, from September to June.

Council), annual general reports and audited accounts also provided evidence required to assess sustained increase in material and financial assets.

This method of data collection and display enables the research to demonstrate the financial and material trends of the organizations involved in the project, both collectively and individually.

3.4 National and international profile using content analysis of press coverage.

To test the question of increased national and international profile of Vancouver arts organizations as a result of the Cultural Olympiad, I devised a similar content analysis data coding system so successfully deployed by Beatriz Garcia and Matthew Reason in their study to assess “*Glasgow 1990 and the long-term legacies of the event and the impact of the Year of Culture in transforming and defining perceptions of Glasgow as a city*”. (Reason, García, 2007: 306) Using content analysis one can demonstrate both the quantitative:

1. Whether the national and international press coverage of Vancouver’s professional arts and cultural sector, as demonstrated by the case study participants, increased, decreased or remained the same over the study period January 2008 through to April 2010.
2. Whether the national and international profile of Vancouver’s professional arts and cultural sector, through participation in the Cultural Olympiad increased, decreased or remained the same over the period January 2008 through to April 2010.

And the qualitative trends:

1. Whether the Cultural Olympiad itself and its program attracted the attention of the national and international press so drawing attention to Vancouver cultural presentations and raising their profile.
2. Whether the Cultural Olympiad was positively or negatively received in the national and international press.
3. Whether trend or perceptions are highlighted in any way.

It is through the process of coding all press articles that referenced the Cultural Olympiad and examining the origin, style, content, theme, length and the nature of the article in terms of legacy that one can produce a set of data which provides a commentary on the question of national and international coverage and changing patterns in tone and frequency of coverage. With this data we can test the question of whether there has been an increase in the profile of Vancouver arts organizations.

3.5 Media Content Analysis of Case Studies / Arts Organizations that agreed to participate in the research project:

I collected data from a cross-section of local, national and international newspapers, written in English, in order to determine whether there is an increased national and international profile.

In order to successfully identify any changing patterns in media profile I first determined the existing profile of the organization in question. By that I mean the normal scope of their profile without any reference to the Cultural Olympiad. To demonstrate, using one case study example, The Vancouver Symphony.

How does this work? By using the media search engines; Press Display, LexisNexis, and Canadian News-stand one can develop a media profile, in terms of past coverage for the Vancouver Symphony over a given period.

First, the search criteria must be tested. By using the search term Vancouver Symphony and cross-referencing against actual print media we ensure accuracy. For example, upon testing I discovered that some articles refer to the symphony as VSO. Therefore for future search we must use the Vancouver Symphony and VSO. We can then look back over a period of time to:

1. Determine the level of local, national and international coverage the VSO received in a given period of time for how many previews, reviews, articles have been written in which newspapers.
2. By examining each article in turn, and operating a coding system, as outlined in Table 1 below, one can then determine a number of facts about the article in question.

Table 1 Coding system that has been developed and tested to answer the question of national and international profile by case study.

Variable	Description/rationale	Coding
Year of Publication	The year of Publication	1=2008 / 2= 2009 / 3=2010
Month of publication	The month of publication	Use Codes 1-12 corresponding to the month
Date	The date of publication	Use codes 1-31 corresponding to date
Case Study Selection	Identify which Case Study in order to build up a separate picture for each of the case studies For the purpose of this example we would select 4=VSO	1 Arts Club 2 Stanley Theatre 3 Playhouse Theatre 4 Vancouver Symphony 5 Vancouver Opera 6 Contemporary Art Gallery 7 Firehall Arts Centre 8 Scotia Bank Dance Centre
Cultural Olympiad	Is the article referenced in any way-Cultural Olympiad	1 = Yes 2 = No
Media Origin	Where the media is based	1= Canadian News Source 2= US News Source 3= European News Source 4=Australian News Source
Province	If media source is Canadian which province	Use codes 1-13 corresponding to Canadian Provinces and Territories
Newspaper Source Canada	Which Canadian media source. We will start with a list of majors – Vancouver Sun etc. As each article appears under a new title we would add that title to the list	1 Vancouver Sun 2 The Province 3 The Globe and Mail 4 Calgary Herald 5 Edmonton Journal 6 Toronto Star 7 Montreal Gazette
News Source US	Same principle applies as for Canadian press	As each article appears – build the list
News Source World	Same principle applies as for Canadian press	As each article appears – build the list
Length	Of article	1 = less than ¼ page - short 2 = ½ page of less - standard 3 = ½ page or more – long
Style/Content		1/ Preview 2/ Preview with photo 3/ Review 4/ Review with photo 5/ Stand alone photo 6/ Passing reference whilst not being main story focus 7/ Article on arts / an artistic issue 9/ Interview 10/ Vancouver comment or commentary 11/ Cartoon 12/ letters to the editor 13/ Editorials 14/ Community
Theme		Codes 1-12 refer to theatre / music / dance / visual arts /

Variable	Description/rationale	Coding
Tone		operational logistics / finance and funding / youth / promotion of Canadian artists /opera / Travel and Tourism / Cross Boundary / Disability Codes 1-5 for neutral/negative descriptive / negative analytical / positive descriptive / positive analytical
Legacy	Legacy in terms of “Vancouver professional arts and cultural sector”	Codes 1 – 3 for Implied Neutral / Implied Positive / Implied Negative – for arts community.

The above coding system allows one to track an arts organization e.g. the VSO, to determine what coverage they received in which press at any given time. By including the Cultural Olympiad reference one can then determine whether this coverage was because of the Cultural Olympiad or the organization’s day-to-day operation. This enables one to track and answer the question of whether the organization’s profile has increased by testing the period before, during and after the games.

3.5.1 Media Content Analysis of Arts Organization: coding points to mention:

3.5.1.1 Advertising

Press advertising has not been included in the research project coding. Initial coding tests revealed that arts organizations with large advertising budgets purchased larger advertising exposure. Content analysis of an organization’s media coverage that included advertising would therefore distort an organization’s profile. As a result advertising was excluded from the data.

3.5.1.2 Listings

Testing demonstrated that all arts events have equal exposure to the listings page. Therefore I excluded listings, as the number would have been unmanageable.

As highlighted above, initial testing revealed a number of potential coding difficulties. By re-coding tests we found a coding system that worked for the research projects needs.

This coding and use of SPSS Statistics package enabled us to isolate normal case study coverage and Cultural Olympic related case study coverage. By comparison one can gauge what impact the Cultural Olympiad had on that profile in terms of size and source of coverage and answer the question of increased national and international profile.

3.6 Content Analysis – Cultural Olympiad News Print Coverage:

Another coding system was developed to track the Cultural Olympic coverage for the various Cultural Olympiads in play during our study period. Why? One of the Olympic ‘bid’ promises was that hosting a Cultural Olympiad would be of lasting material benefit to the professional arts and culture sector. This coding system allowed us to gauge trends and perceptions in a sense of how much the world’s press paid attention to Vancouver’s Cultural Olympiad and its cultural sector.

An example of this has been the press coverage in Vancouver about the recent arts funding cuts. This has played out in the press with negative references to the Olympics in the form of copy stating that local arts support was being cut to pay for the Olympics. It is essential to have a system in place which tracks and cites the quantitative and qualitative data in order to fully answer the research question.

An interesting fact that emerged was the discovery that during the week 21st -28th October 2009 there had been more media coverage of the London 2012 Cultural Olympiad than the Vancouver 2010 Cultural Olympiad. (Appendix 1) Even though Vancouver 2010 was only five months away and London 2012 was more than two years away.

This fact made it necessary to re-think the timeline plans in terms of how much data needed to be collected. The original plan was to test for 10 months over a period before, during and after the Vancouver Cultural Olympiad (Jan 22nd – March 21st 2010).

Table 2: Proposed Data Collection Period

2009				2010					
Sept	Oct	Nov	Dec	Jan 22	Feb	Mar 21	Apr	May	June

However seeing higher levels coverage for London 2012 during the tests led to the re-evaluation of the period of data collection.

Table 3: Re-evaluated data collection period

2008	2009	2010
January - December	January - December	January –April 1st

The data collection window was extended back to 1st January 2008, enabling me to analyze Vancouver media coverage two years prior to the event, which is similar to the London time-span allowing us to compare apples to apples. By extending data collection to 1st January this allowed us to capture data from two Olympiad events in January 2008 and January 2009.

The Olympiad tracking system allowed one to answer the question of increased national and international profile for Vancouver artists. It also allowed us to distinguish at coding level 1/ if there are Cultural Olympiad references 2/ if yes, then does it represent one of our case study participants or 3/ promote another Canadian artist outside the boundary of our case study 4/ the international source and most importantly styles and themes of the content.

Table 4: Cultural Olympiad coding system

Variable	Description/rationale	Coding
Year of Pub	The year of Publication	1=2008 / 2=2009 / 3=2010
Month of pub	The month of publication	Use Codes 1-12 corresponding to the month
Date	The date of publication	Use Codes 1-31 corresponding to the date
Olympic Year		1 Van 08 / 2 Van 09 / 3 Van 10 / 4 Lon 12 / 5 Sochi 14
Media Origin	Where the media is based	1= Canadian News Source 2= US News Source 3= European News Source 4=Australian News Source 5=Other News Source
Province	If media source is Canadian which province	Use Codes 1-13 corresponding to Province and Territory / 14 – outside Canada
Newspaper Source	As each article appears under a new title we would add that title to the list	1 Vancouver Sun 2 The Province 3 The Globe and Mail
Length	Of article	As each article appears build the list 1 = less than ¼ page - short

Variable	Description/rationale	Coding
News Source	US	2 = ½ page of less - standard 3 = ½ page or more – long As each article appears – build the list
News Source	European or World	As each article appears – build the list
Style/Content		1=Preview of artistic content – cultural Olympiad / 2=Preview of artistic content – CO with photo /3=Review of artistic content – cultural Olympiad /4=Review of artistic content – CO with photo /5 =Stand alone photo – Vancouver arts /artists CO 6 =General article on artistic content of CO 7=Passing ref to CO whilst not main story focus /8=article on arts/artistic issue impacted by Cultural Olympiad /9=interview artist/arts company reference Cultural Olympiad /10=Vancouver comment reference to Cultural Olympiad /11=cartoon reference to Cultural Olympiad /12=letters to the editor reference to Cultural Olympiad /13= editorial reference to Cultural Olympiad /14=statement by public figure reference to CO
Theme		1=theatre / 2=music / 3=dance 4=visual arts / 5=operational logistics / 6=finance and funding /7=youth / 8=promotion of Canadian artists / 9=opera / 10=Travel and Tourism 11=Cross Boundary arts / 12=Disability arts / 13=Medals / Visuals / 14=Urban Regeneration/Capital infrastructure / 15=digital/social media / 16=literature 17=circus/carnival/outdoor /18=election 19=photography/film / video /20=media /media coverage /21=the question of legacy/environmental /22=comedy /23=puppetry
Tone		1= neutral / 2= negative / 3= positive
Legacy		1= Implied Neutral for arts community 2= Implied Positive for arts community 3= Implied Negative for arts community.

Through content analysis of both the Case Study participants and Cultural Olympiad coding and tracking systems, the necessary data was gathered to answer the question, “What evidence exists to support the premise that hosting a Cultural Olympiad provides increased national and international profile and positive and substantive legacies to Vancouver’s professional arts and cultural sector?”

3.7 Content Analysis – Case Study Marketing:

A third Content Analysis coding system was devised to answer the question “What evidence exists to support the premise that hosting a Cultural Olympiad provides: positive and substantial legacies and sustained material and financial benefits?”

Historically, past arts research has tended to concentrate on ‘economic impact’, often in terms of tourism. However, as discussed in the literature review there has been much discussion on this subject, whilst there is agreement that the arts and cultural sector has economic impact, there is scholarly debate as to what indicators should be included in order to research both the economic and social impacts.

Whilst looking at the financials of each case study participant, the project also used another benchmark, a content analysis on the organization’s five seasonal campaigns over the last ten years. Examples of data gathered from marketing materials, season brochures, programs, and annual reports included: the number of productions / concerts / exhibitions per season and number of presentations / performances per season.

By using the quantitative content analysis process described the research has produced statistical graphs and charts that compare and contrast, both on a collective and individual analysis.

Using content analysis to gather data, which, added to data taken from annual reports and financial statements, answers the second part of the research question that the Cultural Olympiad provided material and financial benefits.

This secondary content analysis data system also focused attention on which organizations were suitable for recruitment to participate, and which may not be suitable for fear of biasing results. For example, we couldn’t include companies that had experienced an operational shift during this period. One example being the Vancouver East Cultural Centre, which had, due to an infrastructure project, spent a year in

temporary premises. It would therefore have been of no value to compare their 2002/2003 seasons with their 2010/2011 seasons as, in between they experienced a season of homelessness and a season with a new studio theatre and a renovated theatre.

3.8 Recruitment and Interview

For the purposes of this research I have concentrated on gathering data from organizations that by the very nature of their operation, (season program, building based, full time staff) are unable to simply ‘opt out or in’ of the Cultural Olympiad’s dates. The research project has recruited participants from organizations that met the following criteria:

For **Building/ Season** based organizations the criteria used for recruitment included:

- At least ten years uninterrupted operational history.
- At least five presentations / productions / exhibitions per year.
- Which operate on a year round/ seasonal basis.
- That operates on a professional as opposed to amateur basis.
- Are ‘Not for Profit’ organizations with charitable status.
- That are in receipt of operating (as opposed to project) funding from The City of Vancouver and/or the BC Arts Council and/or the Federal Government either, through the Canada Council or the Department of Canadian Heritage

For **Festival** based organizations the criteria used for recruitment included:

- With at least five years uninterrupted operational history.
- At least five presentations / productions / exhibitions per festival
- Which, historically, have operated annually on a given date, or in a given month.
- That operates on a professional as opposed to amateur basis.
- Are ‘Not for Profit’ organizations with charitable status.
- That are in receipt of operating (as opposed to project) funding from The City of Vancouver and/or the BC Arts Council and/or the Federal Government either, through the Canada Council or the Department of Canadian Heritage.

The directors of eleven organizations agreed to participate in the “2010 Cultural Olympiad Impact Study” and to being personally interviewed . (See Appendix 2)

3.9 Reliability, Validity and Triangulation

By conducting two separate newspaper content analysis studies, observing the Cultural Olympiad itself and the selected case studies over a twenty-seven month period, the research has been able to maximise the reliability and validity of the research results. The project has been able to triangulate one set of data, Cultural Olympiad, against another set of data, case study, to examine the overall Cultural Olympiad coverage and how the case studies fit within that data. It also allows one to observe how case study coverage related to both Cultural Olympiad and non Cultural Olympiad coverage.

Added to which, further content analysis of the case studies artistic programming and public and Olympic funding from the season of the bid (2002/03) to the season following the Games (2010/11) allowed the research to observe the organizations over an eight year period allowing an assessment of the impact.

The above data collection and analysis added to the interviews provided a well-rounded and reliable methodology in order give validity to the final research findings.

4: CULTURAL OLYMPIAD – CONTENT ANALYSIS.

“What evidence exists to support the premise that hosting a Cultural Olympiad provides increased national and international profile and positive and substantive legacies to Vancouver’s professional arts and cultural sector?”

Using the search engines mentioned the 2010 Cultural Olympiad impact study has tracked the daily coverage from over three hundred newspapers originating in Canada and around the world. (See appendix 3 and 3a)

Before looking at the data frequency results of the Cultural Olympiad content analysis, I would first like to comment on the form of the analysis chosen i.e. “why newspapers?” In this case, because there has been a successful history of using content analysis of print newspapers to track major artistic events (Reason & García, *Approaches to the newspaper archive: content analysis and press coverage of Glasgow’s Year of Culture 2003*).

It is true to say that television news coverage most probably will appear, or has appeared in the local, national or international newspapers. Whereas, it is also true to say that what appears in a newspaper does not necessarily appear on local, national or international TV news. It is therefore safe to assume that searching the world’s newspapers for coverage of a particular mega-event will provide a set of data from which conclusions can be drawn and provide an overview of that mega-event over a selected period of time.

On the day that Vancouver’s Cultural Olympiad officially closed the press ran a number of articles with the headlines “*A Golden Gift to Vancouver arts and culture*”, “*Local cultural legacy could be a proliferation of festivals and arts groups similar to the post Expo 86 arts boom.*”² and “*Performers Leave a Golden Legacy*”³.

² 20th March, 2010 Vancouver Sun

³ 23rd March Edmonton Journal

Articles talked of the 2010 Cultural Olympiad's 60 days duration and 600 performances as providing “*a global platform to the cream of Canada's emerging artists*”⁴ going on to say that “*much talent was showcased for our own community and the world through the Cultural Olympiad.*”⁵ and that “*the Cultural Olympiad put Canadian artists in the national and international spotlight*”⁶

Robert Kerr, the Cultural Olympiad program director was quoted as saying “*I'm convinced that it (Cultural Olympiad) will be a catalyst for a significant maturation of the community*”. (Van Sun 20th March).

There was, however, another side of this story that had not been mentioned. Eighteen days earlier on March 2nd the British Columbia Government had delivered a budget that, according to Vancouver's Alliance for Arts and Culture in their media release on March 3rd, effectively meant “*the BC Arts Council has been cut by 53 % from 2008/09. This is funding that used to provide core support for the creation of cultural experiences like those that thrilled audiences here and world wide during the 2010 Olympics*” going on to add that “*The BC Gaming Commission contributions to the arts have been cut 58% from 2008/2009*” and that “*Total investment in culture, has been reduced by 32.4 per cent* “. Whilst there is often ambiguity over government released statistics there was general acceptance by all concerned that 72 hours after the official Vancouver 2010 closing ceremony, and three weeks before the official close of the Cultural Olympiad, the BC Government had cut the very arts sector that they had been promoting “to the world”. This conflict was summed up in an article in the 22nd March edition of The Amherst Daily News, Nova Scotia which said “*The Cultural Olympiad put Canadian artists in the national and international spotlight, but government cuts to funding for the arts make it difficult for them to benefit from the attention*”. Janet Smith, arts editor of Vancouver's Georgia Straight was quoted as saying “*The feeling I am getting from the arts community is 'yes it (the Cultural Olympiad) was great and it was fun and we could do some amazing things' she said 'But now they are all wrapped up in their own tenuous future'*”. The article went on to say, “*although funding is on the minds*

⁴ 23rd March Edmonton Journal

⁵ 23rd March The Province

⁶ 22nd March, 2010 The Amherst Daily News

of most people in the arts community, they would all agree that the chance to have Canadian art and artists presented to a worldwide audience was invaluable”.

Clearly a dilemma exists, the Cultural Olympiad was welcomed but the question being asked was whether it came at the expense of future BC arts funding. One point on which everyone agreed was that the Cultural Olympiad was an invaluable showcase for BC artists to the world and was an opportunity to raise their national and international profile.

It is to that question that we must first turn to analyze the content and frequency of the national and international media coverage of Vancouver’s Cultural Olympiad.

Before moving to an analysis of the newspaper content I would like to clarify one aspect of the methodology. As stated, the search criteria used was *Cultural Olympiad* and *Arts* and *Olympics* to access relevant articles. At a very early stage it became apparent that any articles relating to any form of Olympic protest would include the Vancouver Art Gallery (VAG), just as Trafalgar Square in London and Parliament Hill in Ottawa are gathering places of protest, so is the Vancouver Art Gallery. Articles that referenced the VAG with art and culture were included in the data, whilst articles that included the VAG solely in reference to non-arts related Olympic protests were excluded.

Similarly, articles referring to “state of the art” sporting equipment or ‘martial arts’ whilst fitting the search criteria were also excluded from this research.

4.1 International Profile through Content Analysis.

Over the period 1st January 2008 until April 1st 2010 a total of 1732 articles were identified using the search criteria Cultural Olympiad /Arts / Olympics.

Table 5 (below) shows the frequency of articles by year and by the month during the data collection period, showing that as the Cultural Olympiad progressed year by year the coverage increased.

Table 5: Number of newspaper articles by month and by year (2008-2010)

		Year of article			Total
		2008	2009	2010	
Month	January	15	37	282	334
	February	35	92	384	511
	March	18	90	212	320
	April	12	26	DNC	38
	May	13	23	DNC	36
	June	14	15	DNC	29
	July	29	24	DNC	53
	August	24	23	DNC	47
	September	54	22	DNC	76
	October	27	91	DNC	118
	November	19	56	DNC	75
	December	18	77	DNC	95
Total		278	576	878	1732

Table 5 also shows that whilst the majority of articles appeared between January and March which coincides with the dates of the Cultural Olympiads in 2008, 2009 and 2010 there was also heightened activity in September 2008 and October 2009 that coincided with the Cultural Olympiad program announcements as to which artists would be participating in the following year's event.

Table 6: Number of newspaper articles by international origin

		Frequency	Percent
Valid	Canadian News Source	1361	78.6
	US News Source	30	1.7
	European News Source	313	18.1
	Australasian News Source	24	1.4
	Other News Source	4	.2
	Total	1732	100.0

Table 6 breaks down the 1732 articles into source and frequency. The important point to note for the purpose of this study is the fact that 78.6% of the articles containing references to the Cultural Olympiad between 1st January 2008 and April 1st 2010 originated in Canada. This provides an indication of, or insight into, the question of the

⁷ DNC – Data not collected- data collection ended on 1st April 2010

national and international profile of Canadian artists. If we take this further and break down the articles by origin and Olympic year the results are even more revealing.

Table 7: Number newspaper articles by Olympic year and by international origin

	Media national Origin					Total
	Canadian	US	European	Australasian	Other	
C.O. 2008 Van	54	0	0	0	0	54
2009 Van	199	0	0	0	0	199
2010 Van	1106	24	20	12	2	1164
2012 Lon	1	3	293	11	2	310
2014 Soc	0	2	0	0	0	2
2016 Rio	1	1	0	1	0	3
Total	1361	30	313	24	4	1732

Table 7 shows that of the 253 articles that referenced the 2008 and 2009 Cultural Olympiad none originated outside Canada; my search revealed no international press coverage.

When looking at the international coverage for the 2010 Cultural Olympiad the results, at first glance, are not encouraging (Tables 8 and 9)

Table 8: US Newspaper Coverage of 2010 Cultural Olympiad

US Newspaper Coverage of 2010 Cultural Olympiad		Total
Type of Coverage	Preview of artistic content	1
	Preview of artistic content with photo	1
	Review of artistic content	1
	Review of artistic content with photo	1
	General article on artistic content/structure	2
	Passing reference to C.O. whilst not being main story focus	13
	Article on arts/ an artistic issue/impacted by Olympics/ C.O.	5
Total		24

Table 9: World Press Coverage of 2010 Cultural Olympiad

World Press Coverage of 2010 Cultural Olympiad		Total
Type of Coverage	Preview of artistic content	6
	Preview of artistic content with photo	4
	Review of artistic content	1
	Passing reference to C.O. whilst not being main story focus	20
	Article on arts/ an artistic issue/impacted by Olympics /C.O.	1
	Editorial /Comment referencing Cultural Olympiad	1
	Statement by a Public Figure re Cultural Olympiad	1
Total		34

With only 58 articles representing 5% of the total coverage these figures must be examined in more detail.

With over 60% (33 out of 58) of all US and world press stories that were categorised as having a “*passing reference to the Cultural Olympiad whilst not being the main focus of the story*” and with only 12 previews and 3 reviews of the entire cultural program, one can conclude that both Canada’s and Vancouver’s professional arts community did not experience the anticipated rise in international profile through world media coverage.

It should also be noted that articles categorised as “*Article on arts or an artistic issue impacted by Olympics or Cultural Olympiad*” which made up 20% (5 out of 24) of the US coverage might well include negative as well as positive coverage.

Table 10: Tone re Arts Content – US press on 2010 Cultural Olympiad

		Frequency	Percent
Valid	Neutral	2	8.3
	Negative	6	25.0
	Positive	16	66.7
	Total	24	100.0

For instance, the Los Angeles Times ran six stories about the Vancouver Cultural Olympiad. One, published on 12th February 2010 ran under the banner headline ‘*Officers policing Olympic spirit*’ stated that “*Vancouver’s poet laureate, Brad Cran joined the fray this week when he announced that he would not be participating in the Olympic cultural festivities, He said artists in the Cultural Olympiad had to agree not to make any negative remarks about the games or their sponsors*”⁸. Another headline was “*Olympic Dissenters under scrutiny; Critics say questioning by police is an assault on Canadian freedom*”. The article went on to say that “*there are many countries where if you speak out about your political views you can expect a visit from the police, but until the Olympics, we didn’t think one of those countries was Canada said David Eby, Executive Director of the British Columbia Civil Liberties Association*”. Artistically, the LA Times ran two articles referring to cultural offerings including dance and opera. One contained positive coverage on March 7th, 2010 saying “*“Nixon is back and big time. On Saturday Vancouver Opera will unveil a new production”*”, balanced by negative coverage of

⁸ Los Angeles Times 12 February 2010.

Alberta Ballet’s production of Joni Mitchell’s *The Fiddle and the Drum* on Feb 27th, 2010 stating that the work was “*Out of Step with Joni*” the well –meaning “*fiddle*” misfires”.

Given the low level of international coverage and the diverse nature of the content itself we can conclude that whilst there was international coverage of the 2010 Cultural Olympiad it cannot be described as overwhelming nor entirely positive, certainly not of the magnitude implied when one thinks of ‘the world coming to watch’.

That said, it must also be stated that there was some positive coverage. During the interview with Vancouver Opera it was said that that “*Vancouver Opera’s production of Nixon in China, would never had made the pages of the LA Times were it not for the 2010 Cultural Olympiad*”.

4.2 National Profile through Content Analysis- The Canadian Press

Table 11: Number of articles by Province of Origin by Style Content

	B.C.	AB	Sask.& Man	Ont.	Que	Maritimes	All Canada
Preview of artistic content - cultural Olympiad	155	5	4	74	6	5	249
	62%	2%	2%	30%	2%	2%	100%
Preview of artistic content with photo - cultural Olympiad	248	19	12	36	10	16	341
	73%	6%	4%	11%	3%	5%	100%
Review of artistic content-cultural Olympiad	15	0	0	4	2	0	21
	71%	0%	0%	19%	10%	0%	100%
Review of artistic content with photo-cultural Olympiad	57	1	0	12	4	2	76
	75%	1%	0%	16%	5%	3%	100%
Stand Alone Photo / Image/ Vancouver arts/artists	12	2	1	1	0	0	16
	75%	13%	6%	6%	0%	0%	100%
General article on artistic content/structure of C. Olympiad	57	4	3	12	2	6	84
	68%	5%	4%	14%	2%	7%	100%
Passing reference to cultural Olympiad/arts whilst not being main story focus	160	38	34	80	12	20	344
	47%	11%	10%	23%	3%	6%	100%
Article on arts/ an artistic issue / impacted by Olympics C.O.	82	6	3	42	12	9	154
	53%	4%	2%	27%	8%	6%	100%
Interview with artist / curator /artistic company referencing CO	10	0	1	4	2	0	17
	59%	0%	6%	24%	12%	0%	100%
Vancouver comment or commentary referencing CO	1	0	0	0	0	0	1
	100%	0%	0%	0%	0%	0%	100%
Letters to the editor re Cultural Olympiad	22	1	0	4	0	1	28
	79%	4%	0%	14%	0%	4%	100%
Editorial /Comment referencing Cultural Olympiad/Olympics	10	2	1	5	0	0	18
	56%	11%	6%	28%	0%	0%	100%
Statement by a Public Figure re Cultural Olympiad	3	1	0	0	0	0	4
	75%	25%	0%	0%	0%	0%	100%
Total	832	79	59	274	50	59	1353
	61%	6%	4%	20%	4%	4%	100%

Turning to Canadian Press coverage and the question of Vancouver's professional arts and cultural community's national profile, over the period 1st January 2008 until April 1st 2010 a total of 1353 articles were identified.

Table 11 represents the cross tabulation of Canadian press coverage origin, in terms of style and content, for the 2008, 2009 and 2010 Cultural Olympiads. A number of observations can be made in relation to the research question of national profile.

Of the 1353 articles printed in the Canadian press, 832 or 61% originated in British Columbia. The majority (83%) of these articles originated from four news outlets, The Vancouver Sun (316), The Province (157) and The Times Colonist (39), all of which were owned by Canwest publishing, or the BC Edition of the Globe and Mail (180).

Canwest Publishing was the Official Regional Newspaper Publisher for the 2010 Winter Games and The Globe and Mail was the official National Print Sponsor of the 2010 Winter Games with exclusive rights in Canada in the national newspaper publisher category.

As we will see later, in the Vancouver Case Study section of this document, Vancouver's professional arts sector already had an ongoing relationship with the BC press before, during and after the Cultural Olympiad. Looking at Table 11 we can clearly state that, in terms of raising the national profile of Vancouver's professional community to the rest of the country, the impact was negligible especially when one considers that only 25% (25 out of 97) of artistic reviews originated in non BC Canadian news sources.

The one area where a Vancouver arts organization did report an increased Canadian profile was Vancouver Opera. During the interview with James Wright, General Director, he referenced The Globe and Mail as National Print Sponsor of the 2010 Cultural Olympiad saying that it was easier to form a sponsorship relationship with the Globe for Vancouver Opera's presentation of Nixon in China and that this partnership resulted in higher advertising and editorial coverage of the opera's Cultural Olympiad production. Particularly interesting was his comment that whereas they would have expected "Nixon in China" coverage in The Globe's BC section, the fact that the Globe was national Print Sponsor meant that the story ran in the Ontario and Quebec editions as well. Given this statement, I looked more closely at the Globe and Mail Coverage (see

Appendix 4 and 4a). The figure shows that whilst there was a clear syndication between Ontario and BC, this was not always the case with Quebec.

Of the 400 Globe and Mail articles there was a clear increase in the number of articles over the period 62 in 2008, 113 in 2009 and 225 in 2010. The ‘implied impact’ on the Vancouver arts community from these articles also showed the majority (301) articles having an implied neutral impact on Vancouver’s Arts Community as against 44 articles with implied positive impact and 55 with implied negative impact.

When analysing Table 11 for Olympic articles written, in terms of the style and content, we see that overall Canadian coverage was poor, particularly when one takes into consideration the ‘promotional hype’ that surrounded the Cultural Olympiad. For example the Vancouver 2010 Cultural Olympiad brochure carried the banner “*160 events, 600 performances, 60 days*” whilst the 2009 Brochure ran with the tag line “*where the world’s best come to play*” and “*with more than 400 performances and exhibitions, the 2009 edition of this multi-year festival will showcase Canada’s vibrant artistic side as the eyes of the world turn to Vancouver and Whistler*”. Once again, the data does not reflect the promise.

Table 11 also shows that of the 1353 articles appearing in the Canadian press 344 (25%) were coded as *Passing Reference to Cultural Olympiad but not the main focus of the story*. An example of this coding would be a full-page tourism feature to visit British Columbia that talks of the opportunity to witness the natural beauty of the province by attending the Games and adds in a paragraph that there is “also a Cultural Olympiad”.

Two examples of this code that frequently occurred was an article that talked of an existing event but also mentioned the Cultural Olympiad in passing. For example on March 4th 2010 in the Globe and Mail section “The Week in Theatre” talked primarily of the forthcoming Chutzpah Festival, “*the city’s festival of Jewish performing arts*” but went on to mention the Cultural Olympiad in relation to another venue in another part of town. This ‘passing reference’ occurred quite frequently, ‘tagged’ onto an existing Vancouver event or festival. Another example of this code was the many articles that featured the cuts to BC provincial funding. The main article focus being funding cuts to the BC Arts Council and Gaming, whilst also referencing the Cultural Olympiad. On March 4th in the Globe and Mail, an article ran under the banner “*Arts Groups warn that*

politics may govern payments”, in reference to the recent provincial budget that as well as cutting arts funding overall, also announced a new program of 10 million dollars that was to be delivered through an unknown source, not the existing BC Arts Council “*we are seeing a clear move away from arms-length funding and toward direct political funding of the arts*”. The article goes on “*My fear is that a new (criterion) will emerge, one that rates artists based on their ability to generate sales, pay taxes, as opposed to providing the unseen cultural grout needed to keep those communities dynamic, alive with each other*” says Vancouver based author Michael Turner, who was recently involved in the popular Candahar Bar, which was part of the Cultural Olympiad”. So whilst the Cultural Olympiad is referenced, the subject matter of the article is certainly not a ringing endorsement of the Cultural Olympiad program.

Table 11 also shows that of the 1353 articles 154 (11%) were coded as *Article on arts/ an artistic issue / impacted by Olympics / Cultural Olympiad*. By isolating the data to display articles coded in this manner and then cross tabulating by implied future impact we that see that only 14% (22 out of 154) of articles were coded as having implied positive future impact on the arts community, whilst 53% (82 out of 154) were coded as having implied negative future impact and 33% (50 out of 154) were coded as having neutral future impact on the arts community.

Table 12: Total number of articles by province categorised as reviews and previews

Alberta	27
Sask & Manitoba	17
Ontario	127
Quebec	22
Maritimes	23
Total	216

Previews and particularly reviews are important feedback for an artistic venture. It is the review that is often used to sell the production, telling perspective audience members or potential presenters what the production is about and talks of the quality of performance. When the review / preview data in Table 12 is equated against the actual number of events and performances it becomes clear that large sections of the arts

presentation companies that formed the Cultural Olympiad program would have received little or no coverage from large sections of the national press, again casting doubt on the assertion that one impact of the Cultural Olympiad was “raising the national profile” of local arts companies.

In addition to coding articles by date, province, newspaper, length, style and content, theme and legacy, selected articles were further categorized ‘by comment’. These comments were a data collection reference point for the author and related to specific news stories that broke during the data collection period. They included specific stories such as: Vancouver Symphony Miming Story, CODE Digital, Arts Partners in Creative Development Commissioning Scheme; BC Arts Council Gaming Grants, Call for applications to participate, Simon Fraser University Woodward’s, 2009 Cultural Olympiad launch with Sara Mclachlan, Cultural Olympiad contract with artists, federal and provincial arts funding, public art, aboriginal arts. In total there were over 80 comment listings – comments designed to provide a reference for future use. Not every news article received a comment. At the end of the data collection period these comments were categorized into one of the following story brackets: Artistic Integrity, Censorship, Arts Funding, Commissioning, Public Art, Aboriginal Art, Capital/Infrastructure Investment, Touring, Existing Vancouver Events and Festivals and Cultural Olympiad Artistic Program.

Table 13: Theme by Implied Future Impact for arts community by article category

Category Breakdown of Article			Implied Future Impact			Total
			Neutral	+	-	
Artistic Integrity	Theme	Operational/logistical issues	15		0	15
		Finance / funding / issues	0		8	8
	Total		15		8	23
Censorship, issues of	Theme	Operational/logistical issues			25	25
	Total				25	25
Arts Funding	Theme	Operational/logistical issues	0	0	1	1
		Finance / funding / issues	2	2	41	45
		quest of Legacy/ environ	4	0	0	4
	Total		6	2	42	50
Public Art	Theme	Visual Arts		2	2	4
	Total			2	2	4
Aboriginal Art	Theme	Visual Arts		13		13
		Travel and Tourism		2		2

Category Breakdown of Article		Implied Future Impact			Total
		Neutral	+	-	
	Urban Regeneration/Capital Infrastructure Investment		3		3
	Total		18		18

Table 13 highlights the fact that of the 45 articles categorized as arts funding related, 41 of those articles were coded as having implied negative future impact for Vancouver’s arts and cultural community. Similarly, all of the 25 articles that related to the issue of censorship (see Cultural Olympiad artist contract below) were coded as having implied negative future impact for Vancouver’s arts and cultural community.

Table 13 also shows that all 18 articles related to Aboriginal art were coded as having implied positive future impact for the arts and cultural community following the guidelines outlined in Chapter 2.7, The Question of Legacy.

Looking closer at the artistic integrity section in Table 13, we find that of the 23 articles that were coded under this category, 15 carried ‘neutral future impact’ whilst 8 carried ‘negative future impact’. This data represents two interesting stories that must be further outlined. The 15 ‘neutral future impact’ articles relate to the story that ran about the Vancouver Symphony being asked to ‘mime’ their performance at the opening ceremony. Bramwell Tovey of the VSO declined to participate and a series of stories ran eventually leading to VANOC apologizing to the VSO. Whilst all the articles carried negative overtones for VANOC they didn’t carry ‘negative’ overtones for the community, resulting in a neutral coding. Similarly the 8 negative impact articles under the artistic integrity category related to the story that replica aboriginal art was being mass-produced in China for sale at the Games. Here the overtones were negative for VANOC and for the Vancouver Arts community because of the potential lost income to Vancouver’s aboriginal artists demonstrating that a significant proportion of Canadian press stories would have had little positive impact on Vancouver’s arts community.

4.2.1 Provincial Focus: Saskatchewan, Alberta, Ontario and Quebec

To further illustrate the Canadian newspaper coverage of the Cultural Olympiad in general and Vancouver professional arts sector in particular, I have focused on four

provinces: Saskatchewan, Alberta, Ontario and Quebec, which together represents over 25 million Canadians or 76% of the entire population in 2009.⁹

4.2.2 Quebec - Population 7,828,900 (23% of total population)

Of the 50 articles that originated in Quebec (see Appendix 5 Quebec), only 2 newspapers produced articles. Of those articles 24 related to interviews, previews or reviews of artistic program and 28 were either passing references, general articles or articles on arts issues. Whichever way you look at the breakdown you cannot escape the fact that the coverage was minimal.

When we break the Quebec articles down by comment and category we see that of the 50 articles that originated in Quebec many related to questions of artistic integrity, censorship and arts funding rather than concentrating on the Cultural Olympiad itself. (See Appendix 5 Quebec)

4.2.3 Ontario - Population 13,069,200 (39% of total population)

Closer examination of the origin of Ontario's Cultural Olympiad coverage demonstrates that the high concentration of press articles (239 or 87%) originated from four newspapers – The Globe and Mail (Ontario Edition), The Toronto Star, the National Post and the Ottawa Citizen. (See Appendix 6 Ontario)

When we break the Ontario articles down by comment and category we see that of the 274 articles that originated in Ontario, many related to questions of artistic integrity, censorship and arts funding rather than concentrating on the Cultural Olympiad itself. In fact there were nearly as many references to arts funding as to the Cultural Olympiad program. (See Appendix 7 Ontario)

4.2.4 Alberta and Saskatchewan – Population 4,717,800 (14% of total population)

When we continue this provincial focus into Alberta and Saskatchewan we continue to see similar levels of coverage, (Appendix 8 & 9) particularly disappointing is the fact that only 17 articles referencing the Cultural Olympiad were generated in 2010 in Saskatchewan.

⁹ Statistics Canada 2006 Census Data

4.2.5 Provincial Focus - Conclusion

The importance of the above provincial focus cannot be understated in terms of the national profile of Vancouver's professional arts community. The four provinces that were focussed upon represent 75% of the population of Canada.

What we have witnessed is a widespread dearth of arts coverage amongst many provincial newspaper outlets.

The Globe and Mail is a national paper that ran three editions. Many of the arts related coverage that appeared in the BC edition also ran in the Ontario and Quebec editions.

When we look past the national Globe and Mail to the provincial flagships, The Toronto Star, The Montreal Gazette and Ottawa Citizen, representing three of Canada's major urban centres and nearly nine million people, we see a total of 43 Cultural Olympiad related articles between 1st January 2008 and April 1st 2010 which clearly demonstrates that the promise of the 'nation coming to watch' and the raising of the national profile of Vancouver's arts community is negligible.

Another point to note is that whilst the press covered the positive legacy aspects of the Cultural Olympiad e.g. arts commissioning through the Arts partners in Creative Development, aboriginal art, and touring productions, many stories also touched upon the 'darker side' of the Cultural Olympiad. For example both Quebec's and Ontario's media covered the stories relating to issues of artistic integrity, arts funding and censorship. This was a pattern that repeated itself across the country with articles and editorials that carried an assortment of negative headlines. The Edmonton Journal Editorial on November 27th 2009 ran with headline "*When silence isn't golden*" and went on to say – "*It seems like an awful relic from China's Cultural Revolution, but the sad truth is that government-imposed loyalty pledges are still in force. This week, artists have begun to protest contracts that muzzle them from uttering anything the leadership deems "negative."* Is this Iran we're talking about? Myanmar? Somalia? Actually it's happening right now in Vancouver to Canadians secured to work in the Cultural Olympiad festival of the 2010 Games", or the Nov 25th edition of the Globe and Mail which ran with the headline "*Clause threatens free speech artists say*".

Another aspect of the Canadian press coverage that is particularly interesting is that there appeared to be a tendency for provincial news outlets to cover stories that related to their province i.e. many of the reviews or previews of Cultural Olympiad artists that appear in regional press were related to artists that hailed from their region. Similarly, the regional press covered regional issues. For example, the announcement of the Yukon Touring Initiative to support Yukon artists participating in ‘going to Vancouver’ was covered in the Whitehorse press. This is not unusual as one would expect regional press to cover stories that relate to their readership. That said, when looked at in terms of the research, this type of coverage does little to raise the national profile of Vancouver artists across Canada.

An interesting correlation is when it is compared to UK press coverage of the 2012 Summer Games in London. To illustrate the point Table 14 represents a selection of newspapers representing five cities / regions of the UK (Birmingham, North West, North East, Northern Ireland and Liverpool. With over two and half years to go to the 2012 Games the figures were as follows:

Table 14: Regional UK snap shot

		World Press					Total
		Birmingham Mail	The Journal /NW	The Chronicle / North East	Belfast Telegraph / N.Ireland	Liverpool Echo	
Type of Cultural Olympiad Coverage	Preview	0	1	1	2	1	5
	Preview of artistic content with photo	1	2	3	0	1	7
	Review of artistic content with photo-	0	1	0	0	0	1
	General article on artistic content	2	0	0	3	1	6
	Passing reference whilst not being main story focus	1	3	2	2	5	13
	Article on arts/ an artistic issue / impacted by Olympics	3	0	0	3	0	6
	Total	7	7	6	10	8	38

The organizing committee in the UK and Canada chose different styles of cultural operation. Vancouver's Cultural Olympiad was centred in Vancouver and called on other provinces to participate. This has led to provincial press coverage concentrating on individual provincial artists. The UK has appointed regional directors of the 2012 Cultural Olympiad located in the region they represent and serviced by a regional Cultural Olympiad budget. This has led to regional press coverage concentrating on regions and regional artists as part of a national Cultural Olympiad.

4.3 National and International Press Conclusion

The research question asked "What evidence exists to support the premise that hosting a Cultural Olympiad provides increased national and international profile and positive and substantial legacies to Vancouver's professional arts and cultural sector?"

Given the data collected I can say that the projected international press spotlight on Vancouver's professional arts and cultural sector did not materialise. While it is true that there were Cultural Olympiad stories covered and references were made with regard to aspects of the Vancouver Cultural Olympiad it was not in the numbers, style or content to be able to say that the impact on Vancouver's arts sector was positive and will be sustained.

When looking at the question of increased national profile for Vancouver's professional arts and cultural sector it is once again difficult to conclude that the impact was positive and substantive. Yes there were isolated incidents of national coverage as demonstrated through the Vancouver Opera's coverage in the Globe and Mail's Ontario edition. But across the sector overall, one would have to conclude that no substantive legacy for Vancouver's professional arts and cultural community flowed from the Canadian press. In fact many provincial media outlets hardly covered the Cultural Olympiad or only covered aspects that related to their regional artists.

One positive aspect mentioned during the interview process and reflected in the data, was that of increased coverage by BC media during the Cultural Olympiad. The question on many people's minds was once the Cultural Olympiad ends will the local press revert to past levels of coverage i.e. will more column inches be dedicated to arts and cultural coverage as a result of the Cultural Olympiad experience?

5: VANCOUVER CASE STUDIES – CONTENT ANALYSIS

In order to successfully identify changing patterns in media profile of the case studies selected to represent Vancouver’s professional arts and cultural community, it is necessary to first determine the existing profile of the organization in question without any reference to the Cultural Olympiad. The case studies were as follows: The Arts Club, The Stanley Theatre, The Playhouse Theatre, The Firehall Arts Centre, The Contemporary Art Gallery, Vancouver Opera, Vancouver Symphony Orchestra and The Scotiabank Dance Centre.

Table 15: Number of case study articles by year referring to Cultural Olympiad

			Case Study article refers to Cultural Olympiad Coverage		Total
			No	Yes	
Year	2008	Count	430	24	454
		%	94.7%	5.3%	100.0%
	2009	Count	577	130	707
		%	81.6%	18.4%	100.0%
	2010	Count	88	96	184
	until 1st April	%	47.8%	52.2%	100.0%
Total		Count	1095	250	1345
		%	81.4%	18.6%	100.0%

Table 15 shows that during the period January 1st 2008 to April 1st 2010 there were 1345 articles which referenced the selected Vancouver case studies. Table 15 also breaks down the 1345 articles into those articles that referenced the Cultural Olympiad and those that did not. For example in 2008 there were 454 articles that referenced the Vancouver case studies. Of those articles only 24 or 5.3% referred to the Cultural Olympiad.

In 2009 we see that the number of articles has risen to 707, an increase in case study coverage of 253 articles or 64%. Of the 707 articles only 130 or 18.4% referred to the Cultural Olympiad.

Two things then are happening in 2008 and 2009. The number of articles involving the case studies increased and the number of articles involving the case studies that referred to the Cultural Olympiad articles also increased.

Table 15 also provides some insight into the 2010 experience in that the data covers the first three months of 2010 (January, February and March) until data collection stopped on 1st April 2010. We can see that during this period, which included the 2010 Cultural Olympiad event, of the 184 articles that referenced the case studies 96 or 52.2% of the articles referred to both a case study and the Cultural Olympiad whilst 88 or 47.8% referred solely to a case study without referencing the Cultural Olympiad.

But first, let's examine the press coverage and its reference to the Cultural Olympiad from the individual case studies' points of view.

Table 16: Number of articles referring to Cultural Olympiad Coverage by Case Study

			Article refers to C. Olympiad Coverage		Total
			No	Yes	
Case Studies	Arts Club - Stanley Theatre	Count	290	28	318
		%	91%	9%	100%
	Playhouse Theatre	Count	99	34	133
		%	74%	26%	100%
	Firehall Arts Centre	Count	133	33	166
		%	80%	20%	100%
	Vancouver Symphony	Count	315	87	402
		%	78%	22%	100%
Vancouver Opera	Count	134	40	174	
	%	77%	23%	100%	
Contemporary Art Gallery	Count	37	23	60	
	%	62%	38%	100%	
Scotiabank Dance Centre	Count	87	5	92	
	%	95%	5%	100%	
Total	Count	1095	250	1345	
	%	81%	19%	100%	

Table 16 shows that over the period 1st January 2008 to 1st April 2010 that on average, 19% of total case study press coverage referred to the Cultural Olympiad. However, when looking at the individual case study list we can see that some were higher and some lower than average.

For example, looking at the Scotiabank Dance Centre (SDC) we see that 95% of the articles made no reference to the Cultural Olympiad. Of the 5 articles that made reference to the Cultural Olympiad we can determine that they breakdown as follows: A Vancouver Sun article that appeared on 10th May, 2008 contained a passing reference to the Dance Centre and the main article focus was “The Arts Cross Boundary”.

On the 9th and 10th January 2009 two stories ran in the Globe and Mail (BC and Ontario sections) that made a passing reference to the SDC but whose main story focus was the financial difficulties facing Ballet BC. (See appendix 10 and 11)

The main reason the number of articles that referenced both the SDC and the Cultural Olympiad was so small was the difficulty the centre faced in being included in the Cultural Olympiad on any level. The reason for this virtual exclusion of Canada’s only purpose built centre for dance from the Cultural Olympiad was that their building sponsor, Scotia Bank, conflicted with the Olympics official Canadian Bank sponsor, RBC Canada. As a result there were no Cultural Olympiad events at the SDC over the three-year period.

This confirmed the point made in the literature review, in reference to Sydney 2000, that inclusion or participation in the Cultural Olympiad are not necessarily based on artistic excellence.

If we look at other examples of case study coverage content in Table 16 we find other anomalies. For example: of the 87 articles that contained reference to the Vancouver Symphony and the Cultural Olympiad, 32 of those articles referred to the VSO miming incident when the symphony was asked to pre-record the opening ceremony music and Bramwell Tovey, the conductor walked away saying *"In our field, for you to plagiarize somebody else's recording - to mime it and pretend that it's you - is absolutely on a par with Ben Johnson's fraud. ... It's non-Olympian in spirit and VANOC really should have known better."* (Appendix 12). This was an example of a news story that got ‘picked up on the wire’ and sent around the country.

Another example would be that the Arts Club / Stanley Theatre, two of Vancouver’s major producing theatres, are showing a 9% Cultural Olympiad reference level whilst the Playhouse Theatre is showing a 26% Cultural Olympiad reference level. This can be explained primarily by the fact that The Arts Club and Stanley Theatres made a decision not to include their regular season program in the Cultural Olympiad.

Another way to look at these figures is to examine the breakdown of the above case study coverage figures by province (see appendix 13). We can see that of the 1345 articles in total, 961 originated in British Columbia and of that 166 of the 961 or 17.3% of those articles made no reference to the Cultural Olympiad.

When one looks at the rest of the country we see that only 83 out of 373 or 22.3% of articles not originating in BC made any reference to the Cultural Olympiad.

When looking to international case study coverage we see that 1 of the 11 or 9.1% of articles that originated outside of Canada made any reference to the Cultural Olympiad.

When we put that figure in context of the case studies Table 17 shows that Vancouver Opera was the sole case study to receive an article referencing the Cultural Olympiad in the international press.

Table 17: Case Study articles with reference to the Cultural Olympiad by press origin

		Case Studies							Total
		AC/ST	PTC	FAC	VSO	VO	CAG	SDC	
Media Origin	Canadian Source	28	34	33	87	39	23	5	249
	US Source	0	0	0	0	1	0	0	1
	World	0	0	0	0	0	0	0	0
Total		28	34	33	87	40	23	5	250

Looking at these figures one can only conclude the raising of national profile for Vancouver case studies was minimal. Table 17 demonstrates that international coverage, and therefore international profile, was practically non-existent.

In order to draw comparisons of the three Cultural Olympiad periods in 2008, 2009 and 2010 I have combined all articles that appeared in the January - March period. This allowed me to compare the coverage each case study received during the prime

“Olympic periods” and that also examines the breakdown of articles that reference the Cultural Olympiad during that period.

Table 18: Number of articles written in January, February and March referring to Cultural Olympiad Coverage by Case Study and by Year

Comparison of January, February and March Stories 2008,2009 and 2010				Article refers to C. Olympiad		Total
				No	Yes	
2008	Case Studies	Arts Club/Stanley	Count	40	1	41
			%	97.6%	2.4%	100.0%
		Playhouse	Count	4	0	4
			%	100.0%	.0%	100.0%
		Firehall	Count	7	1	8
			%	87.5%	12.5%	100.0%
		VSO	Count	67	12	79
			%	84.8%	15.2%	100.0%
	V. Opera	Count	13	0	13	
		%	100.0%	.0%	100.0%	
	CAG	Count	3	0	3	
		%	100.0%	.0%	100.0%	
	Scotiabank DC	Count	14	0	14	
		%	100.0%	.0%	100.0%	
Total	Count	148	14	162		
	%	91.4%	8.6%	100.0%		
2009	Case Studies	Arts Club/Stanley	Count	30	5	35
			%	85.7%	14.3%	100.0%
		Playhouse	Count	22	21	43
			%	51.2%	48.8%	100.0%
		Firehall	Count	7	21	28
			%	25.0%	75.0%	100.0%
		VSO	Count	36	5	41
			%	87.8%	12.2%	100.0%
	V. Opera	Count	20	11	31	
		%	64.5%	35.5%	100.0%	
	CAG	Count	2	16	18	
		%	11.1%	88.9%	100.0%	
	Scotiabank DC	Count	15	4	19	
		%	78.9%	21.1%	100.0%	
Total	Count	132	83	215		
	%	61.4%	38.6%	100.0%		
2010	Case Studies	Arts Club/Stanley	Count	44	13	57
			%	77.2%	22.8%	100.0%
		Playhouse	Count	12	11	23
	%		52.2%	47.8%	100.0%	
	Firehall	Count	11	11	22	

Comparison of January, February and March Stories 2008,2009 and 2010				Article refers to C. Olympiad		Total
				No	Yes	
		%		50.0%	50.0%	100.0%
	VSO	Count		10	30	40
		%		25.0%	75.0%	100.0%
	V Opera	Count		10	25	35
		%		28.6%	71.4%	100.0%
	CAG	Count		1	6	7
		%		14.3%	85.7%	100.0%
Total		Count		88	96	184
		%		47.8%	52.2%	100.0%

The results of this comparison are as follows and are shown in Table 18. In 2008, the case study coverage that referred to the Cultural Olympiad represented 14 or 8.6% of the total coverage of 162 articles. In 2009, the case study coverage that referred to the Cultural Olympiad represented 83 or 22.8% of the total coverage of 215 articles. In 2010, the case study coverage that referred to the Cultural Olympiad represented 96 or 52.2% of the total coverage of 184 articles.

Table 18 shows a clear increase in year on year in the percentage of case study articles that refer to the Cultural Olympiad rising from 8% in 2008 to 52% in 2010. It is also interesting to note that whilst the number of case study articles rose from 162 in 2008 to 215 in 2009 they then declined to 184 during the 2010 Cultural Olympiad period.

The individual counts in Table 18 provided a snapshot of individual case studies and their level of involvement in any of the Cultural Olympiads. For example, the Scotiabank Dance Centre is not mentioned in any press during the January-March period 2010 – confirming the earlier point that they were unable to participate due to external factors of sponsorship.

The Vancouver Opera and Contemporary Art Gallery’s 2008 coverage contained no reference to the Cultural Olympiad whilst their 2010 figures reversed to show 75% and 85% respectively of coverage that referenced the Cultural Olympiad.

The Contemporary Art Gallery’s coverage is also interesting because it shows that during the Jan-March period in 2008, when they were not associated with the Cultural Olympiad, the gallery only received 3 press articles. In 2009 and 2010 when they had a Cultural Olympiad supported exhibition, the coverage was 18 articles, 16 of which

referred to the Cultural Olympiad in 2009 and 7 articles, 6 of which referred to the Cultural Olympiad in 2010.

Whereas the Arts Club / Stanley which made the decision not to put their normal artistic program up against the Cultural Olympiad program remains predominantly in the 'no reference' category throughout the 2008-2010 period.

5.1 Case Study Content Analysis Conclusion

In conclusion these figures clearly show that all the selected case studies had existing relationships with the Vancouver and Canadian press. Also that whilst the balance of coverage altered, by Cultural Olympiad year and case study involvement, the data leads us to conclude that the selected case studies' national and international profile was not significantly impacted by hosting a Cultural Olympiad. We could go further and say that the international coverage was almost non-existent leading us to conclude that most Vancouver arts groups didn't receive any international coverage of their work whatsoever.

The point should be made that in order to test the long term reliability of this conclusion, further future research would be necessary to examine the cultural content of news coverage in general, and specific case studies in particular, over both the extended period (full year) and the Jan-March periods.

6: VANCOUVER ARTS ORGANIZATIONS – CASE STUDIES

6.1 Introduction

The case study organizations not only meet the criteria outlined in the methodology section but also reflect characteristics of ‘not for profit’ arts organizations in receipt of government funding drawn from one or more of the following sources: the federal government through either the department of Canadian Heritage or the Canada Council for the Arts; the provincial government through either the British Columbia Arts Council or BC Gaming; The City of Vancouver through the office of Cultural Affairs or Olympic Funding through the Cultural Olympiad Production Sponsorship, Arts Partners in Creative Development Commissioning Fund¹⁰ (see Appendix 15) or Legacies Now-Arts. Each case study organization was supplied with a 2010 Cultural Olympiad Case Study Statistical Funding sheet to complete. (Appendix 15a)

By interviewing representatives of the case study organizations, conducting both content analysis of their artistic program and analysis of government funding records over the period 2002/03 – 2010/11 allowed further exploration of the research question.

Each case study interviewee received the same set of pre-determined questions. (See Appendix 16) Each case study is laid out in a structured format under headings determined by the background data collected and interview questions.

1. History of Organization
2. Statistical Data 2003-2011
3. Interview - Arts and Programming
4. Interview - Operational and Logistical Aspects, and
5. Interview - Legacy. (Researchers interpretation from interview)

¹⁰ APCD

6.2 Contemporary Art Gallery (CAG)

6.2.1 History

Established in 1971 by the Government of Canada and the City of Vancouver, the Contemporary Art Gallery was incorporated in 1976 as a non-profit charitable society. In 1984 the Contemporary Art Gallery became an artist-run centre. By the early 1990s the exhibition program had expanded to include artists of national and international origin. In 1996 the Contemporary Art Gallery became the only independent public art gallery located in downtown Vancouver. In May of 2001, the Contemporary Art Gallery moved to a new purpose-built facility under the aegis of the City of Vancouver's Amenity Bonus program in cooperation with Bosa Ventures Inc.¹¹

6.2.2 Statistical Data 2003-2011

Figure 1 Contemporary Art Gallery Government Funding 2003-2011

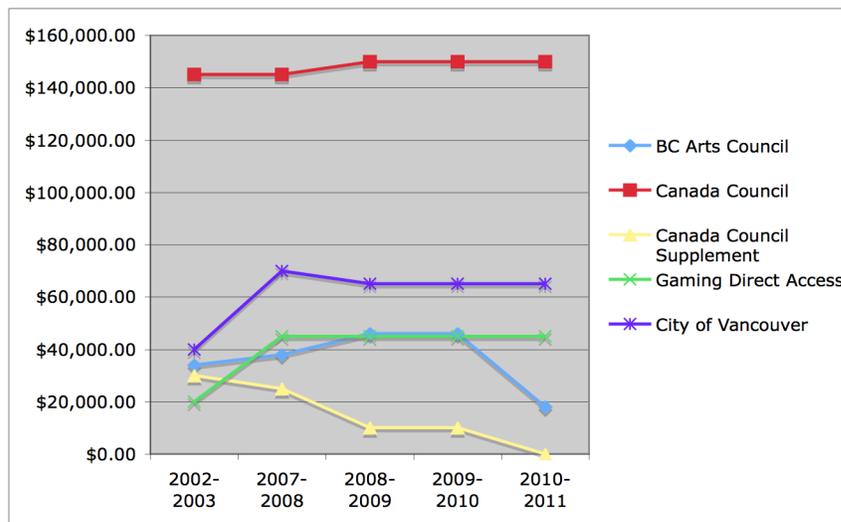


Figure 1 shows a number of points:

1. Canada Council (operational funding) funding remains stable over the period.
2. Canada Council supplemental funding declines steadily from 30K to 0K over the period.
3. The City of Vancouver support rose from \$40k to 70K between 2003 and 2007, then dropping down to \$65K where it has remained.

¹¹ <http://www.contemporaryartgallery.ca/> - about

4. The BC Arts Council funding drops in 2010/2011 due to the projected cuts to the BC Arts Council funding.
5. Figure 1 shows Gaming Funds remaining at \$45,000. Direct Access gaming grants were cut in the fall of 2009. There was a lot of confusion surrounding these cuts and how they would be introduced. It transpired that some organizations had received written confirmation of three-year funding commitments. Whilst some groups immediately lost their entire gaming funds others argued that the three-year commitment was legally binding. The CAG was one of the organizations that received a three-year commitment.

Figure 2 Contemporary Art Gallery Olympic Funding 2003-2011

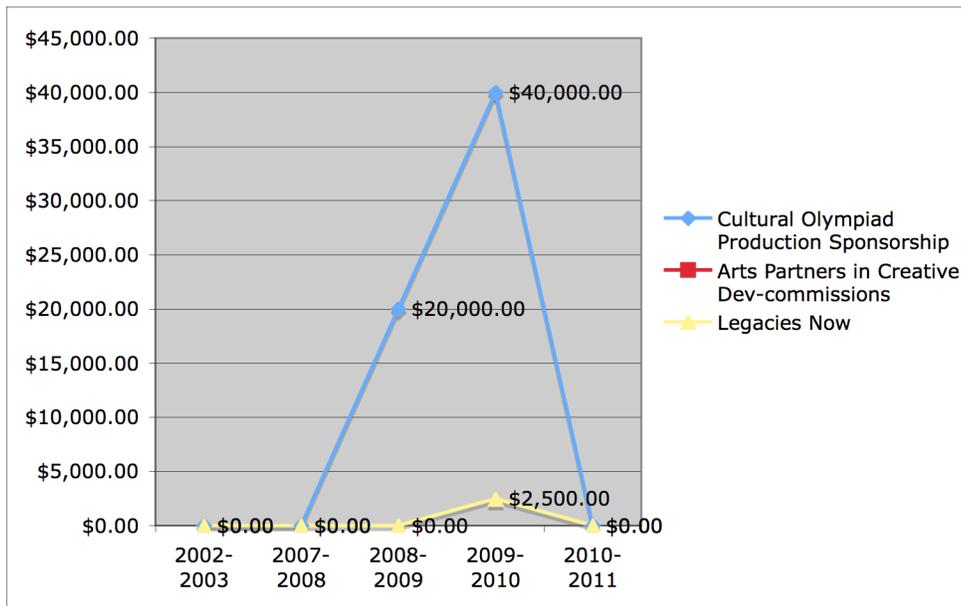


Figure 2 clearly illustrates the role of Olympic funding. The CAG received sponsorship of \$20,000 for one exhibition coinciding with the 2009 Cultural Olympiad and \$40,000 for one exhibition coinciding with the 2010 Cultural Olympiad.

Figure 3 Contemporary Art Gallery Total Funding 2003-2011

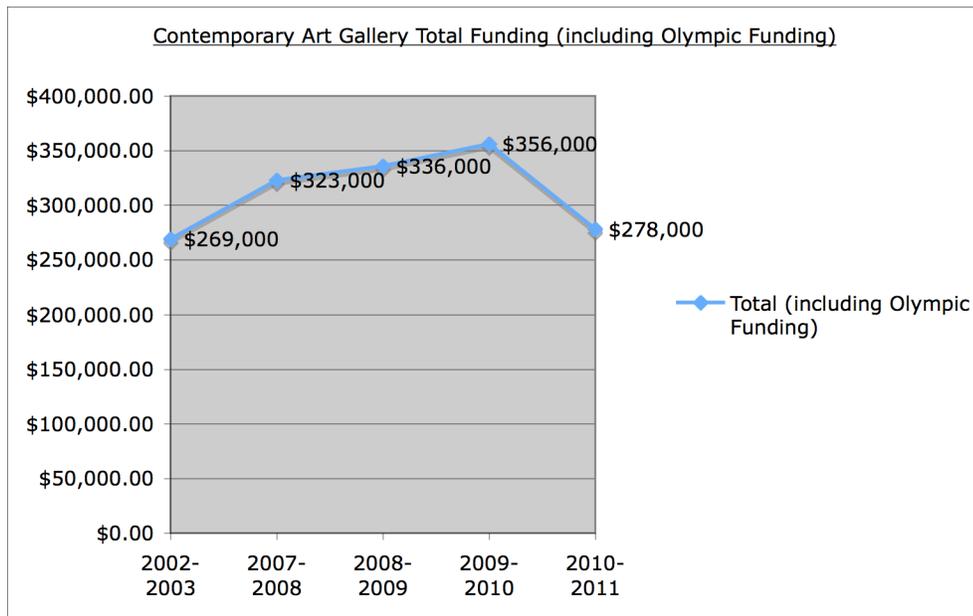


Figure 3 is perhaps the most revealing in that the funding the CAG received can clearly be seen to rise during the Olympic years only to fall in 2010/2011 to leave the gallery’s funding at slightly above 2002/2003 levels.

If one factors in inflation using the Bank of Canada’s inflation calculator¹² between 2002 and 2010 the results are as follows: \$269,000 in 2002/2003 would require the equivalent of \$313,498 in 2010/2011.

6.2.3 Artistic Program

The Cultural Olympiad had no effect on the CAG’s artistic programming decision in 2008 and 2009. They made a successful application to the Cultural Olympiad for financial support for an existing exhibition idea in 2009. For the 2010 Cultural Olympiad they programmed a group exhibition which was “thematically related to the Olympics but consistent with the CAG’s programming”.

The Cultural Olympiad has not brought the organization into contact with any arts or business leader that they had not previously come into contact.

¹² http://www.bankofcanada.ca/en/rates/inflation_calc.html

6.2.4 Operational and Logistical aspects

In offering advice to their future counterparts they were very clear, the system in place was very problematic in that it “*was a competition amongst arts groups*” and in spite of the public position that the Cultural Olympiad’s organizational structure was based upon cooperation, the structure was actually based on a competitive scheme. In their opinion this was not the best approach to draw “*the best from a community of artistic producers*”. They found the Cultural Olympiad structure to be “passive” in that they responded to the “*ideas of the community*”. It was stated, “*the Cultural Olympiad in Vancouver’s case was an inadequate response*”. Asked to elaborate they said “*it is totally appropriate for an Olympic Games to want a city’s leading cultural organizations to participate, it is however inappropriate for them to say we want you to be involved but you have to provide or raise the majority of the funds necessary in order to participate*”.

Whilst saying that they would not have done anything differently, they did make the point that by the time they realised that the Cultural Olympiad didn’t have necessary funding for their Olympic project, it was too late to turn back and they had to deal with the situation.

As to impact on funding, they were clear that in federal terms it was too early to tell. In municipal terms it seems that it has had no impact either negative or positive, a fact held up by Figure 1. As to provincial funding they were very clear that, in their opinion “*cuts to the BC Arts Council were as a direct result of the Olympics*”.

On marketing the CAG said that they might well have done a little extra print advertising but the point they wanted to make was that there was “*no enhancement of their advertising budget in order to promote their Cultural Olympiad projects*”. The Cultural Olympiad program booklet and their website included the CAG projects but “*there was no direct advertising done by VANOC to promote the CAG Olympic projects*”.

In terms of development, mention was made of the restrictions that were imposed on recipients of Cultural Olympiad funds due to the strict VANOC sponsorship rules. If an organization accepted Cultural Olympiad funding then that organization had to abide by the Olympic sponsorship rules which clearly stated which commercial organizations could and could not be approached and recognised as sponsors.

The CAG was on the route that linked the two Olympic live sites – large multi-million dollar sites that had large screens and free on-site entertainment. As a result the CAG certainly noticed a large increase in traffic outside the building. As to how much of that traffic translated into visitors to the gallery they replied “*a trickle – but of that trickle they were unable to determine how many were genuine visitors and how many were just using the washrooms*”.

As to the question of major legacy the response was “*so far I don’t see a material legacy that has a relevance for this organization. The kind of positive feeling that was generated during the event was actually a unique and good experience for Vancouver. The normal crankiness was dissipated and maybe they will be able to do that again. But in terms of artistic cultural legacy - the relevance of the public arts works – was totally local affecting the neighbourhoods. Did it take the Olympics to get a public artwork by Ken Lum (local artist)? Not necessarily, those things could have been realised without the Olympics*”.

Commissioning was by application rather than by national focus, again based on competition. The CAG applied twice, to the Arts Partners in Creative Development program. One application was unsuccessful and one application will be decided in the final round of adjudication still to be determined.

There was, in the CAG's experience no national dialogue or discussion across the country around contemporary art in Canada. Colleagues asked, “*What is the impact? But they can’t see any change in tenor or scope of the conversation that isn’t/hasn’t been ongoing*”? “*I have no idea what the perfect public formula would be but I don’t think that this (Vancouver’s Cultural Olympiad) comes anywhere close. The outcome of the Cultural Olympiad was very poorly formed, 600 events during the course of two weeks “six events in an evening is wasteful*”.

6.3 The Scotiabank Dance Centre (SDC)

6.3.1 History

Scotiabank Dance Centre opened in September 2001 in the heart of downtown Vancouver, a stunning \$11 million state-of-the-art project designed by Architectura in collaboration with the renowned Canadian architect Arthur Erickson, and a major

development in the history of dance in Canada. It is believed to be unique in North America: a purpose-built, shared use facility, which provides a diverse dance community with a home of its own. Initiated and operated by the not-for-profit resource organization The Dance Centre, this major addition to the Canadian arts infrastructure welcomes thousands of people who take classes, rehearse, and attend performances and events. It is also a catalyst for new dance developments, spearheaded by new research, outreach and performance programs developed by The Dance Centre.”

6.3.2 Statistical Data 2003-20011

Figure 4 SDC Government Funding 2003-2011

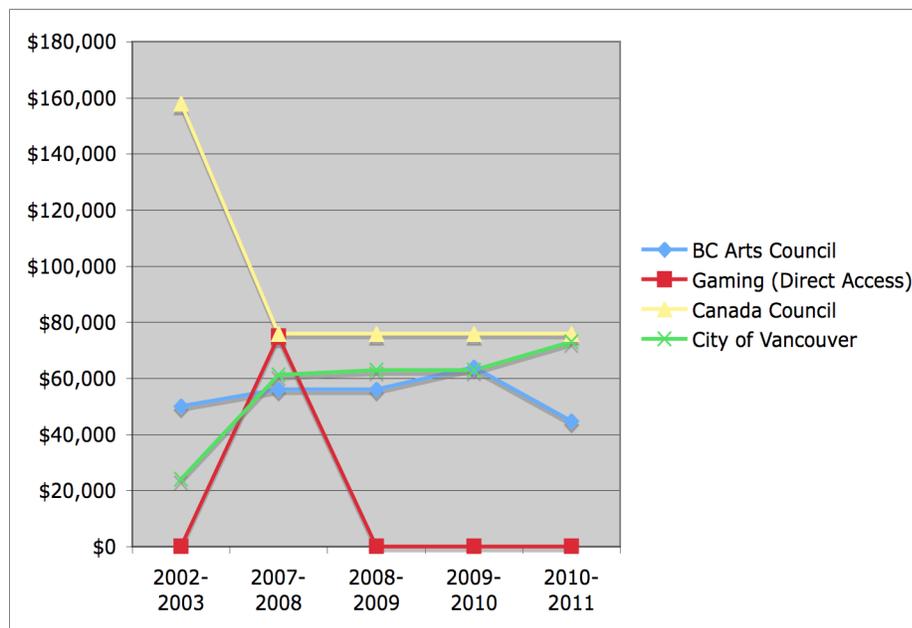


Figure 4 shows a number of points:

1. Figure 4 demonstrates an erratic funding pattern that is often the norm when a new building enters a funding landscape. These funding systems can and do accommodate new companies and events but it is more difficult to add a building with both operational and maintenance costs. The Canada Council (operational funding) initially included an emergency allocation to assist the operational opening of the building. In 2007 / 2008 the Canada Council funding stabilized at a level of \$76,000.

2. In 2007 /2008 when the Canada Council funding levelled at \$76,000 Gaming Funds were awarded which compensated for the levelled Canada Council allocation.
3. The City of Vancouver support rose from \$24k to 61K between 2003 and 2007, then remained at \$65K until the 2010 allocation that raised it to \$73,000.
4. The BC Arts Council funding has been relatively stable. However the 2010/2011 figures have provisionally been set at 50% of previous funding to reflect the projected cuts.
5. Figure 4 shows Gaming Funds falling from \$75,000 to zero from 2007/2008 to 2008/2009. Direct Access gaming grants were cut in the fall of 2009. As has been mentioned there was a lot of confusion surrounding the cuts. The SDC had not been awarded a three-year grant and was caught in the first round of cuts effectively moving them to zero with no ‘grace period’.

Figure 5 SDC Olympic Funding 2003-2011

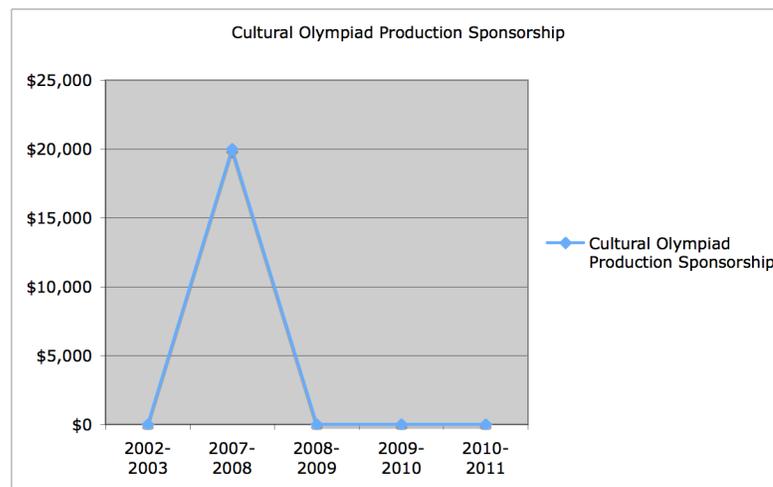
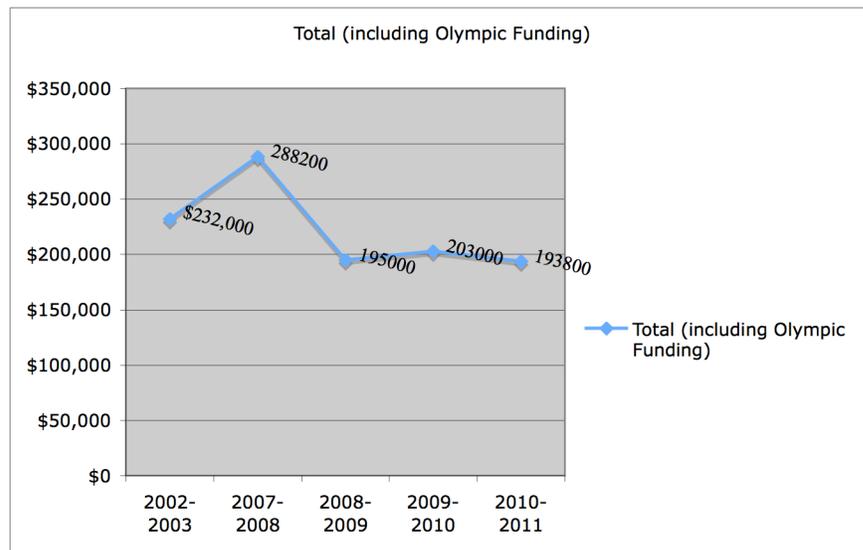


Figure 5 demonstrates that the SDC received a Cultural Olympiad grant of \$20,000 for one project in 2007/2008. This project is discussed in more detail at the interview.

Figure 6 (below) is perhaps the most revealing in that the funding the SDC received can clearly be seen to rise during the first Olympic year (2008) only to fall in years 2009-2011 to leave the Dance Centre’s funding at pre-2003 levels.

Figure 6 SDC Total Funding 2003-2011



Leaving aside the question of inflation the figure reflects an overall cut in government funding support of 16.5% over the Olympic period 2003-2011.

When one factors in the Canadian inflation between 2003 and 2010 the results are even more dramatic: \$232,000 in 2003 would be the equivalent of \$260,887 in 2010. This means that the real loss for the Dance Centre is in the region of 70,000 or a 30% drop in real terms over the Olympic period. Looking at Figure 4 we can see that the loss of Gaming Funds was a major factor in this reversal.

6.3.3 SDC's existing sponsor relationship draws negative Olympic Impact

The SDC found itself in a very compromised position during the Olympic period, due in part to name association with the original-building sponsors, Scotiabank.

After the first site for the new dance centre collapsed due to a signage issue, Scotiabank provided the centre with an old bank building and a substantial financial investment to complete the reconstruction. In return, the Dance Centre was named the SDC.

The Olympic Games have an uncompromising and rigidly enforced sponsorship policy to which any host city must adhere. The main banking sponsor for the 2010 Games was The Royal Bank Group. The fact that the centre was named SDC would have implications for the centre's involvement in the Cultural Olympiad. In order to try and overcome this sponsorship conflict the SDC had discussions with the Scotiabank and

VANOC to relax the rules somehow. Unfortunately, nothing came of these discussions and as a result SDC reduced its programming commitment during the Olympic period on the basis that they would not be able to compete with the Cultural Olympiad.

A substantial part of their operation is based on rentals by other arts companies. The sponsorship issue meant that many groups who would normally use the Dance Centre as their venue of choice were pushed to other venues. The fear by these other artists and groups being that the Cultural Olympiad would not support any venture whose venue of choice was The SDC. The venue estimated that they lost in the region of \$30,000 in rental fees.

The SDC's one and only funded project occurred in 2008. The SDC lodged an application with the Cultural Olympiad to host a 'Dance around Vancouver' event as part of the 2008 Cultural Olympiad. This was a piece that they had planned but rescheduled to coincide with the Olympiad. It was a 'site specific event' introducing the city to visitors. The plan was to start and end the 'Dance around Vancouver' event at the centre itself using a number of other venues on the journey. The Cultural Olympiad liked the program idea and offered to support it but only on condition that the event stayed clear of the SDC. So the dance tour of downtown Vancouver completely ignored Canada's only fully operational centre for dance.

The result being that *"we were quite empty at that time. Some rehearsals were happening, but basically we did not fare well"*. The venue had had other commercial renters use their building, however these also fell away for two reasons, parking and access restrictions.

Advice to other future colleagues included: *"to be very cautious in terms of the period leading to such an event and what promises are being made and how to hold the promises binding so that they actually materialize."*

They made the point that when told of the Cultural Olympiad they, like many colleagues, were very enthusiastic that arts was one of the pillars of the Olympic movement and that as a result a significant investment would be made in the creation of work, introduction to international artists and workers and a cultural brief in order to make the arts more visible. They were enthusiastic but saw nothing of that aspect of international forum and dialogue.

In hindsight, they believe they should have spent more time discussing how their organization could have made use of the event, rather than being part of the event.

SDC, like other organizations felt that the provincial cuts through the BC Arts Council and Gaming were a result of the provincial spending on the Olympic Games.

In terms of media, they did notice that programs that were specifically linked to the Cultural Olympiad were given preference as opposed to projects outside that framework.

The question of sponsor conflict came up again when they said that the first time they were made aware of any concern was when they lodged their application to participate in the 2008 Cultural Olympiad. The Dance Centre applied for further projects in 2009 and 2010 to showcase Vancouver artists that were declined. They also approached the Cultural Olympiad to discuss hosting some Vancouver dance artists in Beijing 2008. The idea was declined.

The major Olympic legacy for the SDC is the new Canada Line station five blocks from the centre that they hope will make it easier for audiences to attend the venue in future. As to artistic legacy again the answer was “*none*”.

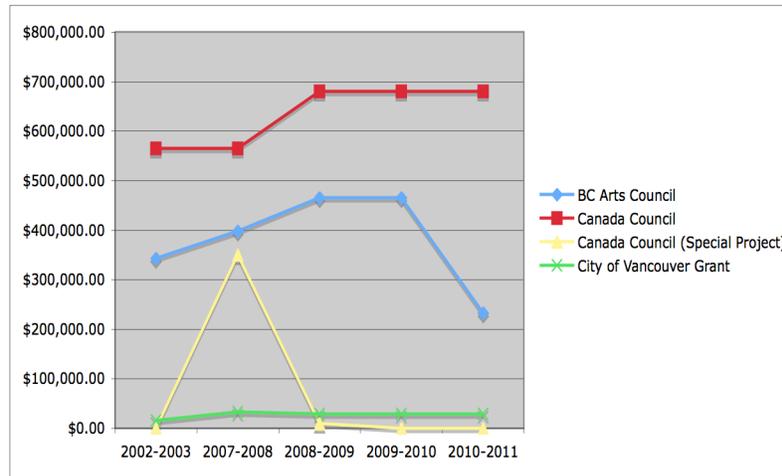
6.4 Vancouver Opera (VO)

6.4.1 History

Vancouver Opera is the largest opera company in western Canada. It is regarded worldwide for its fine main stage productions, its country-leading education programs, its innovative and award-winning community programs, and for forging groundbreaking cross-cultural creative partnerships that have brought opera to new generations of Canadians. Vancouver Opera was founded in October 1958 by a group of visionary community leaders who believed in the essential value of the performing arts to the life of a great city. Recognizing the power of opera to connect people to the universal human drama, they set out to build an opera company for Vancouver.

6.4.2 Statistical Data 2003-20011

Figure 7 Vancouver Opera Government Funding 2003-2011



The Vancouver Opera funding chart follows a similar pattern to our first two case study examples, that of:

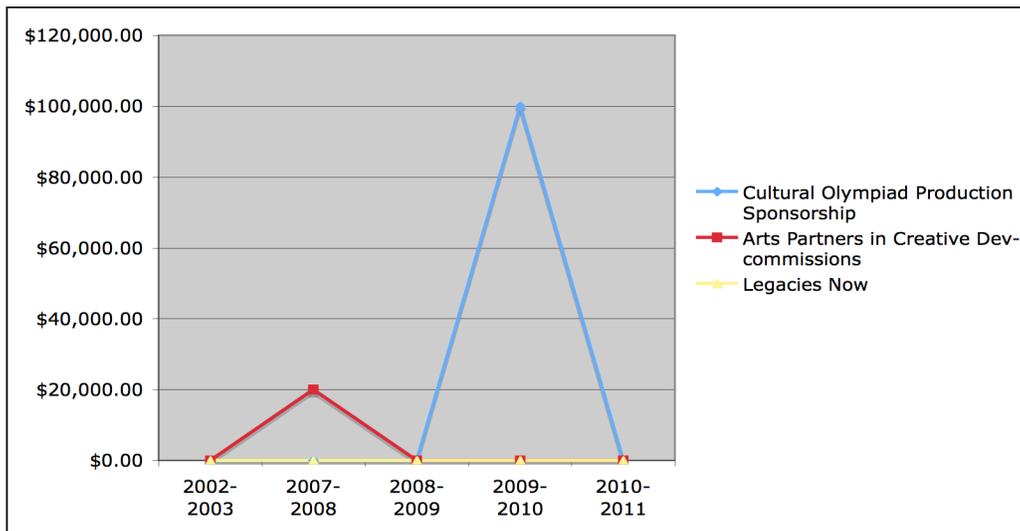
1. Stable or increased funding at the federal and municipal level.
2. A projected fall in BC Arts Council funding due to the projected cuts to the BC Arts Council for the current funding round (2010/2011).
3. It should be pointed out that the Vancouver Opera does not receive gaming funding and is therefore not experiencing the cuts experienced by other organizations. Vancouver Opera made the choice to conduct its own annual lottery as opposed to receiving gaming funds.

Vancouver Opera, as one of the Vancouver companies that regularly use the Civic Theatres, receives “in kind” rental subsidy from the City of Vancouver as demonstrated in Figure 8. The interesting point to note about the ‘in-kind’ system is that it has continually risen during the period under observation rising from just below 300k in 2002/2003 to over \$500k in 2010/2011. The opera does not see any financial increase as it received the same number of days in the venue. It is just that the municipality raises the value to reflect inflationary increase. This is interesting as it is the only government revenue source that reflects an inflationary increase and provides an insight into what other grants would look like if they also accounted for inflation.

Figure 8 Value of 'in-kind' rental grant received by Vancouver Opera



Figure 9 Vancouver Opera Olympic Funding 2003-2011



In terms of Olympic funding we can see that the Opera received an Arts Partners Commission and a Cultural Olympiad production sponsorship of \$100,000. During the interview with James Wright, Vancouver Opera’s General Director, it came to light that an anticipated commissioning project did not come to fruition and that it focussed on the Canadian premiere of Nixon in China, which received Olympic Production Sponsorship.

Figure 10 Vancouver Opera Total Funding 2003-2011

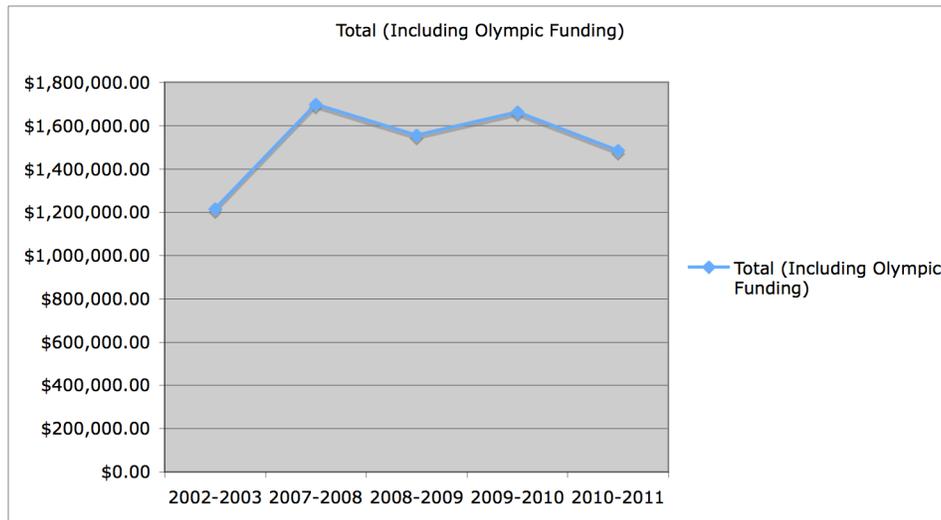


Figure 10 shows Vancouver Opera’s overall funding, which, although projected to drop slightly in 2010/2011 as a result of the projected fall in BC Arts Council funding has remained much more stable than others, primarily due to the fact that they are not impacted by gaming cuts.

6.4.3 Artistic Program

Vancouver Opera was awarded Olympic Production Sponsorship of \$100,000 to support their proposal of presenting the Canadian premiere of ‘Nixon in China’.

From an artistic perspective without both Olympic financial support and the atmosphere surrounding the build-up to Vancouver’s Olympics this was a project that would not have happened. This project, in the normal course of events would have been too risky a venture for the Opera to undertake.

VO stated that a combination of events i.e. Canadian foreign policy, Vancouver’s role as part of the Asia pacific region, the Beijing Olympics in 2008 and the 2010 Vancouver Olympics all coming together or aligning to make the ‘Nixon in China’ project both financially feasible and artistically exciting. *“The proposal to produce Nixon in China was much easier to put on the table given the surrounding circumstances, than, say, if it had been proposed in 2005 or previous year”*. This provides a clear

example of a successful artistic project, a Canadian premiere that simply would not have been feasible without the Cultural Olympiad.

6.4.4 Operational Logistical Aspects

During the interview it became apparent that the Cultural Olympiad had not brought the VO into contact with arts or business professionals that they would not have otherwise met.

VO made the point that the scale of the Cultural Olympiad was so large that they were *“not the largest project”* and that the Olympiad staff had an enormous workload. It was therefore necessary to *“keep on their radar”*. It would have been easy *“to fall of the screen in the midst of so much activity and that is was essential to keep working hard to get assurances that everything is on track”*.

The decision making process was *“slow and late”* for an organization like VO that is used to making it’s artistic and programming decisions 2-4 years in advance.

Another very important point was to, *“think very carefully about when you want to produce, given one’s own audience”*. Why? *“Because we knew that a lot of our audience would not be there during the Olympics”*. They were also aware that a proportion of their audience had expressed concern about coming downtown during the actual Olympics themselves, concerns about parking and stated closures were high on the list.

As a point of clarification it should be said that whilst the Games themselves were 17 days, the Cultural Olympiad lasted seven weeks and covered both the Olympic and Paralympics Games period.

Given this, VO made a conscious strategic decision that they wanted to be closely aligned to the Cultural Olympiad, to be associated with the Games and garner the Olympic support, but to produce at a period that would suit their audience’s needs and wishes. As a result they wanted to produce at the end of the Cultural Olympiad during the Paralympics stating, *“We didn’t really want to be in the thick of it because we didn’t really expect any out of town audience”*

For the purpose of this study this was perhaps the most profound statement of the entire interview process, because throughout the bid, and the run up to the Games

emphasis had been placed on international and national visitors. But here was one of Vancouver’s major arts organisations saying that “*they didn’t really expect an out of town audience.*” Going on to say that VO did not project any Olympic visitor sales, for it was their belief that Olympic visitors would just attend sporting events. Not to say that people might not come in from out of town to see ‘Nixon’, but that there would be a “separation” between those coming to see opera, not sport.

He added “*this dovetailed well because with them (Cultural Olympiad) managing the civic venues for the Cultural Olympiad they didn’t want us in the venues during the 17 days of the Olympics*” Why – because VO needs two weeks in the venue to fit up the set, have rehearsals, plus four performances spread over nine days. Two weeks in the main Olympic venue for one production would not have been acceptable during the high profile period when the production / concert turnover would have been much higher, i.e. four of five separate events in one venue in one week.

VO had really researched “*what happens to a community*” during the Olympics. Their analysis of the audience make-up during this period allowed them to logistically shape their Cultural Olympiad participation to develop their Canadian audience.

This extended to their marketing operation. The Globe and Mail was a national print sponsor to the Cultural Olympiad, making it both easier and possible for VO to craft a first time print sponsorship with a national Canadian media outlet. As a result VO received its highest national advertising profile and, as a side effect, although the divide between advertising and editorial is clear, they believed that this increased VO’s editorial profile during this period. One example cited was that “*under normal conditions VO could have expected coverage only in the BC edition of the Globe and Mail*”.

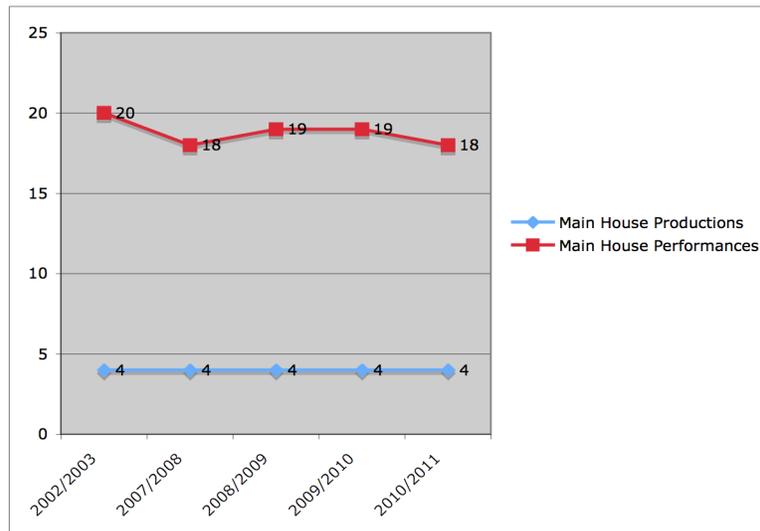
Table 19: Number of VO articles in 2010 by Province by Newspapers

		Canadian Newspapers				Total
		Van Sun	Province	Globe & Mail	Toronto Star	
Province of Origin	B.C.	7	1	5	0	13
	Ont.	0	0	4	1	5
	Que.	0	0	2	0	2
Total		7	1	11	1	20

Given the Globe’s relationship with the Olympics and therefore the VO, the ‘Nixon’ story ran across both the Ontario and Quebec editions of the Globe and Mail. VO put this down as a positive impact of the Cultural Olympiad, however the question of Olympic sponsors was an issue. Initially they thought it would be confined to no Olympic competitors i.e. “Pepsi and Coke / Scotiabank and Royal Bank. The point being made was that any organization that relies upon corporate support didn’t really get the maximum potential of discussing future sponsorship relationships due to the very strict sponsorship conditions that applied throughout any Olympic Games. *“It limited the conversation”*. That said, the Cultural Olympiad sponsorship made up for any loss from other sponsors.

In legacy terms Vancouver Opera’s experience of the Olympics is fascinating. When one looks at their production history over the period 2002/2003 to 2010/2011 the number of productions and performances remains relatively constant.(Figure 10)

Figure 11 Vancouver Opera – Production / Performance History.



Looking at the funding inputs over the same period again the levels remain relatively constant. This is very significant for the purpose of this study because one of the starting points of ‘legacy’ and ‘benefit’ was whether the company’s production and performance output increased. In this example we see no change but a potentially significant and positive impact in benefit being reaped by the Vancouver Opera. Acknowledging that they did not expect to see any dramatic change in their audience, they concentrated on improving and expanding their existing audience’s opera

experience. To that end they used the Cultural Olympiad production sponsorship to program a work that would not have fallen well into their existing programming model. They expanded the boundaries of their audience's opera experience through the choice of a contemporary opera that had never been seen in Canada. Add to this the increased corporate relationship with a national Canadian news outlet and the expanded editorial coverage and one has to conclude that the Vancouver Opera successfully used the Cultural Olympiad to take a risk and expand artistic horizons and really set a benchmark for the future.

It will take a further study in coming years to determine whether these Cultural Olympiad benefits that the VO have reaped continue and result in positive change to future programs but is outside the scope of this study.

Another very interesting point made was with reference to the legacy. VO have already identified a tangible legacy, that of placing contemporary opera within their current audience. It will again be possible to test that legacy in future years according to future program choice. Another potential legacy highlighted their desire for the community to find a new conversation in order to have the discussion as to "*why Vancouver's cultural landscape can't be like those 17 days all the time: street gathering, public art, public animation, and have a much more animated city*".

There was also an expression of dissatisfaction about the Cultural Olympiad in what it was and what it wasn't. The statement that best expressed this dissatisfaction was "*The hype of the four year period didn't come to fruition*" and "*The overextended promise just couldn't be met*". Returning to the literature review, this mirrors many statements from past Olympiads whereby many said that the promises made during the bid just weren't lived up to in the experience.

6.5 The Firehall Arts Centre (FAC)

6.5.1 History

The Firehall Theatre Society was formed in 1982 and currently operates as one of the busiest venues in Vancouver. Each season the FAC produces between four and six theatre productions and between three to five dance productions and is also home to at least 25 other arts organizations as a theatre and studio rental facility, and Box Office.

6.5.2 Statistical Data 2003-2011

Figure 12 Firehall Arts Centre Government Funding 2003-2011

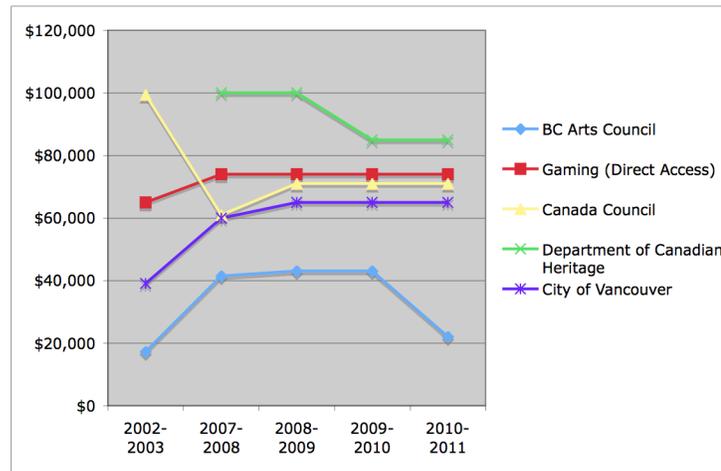
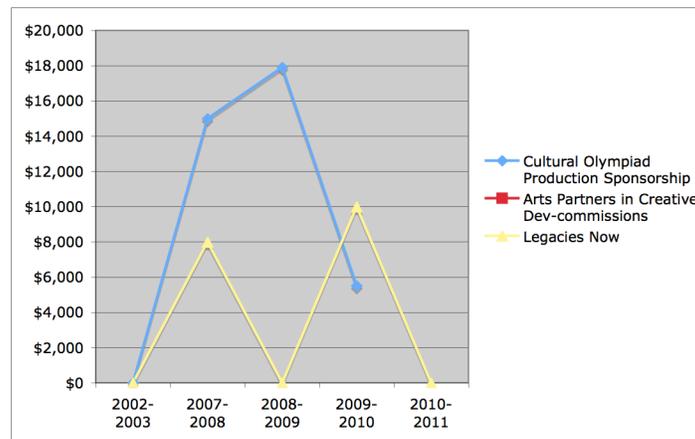


Figure 12 demonstrates a number of points:

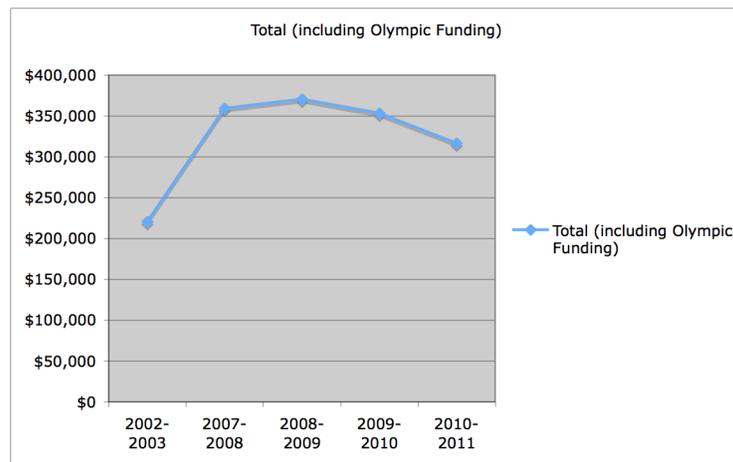
1. Municipal funding, after increases during the 2003-2007 period, remains relatively stable throughout the period.
2. The BC Arts Council 2010 level is based on the projected reductions of 50%.
3. Gaming Grants: The FAC had just received a written confirmation of a three-year support grant just before the gaming grants were cut. As a result they will receive the funding in 2009/2010 and 2010/2011.
4. The FAC as both a producer and a presenter receives funding from two federal sources, the Canada Council and the Department of Canadian Heritage.

Figure 13 Firehall Arts Centre Olympic Funding 2003-2011



The FAC received Olympic funding support in 2008, 2009 and 2010

Figure 14 Firehall Arts Centre Total Funding 2003-2011



When looking at the total funding pattern for the F.A.C. over the period 2002/2003 we can again see the pattern of funding rising over the Olympic period and then declining to pre-2007/2008 levels. If they had, as others, been unfortunate enough to lose their gaming funds, they also would have found themselves close to their 2002/2003 funding levels. Again the question remains of whether gaming funds will be available at the next funding cycle.

6.5.3 Arts and Programming

The Firehall lodged an unsuccessful application for funding for an Arts Partners in Creative Development commissioning program (APCD). As a result the FAC worked around the Olympic program rather than participate in it directly with a new work.

The Firehall presented the Playhouse Theatre Company, Vancouver /and Belfry Theatre, Victoria / Cultural Olympiad project of: “Where the Blood Mixes” a remount of a previously successful production written by Kevin Loring, an aboriginal playwright who recently won the Governor General’s award. The Playhouse Theatre received Cultural Olympiad financial support to remount the project whilst the FAC paid a fee to present the work at the centre. The FAC also covered the marketing costs even though the production was billed as part of the Cultural Olympiad.

On another front the FAC was approached by the Cultural Olympiad to see whether they would be interested in presenting a Cultural Olympiad project, “the Awaji

Puppet Theatre, Japan”. In this instance they were approached to be a presentation partner.

The FAC provides an insight into the confusion that surrounded the Cultural Olympiad projects. Companies could apply to the Olympics for commissioning and production funds. In other instances, companies were using their own funds to partner with Cultural Olympiad projects and in others, companies were using their own funds to present Cultural Olympiad partnerships with other Vancouver companies, and some projects were fully funded and marketed by the Cultural Olympiad.

6.5.4 Operational and Logistical aspects

The FAC, like other organizations, said that the Olympics did not really bring them into contact with other business and arts professionals, except for the puppeteers from Japan.

Their advice for arts organizations in future was clear, get involved early and *“Take a much more aggressive approach”* to be involved. *“We, like others in the community, sat back and trusted that we would be asked to come to the table and play”*. *“If you want to get your work seen then you must fight hard to get the work on display”*. They made the comment that when looking around the Cultural Olympiad program there was *“Very little Vancouver work shown as part of the Cultural Olympiad in terms of theatre or dance”*.

They made several references to the fact that the competition for audiences and press coverage was huge and that for smaller companies there was no way to compete on these fronts.

As a relatively small organization the FAC didn’t go in search of corporate sponsorship. There was an assumption made by them and others that corporate funds would be committed to the Olympics.

Logistically, the Cultural Olympiad took place in the middle of the FAC season. They found themselves having to plan and promote two separate seasons by getting the first half over and then trying to figure how, after a nine-week gap, you re-start the season.

They also talked of the post Cultural Olympiad hangover “*audiences are dipping*”. With the lack of post Cultural Olympiad media coverage people were slow to pick up the city’s existing cultural thread. Maybe it was due to do the fact that many people had spent their money and also that there was lots of coverage during the event but afterwards nothing.

6.5.5 Legacy

The FAC, as with others interviewed, made reference to the fact that the provincial funding through the BC Arts Council and gaming grants were being cut. Whilst there is no direct causal relationship they, like others interviewed are making the link that these cuts are a direct result of the Olympic experience. “*I am sure that the cuts have something to do with how much money was invested in the Olympics*”.

In terms of overall legacy the FAC said that they weren’t sure that there would be a legacy and even if there was it would not be known for a while. Like others, the FAC commented on the fact that “*the spirit during the Olympics was amazing*” again commenting on the need to have the conversation to ensure that that “*atmosphere continued*”.

When asked to comment on the overall experience of the Cultural Olympiad three important concepts emerged.

Firstly, “*they would encourage any future community that is involved in a Cultural Olympiad or a bid that they try and take ownership of it. The community wasn’t shown off to its best.*”

Secondly, “*they found it quite odd that of the operational theatres in Vancouver – The Arts club was used as Atlantic House, The Stanley Theatre was closed, The Roundhouse was closed. The Firehall was used a tiny bit – the Cultch was used. The Playhouse was being used as a ‘roadhouse’. Given that the audiences, to my knowledge were primarily Vancouver or BC, why weren’t we making better use of our venues*”? *Strategically we weren’t thinking about the future enough.*”

Thirdly, “*that the audience was local and BC based and that the out of town audience came for the Olympic sport not the Cultural Olympiad.*”

6.6 Arts Club / Stanley Theatre

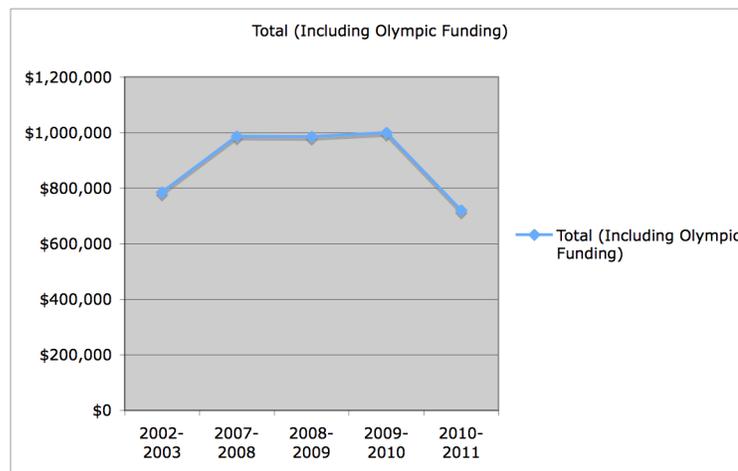
6.6.1 History

The Arts Club Theatre Company, now in its 46th season, is a not-for-profit charitable organization offering professional live theatre in three venues. The Arts Club productions range from musicals and contemporary comedies to new works and classics. They also tour provincially on a regular basis, with a three-show mini-season presented at venues around British Columbia. The 2009-2010 Arts Club season features six productions at the 650-seat Stanley Industrial Alliance Stage, six productions at the 450-seat Granville Island Stage, and a premiere production at their newly renovated and re-launched New Revue Stage.”

6.6.2 Statistical Data 2003/2011

The Arts Club and Stanley Theatre’s government and Olympic funding 2003-2011 reflect similar patterns described in other case studies. For full details see Appendix 17.

Figure 15 Arts Club / Stanley Theatre Total Funding 2003-2011



The total funding scenario is again similar to other case study models i.e. a raise from 2003-2007, a period of stability during 2007/2008, 2008/2009 and 2009/2010 with a projected decline in 2010/2011 again primarily due to the ending of Olympic funding, the proposed cut to the BC Arts Council and the loss of gaming funds (see figure 15).

6.6.3 Arts and Programming

The Arts Club engaged in a dialogue with the Cultural Olympiad to discuss possible projects for their stages. However, they made an early decision not to produce during the 2010 Olympics on the Stanley Theatre Stage. They took a little longer to weigh the potential of producing on the Granville Island Stage and Revue Stage. Eventually, they made the decision not to produce at Granville Island but explored other commercial opportunities letting several agencies know that their space was for rent.

Put in perspective, the “Stanley Stage” is predominantly a subscriber audience and they decided that their audience would probably not be interested in attending during the Olympics.

The research that they conducted left them a little ‘risk averse’. They talked to producers in Salt Lake City, Atlanta, Sydney and Calgary and the feedback they received was “*if your not with them your against them*” (Olympiad program).

They would have liked to co-produce with the Cultural Olympiad if they could find the right show but they had to take into consideration their day-to-day operation. Did they have the capacity to mount and market extra productions?

In hindsight they “were delighted” with the decisions they made, and the outcomes re their Granville Island and Stanley Stages.

The Stanley Theatre essentially closed during the Cultural Olympiad whilst taking some ‘one-off’ commercial rentals. The Granville Island stages were rented to the four Atlantic Provinces (Newfoundland, PEI, Nova Scotia and New Brunswick) under the banner of Atlantic Canada House to promote Atlantic Canada during the Olympics. Atlantic Canada House programmed the main-stage and bar with performers from Atlantic Canada and took over the bar, imported Atlantic product whilst the Arts Club retained the takings, all in all a tremendous financial success.

Also, The Arts Club in association with a local theatre company The Electric Company, received an Arts Partners in Creative Development Funding to commission a new work and was scheduled to premiere at the Stanley Theatre following the Olympics. Due to a personal tragedy this project was postponed until the fall of 2010, when it will premiere under the Cultural Olympiad banner in association with The Arts Club.

The Rick Hanson Story, produced by The Manitoba Theatre for Young People with Cultural Olympiad support, was presented on the Granville Island Stage, it was from the Arts Club perspective a straight rental agreement.

The Arts Club was represented on the Olympic bid panel in 2002 and remembered the promises made during the bidding process. Eight years later their conclusions were that there were opportunities to be had but as a community you have to be involved. The legacy of the Cultural Olympiad is there for the community to take.

The Arts Partners in Creative Development program was the real opportunity and real legacy of the Cultural Olympiad. *“We got some funding for some shows”* and *“we are going to produce on a larger scale than we would normally do, with a local theatre, The Electric Company”*. The Cultural Olympiad, in other words, provided an opportunity to develop a producing relationship with a local company that they wouldn't have otherwise had under normal circumstances.

The Arts Club have for many years, produced a standard season on their stages. The 2010 Cultural Olympiad played havoc with their normal season schedule and in order to maintain their subscription series they made programming choices around the Cultural Olympiad dates. They therefore had to fit their subscription model into the Cultural Olympiad. In order to accommodate this, the Arts Club reviewed their entire marketing operation in terms of timing and scheduling.

They were very concerned about the “Olympic Hangover” and therefore to overcome this they aggressively pre-sold their season and their advance sales. They engaged in a campaign to market the season earlier getting the advance sales in before the Olympic sales commenced. They remember a board member asking *“why are we advertising White Christmas in July”* but the campaign and tactic worked. Some of these organizational changes made to accommodate the Olympics were such a success that they plan to continue with these strategies in future years. Early results for 2010-2011 are showing positive signs that these new strategies are working – pre-sales for 2010 – are better than earlier seasons.

Once again we have an example of a local producer that concentrated entirely on their local audience following strategies to build and strengthen their relations with that audience.

The major Olympic legacy will be the new production with the Electric Company that will premiere in the fall of 2010.

6.7 The Playhouse Theatre Company (PTC)

6.7.1 History

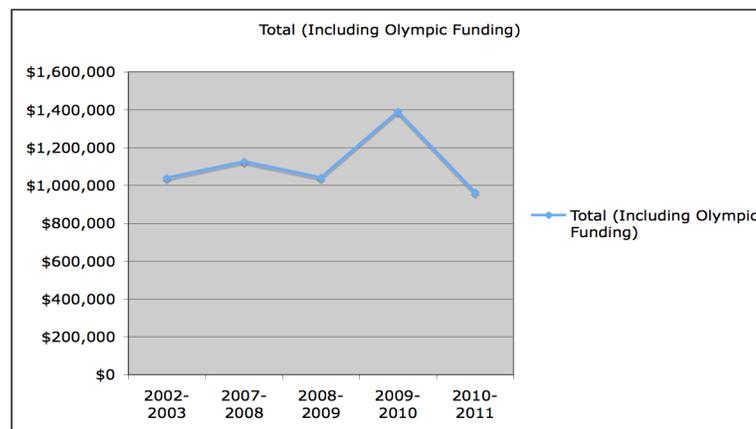
The Vancouver Playhouse Theatre Company is British Columbia's regional theatre company, producing plays since 1962. The company's mandate, which has evolved with the region's cultural needs, is to be a vital cultural leader in the theatre ecology, describing and shaping the community's perspectives by engaging a wider audience in significant theatre experiences. The company's repertoire is contemporary and classic, Canadian and international.

It should be noted that the Vancouver Playhouse Theatre Company (PTC) is a separate entity to the Vancouver Playhouse Theatre that constitutes one of the three auditoriums that make up Vancouver's Civic Theatres. PTC presents its productions, along with other Vancouver arts organizations, in the Playhouse Theatre.

6.7.2 Statistical Data 2003/2011

PTC's government and Olympic Funding 2003-2011 reflect similar patterns as described in other case studies. For full details see Appendix 18.

Figure 16 The Playhouse -Total Funding 2003-2011



The PTC's overall funding patterns display similarities to other organizations in that during the period 2008-2010 their funding peaked during the 2009/2010 season. As

with other examples the funding has declined back to pre-2002/2003 levels following the end of the Cultural Olympiad. We should also note that this decline in funding over the period also includes a \$128,985 increase in the value of “in kind” rental grants.

6.7.3 Arts and Programming

The Cultural Olympiad certainly impacted the PTC’s programming because, by default, it took control of all the Civic Theatres during the periods in question. Under normal circumstances the PTC would have had priority access. Given the circumstances, the PTC and the Olympiad had to work together to find a program of work that would satisfy both organizations’ needs, otherwise, the PTC would have had no production offering during a three-month period.

PTC produced and presented three projects with, or as part of, the Cultural Olympiad. They were as follows:

- *Beyond Eden* – Produced in partnership with Theatre Calgary.
- *Where the Blood Mixes* written by Kevin Loring and presented at The Firehall about residential schools. Produced in collaboration with the Belfry Theatre, Victoria and other partners. That project would not have been possible without significant Olympic funding to anchor it.
- *The Laurie Andersen Project*. Initially this was a Cultural Olympiad project. They were presenting the piece and the PTC became a partner in the project. They were offered the opportunity to present/produce it. Offered outside of the PTC mandate

The Playhouse made the important point that the Cultural Olympiad brought the PTC into contact with other arts groups outside of their normal operation simply because it allowed them to produce and present “Laurie Andersen” and “Where the Blood Mixes”. But the PTC often engages with other producers around the country and the Cultural Olympiad, as a mechanism to introduce artists to each other was no more effective than their normal sphere of operations. There wasn’t any real recognition that the Vancouver arts community was already producing cutting edge work at high artistic standards. It was felt that there was a slight condescension in the air in that the Cultural Olympiad would assist Vancouver artists.

6.7.4 Operational and Logistical Aspects

PTC had an excellent working relationship with the Cultural Olympiad team. PTC stated that as a result of the Olympics they foresee positive changes in the organizational structure between the PTC and the City of Vancouver. Essentially, a structure has been in place for many years regarding the allocation of the Playhouse Theatre to city groups, including the PTC. The Olympics put that relationship under the spotlight and as a result there is a new operating structure for venue allocation managed now by PTC.

In addition, there is a commitment to explore future cash funding opportunities with the city. Looking at other case studies we see that the Opera and VSO received ‘in kind’ and ‘cash’ support whilst PTC received ‘in kind’ support only. PTC will now be eligible to apply for operational funding as with other clients such as the Opera and the VSO. The main Olympic legacy for the PTC will be the new organizational structure with the City of Vancouver and the eligibility to apply for operational funding at the municipal level.

6.7.5 Question of Style: Calgary vs. Vancouver

The interviewee had experienced both the Calgary and Vancouver Cultural Olympiad. With this in mind, future advice included the statement “ *In Calgary the arts community got together and said, hey guys what do you want to do? In Vancouver The Cultural Olympiad took on a more leadership role and said, here are the kinds of things we want to program, do you want to play?*” Given this they would suggest that future arts communities follow the Calgary model “*to celebrate more what you do*”.

6.8 The Vancouver Symphony (VSO)

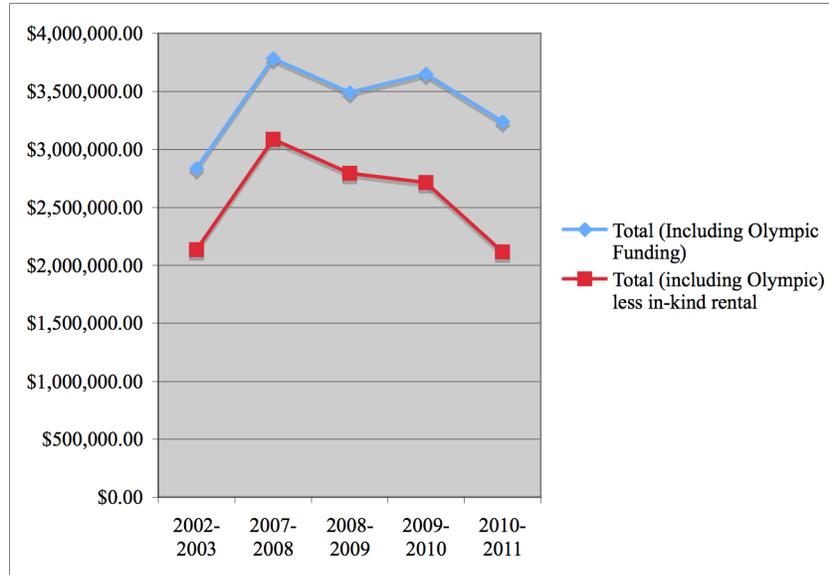
6.8.1 History

The Vancouver Symphony Orchestra was founded in 1919 as a not-for-profit Society.

6.8.2 Statistical Data 2003-2011

The VSO's government and Olympic funding 2003-2011 reflect similar patterns described in other case studies. Once again we see the influence of both the Olympic input in 2010 and the rise in City of Vancouver 'in-kind' rental grants. For full details see Appendix 20

Figure 17 VSO Total Funding 2003-2011



With the BC Arts council grant for 2010/2011 confirmed at \$732,000 the VSO's overall funding stands at \$3,239,975 bringing them close to their 2002/03 level.

Other points to note within the total figure are that the VSO was not a three-year gaming client and is therefore showing gaming dropping from \$48,000 per year to zero in 2009/2010 and 2010/2011.

6.8.3 Arts and Programming

In 2008 and 2009 the Cultural Olympiad had no real impact on the VSO. In 2010 the VSO presented Cultural Olympiad supported concerts in addition to their normal program:

1. Mahler's 8th Symphony of a Thousand at the QE Theatre.
2. Daniel Bernard Roumain at the request of VANOC
3. Adrian Anantawan: The Planets – at the request of VANOC

6.8.4 Operation and Logistics

How the Cultural Olympiad affected the VSO's normal operation.

The VSO had to avoid, or felt they had to avoid, programming standard subscription concerts during the Olympics. There were some instances where they "*made this choice*" and others where they were obliged to make this choice because "*They couldn't get access to the theatre*"

For example, the VSO moved subscription concerts to a period outside the Cultural Olympiad dates, during periods of the year when they wouldn't normally program. They were obliged to shift the season earlier to a two-week period in January. Normally they would give the orchestra a two-week vacation during this period because history has shown that it is harder to get audiences at this time. Because they were "*moving into unknown territory*" the VSO programmed incredibly popular pieces of music (Beethoven 9th) to attract audiences at this time and they were very well attended.

The VSO was hired to celebrate the opening of the 'First Nations Pavilion' and also a concert by the Moscow Chamber Orchestra, (The Passion of Russia) which was produced by VANOC /Cultural Olympiad and The City of Sochi. This concert came about as a result of the fact that the VSO had previously agreed to a Cultural Olympiad production with the Montreal Symphony as part of the Cultural Olympiad. When this concert fell through the VSO was faced with potential lost revenue. Following discussions with VANOC, no resolution was reached because there was no symphonic alternative. When the VSO saw that the Cultural Olympiad was producing the Passion of Russia they came back to VANOC saying that the Russian concert was a symphonic alternative and a Cultural Olympiad producing agreement was struck.

The VSO offered three pieces of advice to future symphonic orchestras about to enter a bid process.

1. As early as possible do whatever you can to protect your scheduling dates in your own venue. All the venues in Vancouver were taken from their principal users. "It was "*handled very poorly*" – the VSO had no contact with the city. In the spring of 2007 (after 30 years use of the venue) they were told "Sorry you can't have any dates during this nine weeks period". Normally in that nine-week period the VSO would have expected to present 27 concerts.

2. Stay in constant dialogue with the local organising committee and remain persistent.
3. Upon advice from previous symphonies that had undergone the Olympic experience avoid scheduling any normal subscription concerts during the nine-week period, even if there were available dates.

In hindsight the VSO would have been more proactive in that they would have gone to the city and said “*we understand the Olympics are coming; we would like a guarantee that they will not give the theatre away without discussion*”. They would have also been more political. They spent hours in discussions with the Cultural Olympiad organisers. In hindsight they felt that they should have gone to the mayor. It may not have made any difference but would have saved hours.

The interviewee did not believe that provincial arts funding cuts were the result of the Olympics but falling provincial revenues due to the decline in market demand for British Columbia’s natural resources.

Logistically the Cultural Olympiad put more pressure on the VSO’s marketing operation with added work without increasing staff size, not only for the concerts mentioned, but also they needed more planning to make sure that their normal subscription concerts received audience support. Changing their normal modus operandi meant increased pressure and time as well as more dialogue with their audience to explain how and why they had to do some things differently.

6.8.5 The VSO Miming Story

One of the major media stories of the 2010 Cultural Olympiad was the ‘miming incident’. What happened?

After Vancouver won the bid, and as soon as someone was appointed to run the cultural components, the VSO met with them to say, “*if you are using a symphony orchestra then we would like it to be the VSO*”. The response was “*Of course if there was going to be a symphony then it would be the VSO*”.

This same conversation took place on a regular basis without any resolution until the time came when the VSO needed an answer in order to complete the planning of its

2009/ 2010 season. The suggestion was made ‘to hold the orchestra’s time, which they did and dedicated a week of the orchestra pay roll to this.

In 2008-2009, every couple of months the VSO would contact the director of operations of the ceremonies office to ask for an update.

In the meantime, in a separate negotiation, the VSO was contracted by VANOC to record the national anthems of all the participating countries to be played at the medal ceremonies.

By late 2008 there was still no confirmation regarding the VSO playing at the opening or closing ceremony..

The producers of the opening ceremony then engaged a director/conductor David Pierce, from Winnipeg, as artistic director of the opening ceremony.

Unbeknownst to the VSO management, individual members of the VSO orchestra were being contacted by VANOC directly, without the knowledge of the VSO General Director, and being asked to sign confidentiality forms under the guise “*we want to talk about some recordings, but we can’t talk until you sign a confidentiality agreement and once signed they couldn’t discuss the contract with the VSO management.*”

However, the VSO heard of these recording sessions and the agreements and eventually David Pierce called the VSO and said, “*we tried to get the producers to engage the VSO – but the producers don’t want a full symphony*”. They went on to say that although they didn’t want a full symphony orchestra to perform live, the music needed a full symphony to record the music. At this point they told the VSO that many of their musicians had been contracted. The VSO responded by saying that they knew of this fact. David Pierce went on to say “*since the majority of the VSO had been hired to record the music, what we want to do is state in the program that the VSO is there at the opening ceremony even though it is not the VSO sitting there*”. Essentially the VSO was being asked to record the music and have an ensemble sitting there on the night called the VSO even though they were not the VSO. Their response was clear and simple: “*We have no intention of participating in a farce, please do not name the VSO, and it would have been courteous of you to let us know that you were hiring the VSO members.*” When Bramwell Tovey backed out of the recording knowing that they wanted to use his name

without him actually being present, the Vancouver Sun ran the story that “*VSO refuses to play at the opening ceremonies*”¹³.

This headline did not reflect the essence of what had happened and the VSO were once more pushed into containment as a number of people were annoyed at the VSO for that headline. The VSO had to conduct damage limitation for a story that was no fault of their own.

As to cultural legacy – “*I don’t see a major cultural legacy*” apart from the upgrade to the civic theatres which although proposed for many years previously, came to fruition in time for the Olympics. “*We never assumed that they would be inundated with people coming into the city to attend the VSO*”.

Another strange legacy is that the ‘miming scandal’ described above had the effect of reconfirming the loyalty that the VSO has in this city amongst its patrons. Many people offered messages of support and ticket sales have held with stronger attendance. i.e. a potential negative story with VANOC has strengthened the bond with their local audience.

6.9 Vancouver Festivals

6.9.1 Introduction

Vancouver is a city of festivals. Each year there are a number of festivals that take place throughout the year, including but not limited to: The Push Performance Festival, Dancing on the Edge Festival, Vancouver International Dance Festival, The Talking Stick Festival, The Jazz Festival, The Folk Festival, The Children’s Festival, The Chutzpah Festival, The New Music Festival, Festival Vancouver, Documentary Film and Video Festival, Vancouver Fringe Festival, Vancouver Film Festival and The Vancouver Writer’s Festival to name a few.

Some of the Vancouver festivals have been running for nearly thirty years, whilst others are relatively new, emerging in the last seven years. For the purpose of this study there were too many festivals to include as case studies. That said, one of the major characteristics of these, like other festivals around the world, is that they are of fixed

¹³ Vancouver Sun 21st December 2009.

duration (3 days – 3 weeks) and take place at fixed points in the year. For example, The Folk Festival takes place in July, The Jazz Festival in June, The Film Festival in October.

The importance for this study is that, as part of the bid book it was stated that if Vancouver’s bid was successful then there would be a four year Cultural Olympiad spanning the entire year of cultural activity. As we have seen, the actual dates were reduced to three events over a few weeks concentrating in the January to March periods. We wanted to take a snapshot of Vancouver festivals to see how that promised inclusivity played out.

We examined three festivals, the Push Festival that traditionally took place in January at the beginning of the Cultural Olympiad period, The Vancouver International Dance Festival (VIDF) that traditionally took place in March at the end of the Cultural Olympiad period, and the Vancouver International Children’s Festival (VICF) which takes place in May – out-with the Cultural Olympiad period.

6.9.2 Statistical Data

Figure 18 Vancouver Festival Funding Comparison

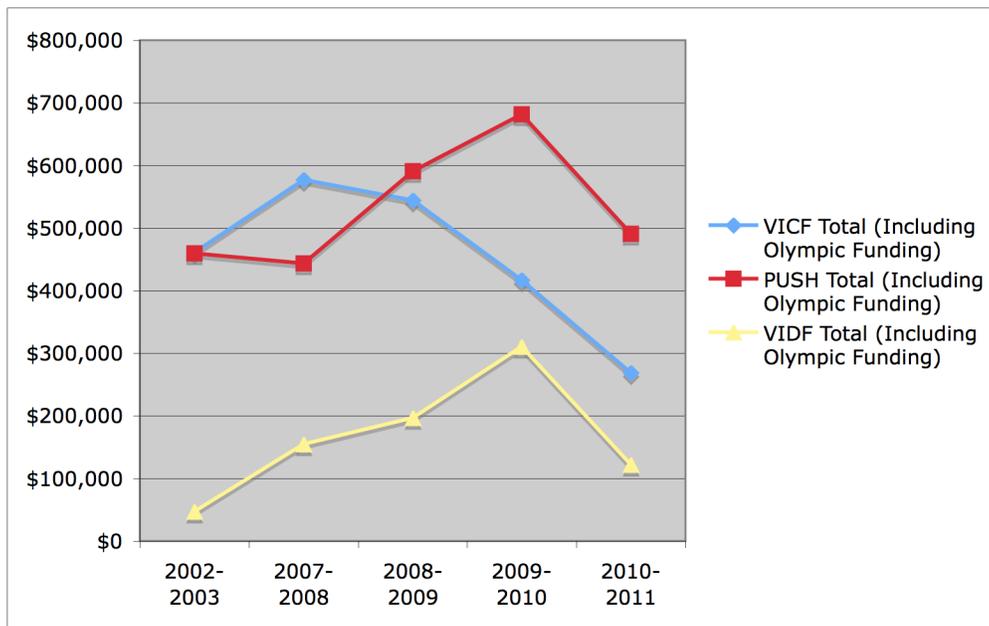
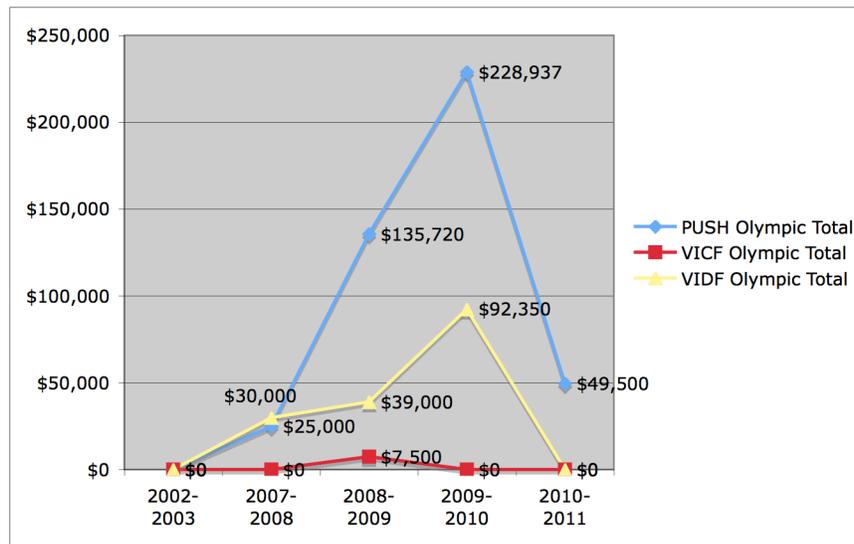


Figure 19 Vancouver Festival Olympic Funding by Festival



Figures 18 and 19 only reflect three of Vancouver’s Festivals. To draw any firm conclusions a much more in depth investigation of Vancouver’s Festivals and their funding during this time period would be needed. That said, it is interesting to note the patterns of support that appear. The two festivals that have close proximity to the Cultural Olympiad period received sustained funding. PUSH festival received \$444,157 over 4 years, the VIDF received \$156,350 over 3 years whilst the Children’s Festival in May received one funding grant of \$7,500 in 2008/09.

Also, when you look at the overall funding pattern (including Olympic funding) we can see the regular peak and trough funding exhibited by other case studies over the period 2003 -2011. The only exception being that the Children’s Festival didn’t really hit the Olympic peak demonstrated by others. Again, more research on this subject needs to be carried out both over the period 2003-2011, and again over the next five years to see what the period 2011 – 2017 demonstrates in terms of economic and artistic legacy.

6.10 Case Studies Overview

Figure 20 Case Study Funding Comparisons 2002/03-2010/2011

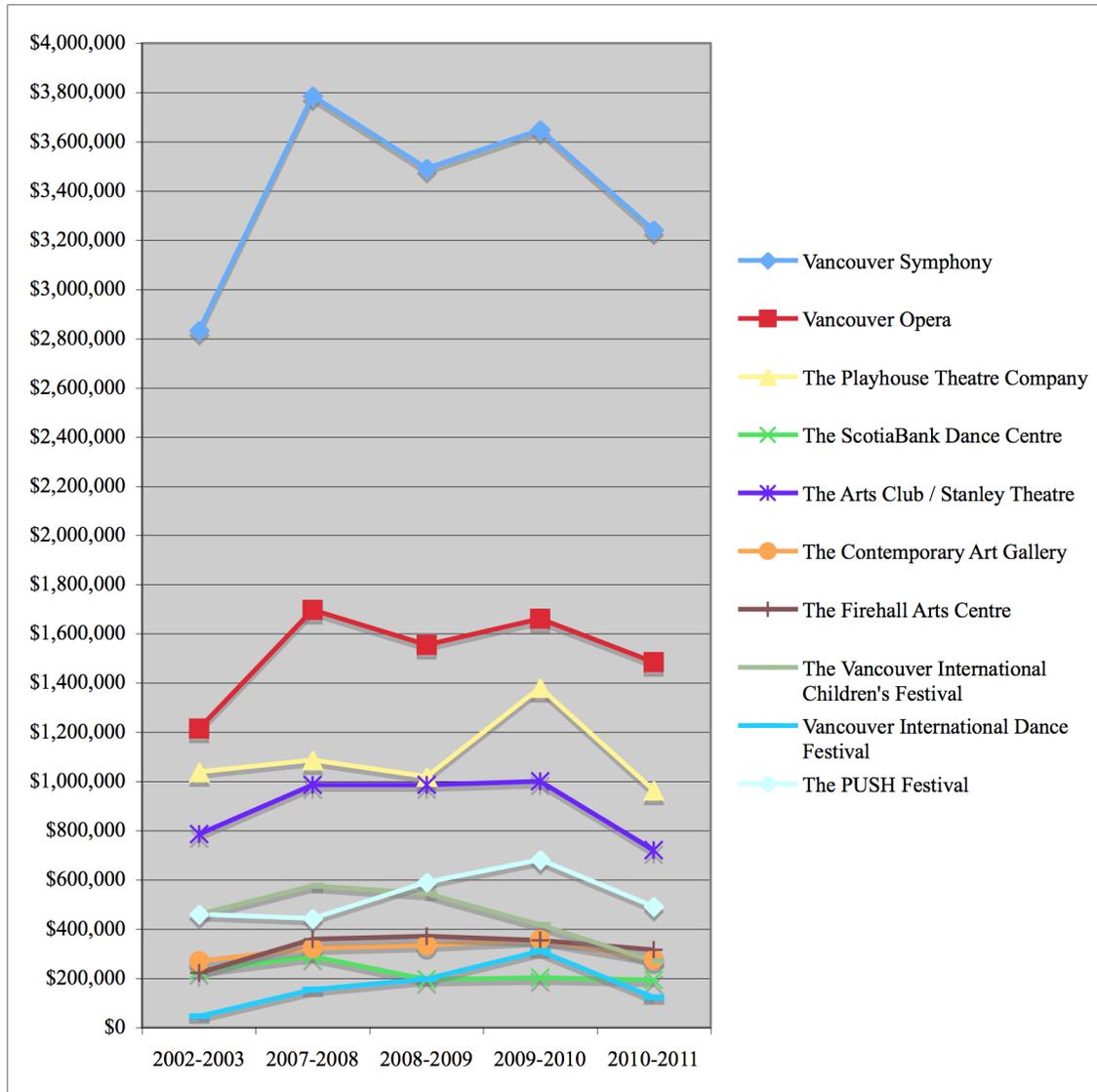


Figure 20 looks at the total government funding levels for our case studies over the period from successful Olympic bid to the season following the 2010 Cultural Olympiad. It is clear that all of those case studies that participated in the 2010 Cultural Olympiad experienced an increase in funding in 2009/2010, with the exception of the Vancouver Children's Festival that takes place in May and the Scotiabank Dance Centre that had a 'Olympic sponsor conflict' whose funding figures decline from 2007/08 through 2010/11.

Figure 20 also shows that all the case studies provided figures that demonstrate an “across the board” fall in funding for 2010/2011. This funding decline comes as a result of a number of factors such as substantial cuts to gaming grants, projected declines in BC Arts Council and the winding down of Cultural Olympiad funding.

Figure 21 Case Studies Total Main-house Performances 2002/03 -2010/2011

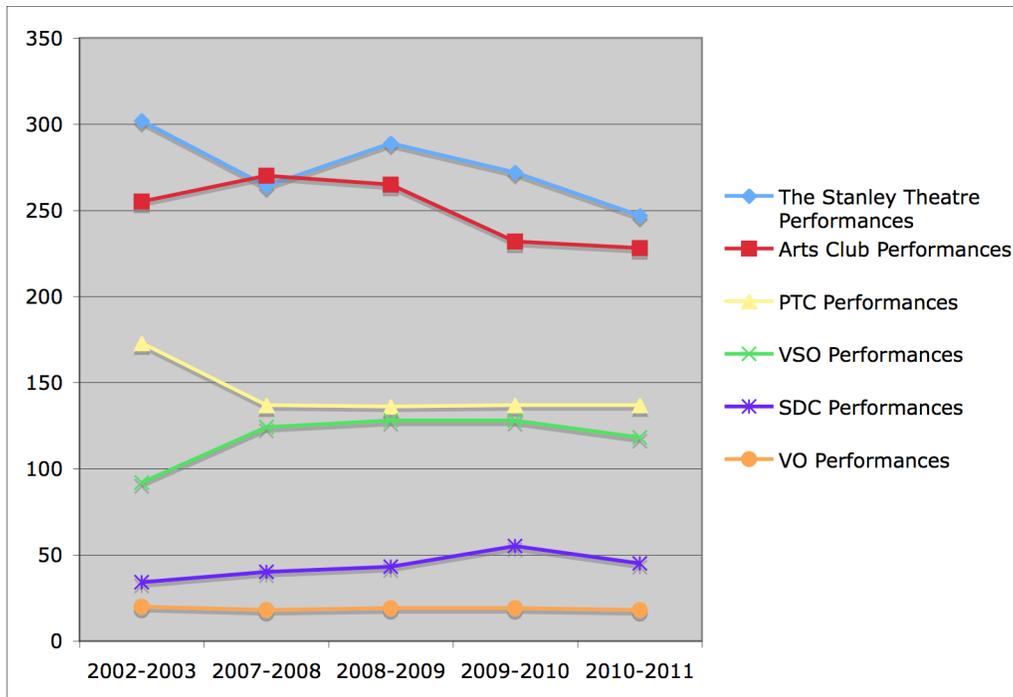
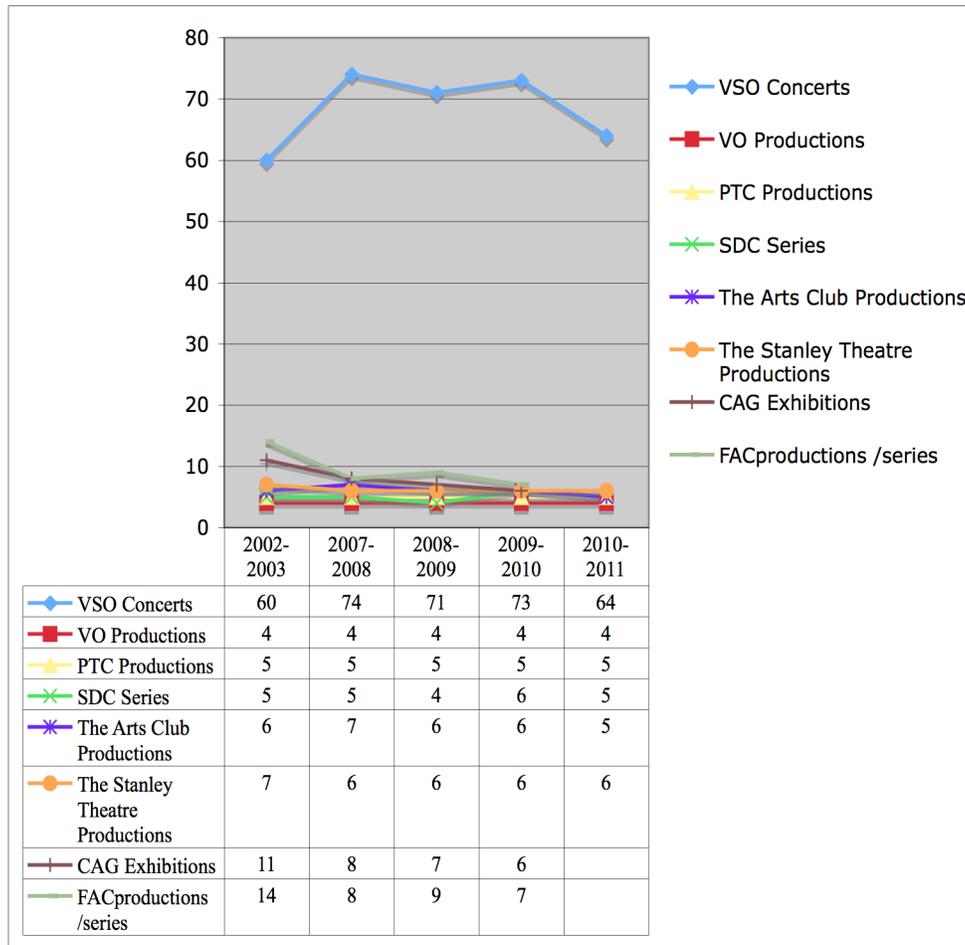


Figure 22 Case Studies Total Main-house Productions/Series /Concerts 2002/03-2010/11



Figures 21 showing the total number of case study performances and Figure 22 showing the total number of case study productions¹⁴ during the period to 2002/03-2010-2011 demonstrate how operations remain relatively stable throughout the period. Whilst funding increased due to Cultural Olympiad input the number of concerts, productions and exhibitions remains very even and in many cases was unaffected. We can therefore conclude that the Cultural Olympiad funding altered existing programming patterns rather than increased programming.

¹⁴ The Firehall and Contemporary Arts Gallery 2010/2011 seasons had not been finalized at publication.

7: RESEARCH QUESTION CONCLUSION

Returning to the research question: What evidence exists to support the premise that hosting a Cultural Olympiad will provide Vancouver’s professional arts and cultural sector with: increased national and international profile, sustained material and financial benefits and positive and substantive legacies? In order to draw some conclusions from the research I will now examine each aspect of the research question separately.

7.1 Increased national and international profile

Given the data collected and presented in Chapter 4 of this document we can conclude that there is little evidence to suggest that the Cultural Olympiad provided Vancouver’s arts and cultural community with a marked increase in national or international profile.

Over 60% of the national coverage originated in British Columbia and when we look to the national coverage originating outside B.C. our research revealed a total of twenty five reviews of artistic work presented at the three Cultural Olympiads over three years. When one considers that literally hundreds of performances were included in the Cultural Olympiad one can only conclude that, not only was there was no significant increase in national profile for Vancouver artists due to increased press coverage, in many cases arts groups would have received no national press coverage whatsoever.

That said the one positive area to report is that of the heightened coverage during the 2010 Cultural Olympiad itself by local BC media (Table 20). This was mentioned during the case study interview process.

Table 20: BC newspapers articles by year by Jan-March period

		Year of article			Total
		2008	2009	2010	
Month	January	15	37	282	334
	February	35	92	384	511
	March	18	90	212	320
Total		68	219	878	1165

It is too early to say whether this level of local coverage will be sustained. Early indications are that the media coverage may return to pre-Games levels.

The research results for international coverage were even worse, the 2008 and 2009 Cultural Olympiad received no international coverage and the research shows that there were only 2 artistic reviews of work included in the 2010 Cultural Olympiad in the international press.

Given the data collected and presented in Chapter 5 of this document that focussed on the Vancouver case studies selected to represent a cross section of the community, we see that all the case studies had previous relationships with the Vancouver and Canadian press, and that whilst the balance of coverage altered during the Cultural Olympiad, the data did not indicate dramatic change in the level of reporting.

There were however, individual examples of positive increased coverage, e.g. Vancouver Opera's observation that Globe and Mail sponsorship of the Cultural Olympiad meant that Nixon in China was reviewed in the Ontario edition.

There were also negative examples of media coverage as the Scotiabank Dance Centre was effectively eliminated from any coverage due to their corporate supporters.

It should also be noted that of the four case studies that were producing theatre companies, only one, the Playhouse produced a new Canadian work for the Cultural Olympiad.

Whilst being told that there were ten thousand journalists in Vancouver for the Games it was clear to see from the resulting coverage that very few of them were covering the Cultural Olympiad.

Another important aspect of this study's finding is that it provides a base line for further investigation in the years to come to examine any long term changes in national and international profile.

7.2 Sustained material and financial benefits

Given the case study data collected and presented in Chapter 6 of this document we can conclude that there was an increase in overall public funding during the period 2002/2003 to 2009/2010. The data demonstrates that this overall funding increase originated predominantly from Cultural Olympiad funding in the form of Arts Partners in

Creative Development commissions or Cultural Olympiad production /exhibition sponsorship.

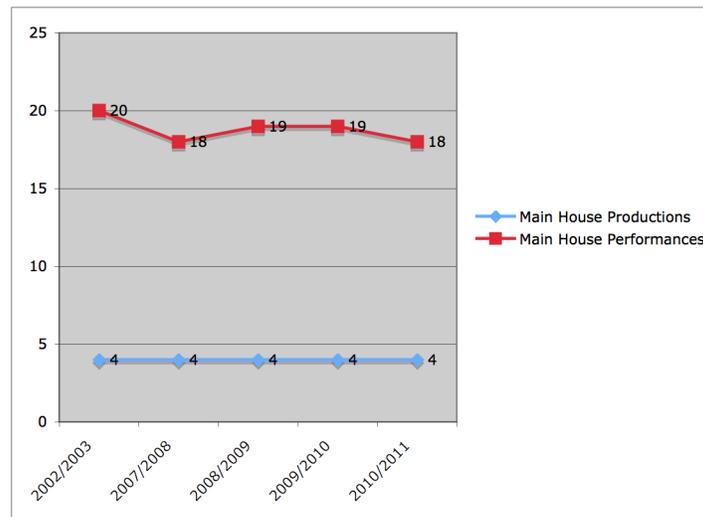
We can also say that municipal and federal funding sources remained relatively stable before, during and after the event whilst provincial funding, in the form of gaming grants and BC Arts Council funding, were both negatively impacted by funding cuts.

From the point of individual arts organizations, as demonstrated by the case studies, we see an increase in total funding over the Cultural Olympiad years 2007/08, 2008/09, and 2009/2010. However in 2010/11 we see that rise fall away, often returning organizations' funding levels to pre Olympic bid status. When one also considers the inflation increases as demonstrated by the 'in-kind' municipal funding to clients that use the civic theatres we get a more accurate picture of the real decline in government funding levels over the period 2002/2003 – 2010/2011.

The 2010 Cultural Olympiad Impact study used government and Olympic funding as the benchmarks and did not try to assess variations in levels of corporate sponsorship. During the interviews reference was made to the fact that Olympic sponsorship rules were not conducive to individual sponsorship search. However, it is possible to conclude that organizations that had a direct sponsor conflict, as in the case of the ScotiaBank Dance Centre, not only received no sustained financial benefit through Olympic funding, but also suffered financially through loss of rental revenue and other business due to the Cultural Olympiad. Another example, although not a case study, was the Vancouver Recital Society that publicly chose not to participate in the 2010 Cultural Olympiad in order to safeguard an existing corporate sponsorship relationship.

Another important point was that there was often no indication of dramatic change in the case studies' normal sphere of operations, in terms of performances or productions, during this period. Indeed we have heard that some organizations operated their normal season outside the Cultural Olympiad in order to both service and protect their normal subscription customers.

Figure 23 Vancouver Opera – Production and Performance numbers 2002/03 -2010/2011



We should recognize that three of the case studies, the Playhouse Theatre Company, The Arts Club Theatre and PUSH Festival were recipients of Arts Partners in Creative Development (APCD) funding for the commissioning of new work. This must be seen as a positive legacy that flowed from the Cultural Olympiad as the commissioned works may have long and successful shelf lives, bringing future material and financial benefit to Vancouver’s professional arts and cultural organizations that received commissioning funds. Apart from this overall, there is little evidence to support the premise that hosting a Cultural Olympiad provided sustained and material benefits for Vancouver’s professional arts and cultural community.

It will be possible to assess the legacy of the APCD commissions at future points in time through the examination of how many performances outside of Vancouver and across the world the new works received.

The study’s findings again provide a base line for further investigation in 5-10 years to examine whether any sustained material and financial benefits emerge from the Vancouver case studies.

7.3 Positive and Substantive Legacies

The interview questions were designed to determine whether there were examples of qualitative, as opposed to quantitative legacies. (Appendix 16)

None of the case study interviews said that the Cultural Olympiad had brought them into contact with arts or business professionals that they would not have otherwise met which would have been considered as a potential positive legacy. The only exception was the Arts Club Theatre that said APCD funding had provided them with the opportunity to work in partnership with a local theatre company The Electric Company that may not have otherwise happened.

The interview questions threw light on other areas of potential legacy, such as a re-evaluation of a company's organizational structure in order to accommodate the Cultural Olympiad. The Arts Club developed a new marketing strategy to ensure that their normal season post Olympic did not suffer. This re-alignment of marketing strategy has borne successful results and the Arts Club said that they plan to continue with this strategy.

Vancouver Opera programmed a contemporary opera and presented it to their local audience by using the Cultural Olympiad financial support to lower the financial risk factor.

Whilst these are two examples of positive and substantive legacy, it will be interesting to see if in future years the Arts Club and Vancouver Opera's experience is to continue programming contemporary opera and marketing earlier.

Another example of positive and substantive legacy includes an upgrade of the existing civic theatres. The proposed upgrade had been in the planning stage for fifteen years but became reality in the three year run up to the Games.

There was also the initiation of an Olympic Public Art commissioning program in the run up to the Games. This program like the Arts Partners in Creative Development must be seen as a positive legacy with the commissioned work on public view seen after the Games.



Ken Lum's East Van Sign. - Olympic Public Art

The literature review made several references to the concept of legacy and 'Flagship' buildings in relation to the Olympics.

Whilst this study has concentrated on impact by gauging both the financial and operational impact on existing arts organizations, the question of 'flagship' buildings has also been raised in relation to Vancouver's Games and is an important discussion that may have significant impact on the future health of Vancouver's professional arts and cultural community in the long term.

8: CONCLUSION – OVERALL



The photographs above were all taken during the 2010 Winter Olympics 1/ the new Vancouver Conference Centre 2/ The Canada Pavilion at Larwill Park, 3/ Live City Celebration Site at Larwill Park, and 4/ The Richmond Oval.



The photographs above were all taken following the 2010 Winter Olympics 1/ the new Vancouver Conference Centre 2/ Larwill Park, a city parking lot, and 3/ The Richmond Oval.

Vancouver's 'Live City' sites were central areas of artistic and cultural celebration during the 2010 Games, a hub for both the local population and the urban tourist.

These images clearly demonstrate both the tangible differences and challenges of assessing the positive and substantive legacies of sport and business: the Richmond Oval and the Conference Centre versus the arts and cultural sector.

Focusing on Larwill Park we see Olympic investment at work. Larwill Park was transformed to host an Olympic 'Live Site' with giant screens, free music, performance stages and the Canada Pavilion. On April 8th, 2009 the Vancouver Sun reported that even with a shortage of sponsorship money the City of Vancouver's live-site budget was "*now set at \$18 million.*"

The Government of Canada contributed \$20 million, saying "*The Celebration Sites will not only offer an environment where communities and visitors can come together and share the Olympic experience; they will also contribute to the post-Games legacy by providing new permanent community-gathering spaces*"¹⁵ However, eight weeks after the Closing Ceremony Larwill Park can hardly be described as a new permanent community gathering place.

The federal government invested a further \$10 million in the Canada Pavilion, located on Larwill Park, which has also now been dismantled.

On 4th March, in the middle of the Cultural Olympiad a long running discussion as to the need and location of a new Vancouver Art Gallery re-emerged. The Globe and Mail reported that The Vancouver Art Gallery, after examining twelve sites "*has gone back to negotiating with the city for an empty block on Georgia St across from the Queen Elizabeth Theatre*" The article went on to say that "*The move is by no means a done deal. The city has identified the Larwill Park as a potential spot for an office tower.*" The gallery responded saying that having had "*very preliminary meetings*" with "*some of the most famous architects in the world*" they want a "*standalone, iconic building*".

As previously mentioned, the civic theatres received a \$60 million upgrade in preparation for the 2010 Cultural Olympiad that the city financed, in principle, from the future sale of the Larwill Park for commercial development.

¹⁵ Government of Canada

The VAG is now proposing that the City of Vancouver donate this site as their contribution for the new gallery. On Saturday 8th May 2010 the VAG ran a double page ad in the Globe and Mail promoting the siting of a new “*Flagship*” art gallery on the parking lot under discussion. In the ad Rick Antonson, President & CEO, Tourism Vancouver said, “*Welcome to Vancouver’s decade of culture. The global attention brought by the 2010 Games created great expectations for our city on the international stage. Vancouver is emerging as a world city – and that requires lasting cultural legacies. A new VAG would anchor Vancouver’s reputation as an international cultural destination, solidifying the many economic and tourism benefits that come with recognition*”

The circle is complete: Larwill Park looks the same today as it did a year ago, even though millions of Olympic dollars have either been spent on temporary construction situated on, or leveraged from it and is now the subject of a campaign for a \$300 million dollar art gallery. The premise for that campaign being to accommodate Vancouver’s newly found international recognition that, as we have seen in the course of this study, did not materialize in any artistic sense.

By completion of this circle I mean that the process of bidding, securing and executing a mega-event such as the Olympics is itself, often regarded as one of the substantive legacies as it is used as an impetus to develop ‘flagship’ cultural buildings.

The Tourist City, edited by Dennis Judd and Susan Fainstein is a collection of articles reflecting on various aspects of urban regeneration through urban tourism and urban marketing. The Tourist City stresses the importance of urban tourism and the integral role it plays in urban regeneration. The book also talks of tourism as one of the main market drivers of the 21st century as the manufacturing and industrial base declined, cities turned to urban tourism in general and through arts and culture in particular. However it is also said that “*packaging and promoting the city to tourists can destroy its soul, the city is comodified, its form and spirit remade to conform to market demand, not resident’s dreams*” (Holcomb 1999: 69)

The drive for urban tourism through the mega event also confuses questions of private enterprise and local democracy in that “*tourism is important to local elites because it can lead to a re-imagining of the city, a reorientation of local priorities,*

consolidation of power by elites and to a new social and spatial segregation and new private and public cultures” (Holcomb 1999:68) Others are even more forceful saying that political interests representing tourism and entertainment are exerting power over the municipal process by the fact that *“those political interests have become largely independent of municipal authority through their control of institutions that undertake large scale infrastructure projects connected to tourism/entertainment”* (Judd, Simpson 2003:1056)

In this highly competitive quest to secure urban tourists, cities are exploring many different strategies to secure them, one being the staging of events, because *“most policy makers believe that landing the Olympic Games or a World’s Fair is a key to global recognition”* (Holcomb 1999:58) Securing these and other mega events are viewed as the first prize in the draw for the urban tourist. It is interesting to note that Vancouver has secured two of these highly sought after mega-prizes, Expo 86 and the 2010 Olympics and that urban policy accompanied the mega event – Expo 86 brought Sky Train and the 2010 Olympics acted as the catalyst for the next stage in developing the Canada Line.

We can look around the city and identify flagship developments often described as essential items in the marketing of a city in the realm of cultural tourism, sports stadiums, convention centres, and other components of the recreation and tourist infrastructure, all of which have accompanied the 2010 Olympics. It is also said that these components of cultural tourism *“rarely pay for themselves”* (Judd 1999: 51) going on to say that the profitability of a project is of little importance *“and far more to do with the vision officials share concerning the overall direction a city is taking.”* (Judd 1999:51)

It is when the arts and cultural aspects of legacy are weighed against the vision of urban tourism that a community disconnect appears. One successful bid leads to another, for example with Tourism Vancouver calling for the development of a new major art gallery as part of the continuing cycle.

Vancouver has clearly witnessed this juxtaposition between mega-event, urban tourism, Olympic legacy and the city’s existing arts and cultural sector. On October 21st 2006 a report went before City Council titled *“Planning Process for the Development of a Cultural Precinct”*.¹⁶ The Provincial Government had just allocated 5 million dollars

¹⁶ City Of Vancouver Report to Council

to the Cultural Precinct Planning Process in partnership with the City of Vancouver and had started to explore the concept of a cultural precinct centred on Larwill Park.

In his article “Constructing the Tourist Bubble” Judd says “*where urban decay or social problems cause tourists to regard a city as dangerous or inhospitable, the city government, in partnership with tourism entrepreneurs, constructs places where visitors can find suitable facilities and amenities, in a safe an convenient environment*”. (Judd 1999:37)

On 7th March, 2008 The Vancouver Sun reported that “*BC Government gives Vancouver Art Gallery \$50 million for move*”

Meanwhile the provincial minister, responsible for the recent gaming cuts, was quoted in the 29th May, 2010 edition of the Vancouver Sun as saying “*Social development minister defends decision to end funding for music and arts events he says they should pay their own way*” going on to say “*it's not the government's job to decide whether a festival is commercially viable by subsidizing it.*”

This is the crux of the Olympic arts and cultural disconnect; that subsidy for the creation of a cultural precinct and the re-housing of the new VAG to meet the demands of an urban tourism destination is considered prudent government policy.

At the same time, the majority of Vancouver’s professional arts and cultural sector endures increasing hardship with budget cuts and recession. In a Vancouver Foundation report “Weathering the Storm,” published in October 2009 Expectations for 2010 stated, “*73% of Arts & Culture organizations expect a decrease in their revenue from government sources, higher than any other sector*”¹⁷

It is true to say that the millions of Olympic dollars invested may not have ended up in a cultural budget. But it is also true to say that having spent the money on the construction and deconstruction of various buildings on Larwill Park those dollars will never provide an artistic legacy. The same argument could be made in relation to the temporary installation of the Olympic streetcar in relation to transit legacy.

Given the research question and the data collected it is fair, at this point to say, that there is little evidence in the data to support the premise that hosting a Cultural

¹⁷ Vancouver Foundation -Weathering the Storm

Olympiad provided Vancouver's professional arts and cultural sector as a whole with increased national and international profile nor sustained material and financial benefits.

There are limitations to this research project, particularly in the scope, through a small selection of case studies, and in terms of time, studying only one Cultural Olympiad. That said, I have to strongly agree with Maurice Roche when he said "*The documentation surrounding mega-events at the different stages of their development and organisation is considerable*" saying that they could easily fill a library. He goes on to say that "*by comparison the collection of post event documents in the mega-event library would be tiny.*" and "*before and after studies to test the accuracy of projections are also virtually non-existent*" (Roche 1992:575)

The importance of the 2010 Cultural Olympiad Impact Study is that it provides a basis for assessment against which to test in future. Using the 2010 Cultural Olympiad Impact Study as a basis for further research I would examine the professional arts and cultural communities of three separate Cultural Olympiads – Salt Lake City (2002), Turin (2006) and Vancouver (2010) and compare and contrast the results for the Games themselves and the following five years after the event has finished. In addition, again using the 2010 Cultural Olympiad Study as the basis for further research, I would also compare and contrast the results against three cities' arts communities who were unsuccessful in their bid to host the same games: Quebec City (2002), Sion, Switzerland (2006) and Salzburg, Austria (2010).

It will be possible to revisit the funding and production data contained in this study to examine for future indications of change that may have flowed from the Cultural Olympiad and to assess the durability and impact of the performance and art commissions.

It also provides a benchmark against which the forty to fifty professional arts and cultural communities around the world that are, at any given point in time, involved with their cities' bid to host a future Olympic Games.

There must be urban examples where both the desire for urban tourism through arts and cultural development can support and nurture the needs of the local arts and cultural community whilst satisfying the needs of both urban tourist and local community.

Given that so much of this paper has been dedicated to media content analysis it seems fitting to end with a headline from the 17th May's edition of the Globe & Mail, BC edition which, eight weeks after the Cultural Olympiad ended, states "*Arts Program proposed as cure for Vancouver's Olympic Hangover*".

Duncan Low

APPENDICES

Appendix 1 21st-28th Oct 2009 Cultural Olympiad articles

Table 21: 21st -28th October 2009 -articles by Cultural Olympiad year and origin

		Province of Origin						Total
		BC	AB	SK	ON	NS	Originated outside Canada	
Year of Cultural Olympiad	2010 Vancouver - Canada	3	3	2	2	3	0	13
	2012 London - UK	0	0	0	0	0	14	14
Total		3	3	2	2	3	14	27

Appendix 2 Case Study Participants

The following agreed to their organizations participating in the “2010 Cultural Olympiad Impact Study”.

James Wright, General Director, Vancouver Opera

Jeff Alexander, Executive Director, Vancouver Symphony Orchestra.

Donna Spencer, Artistic Director, The Firehall Arts Centre. Vancouver.

Christina Ritchie, Executive Director, Contemporary Art Gallery, Vancouver.

Howard R. Jang, Executive Director, The Arts Club Theatre and The Stanley Theatre.

Max Reimer, Executive Director, The Playhouse Theatre, Vancouver.

Mirna Zagar, Executive Director, Scotiabank Dance Centre, Vancouver

Three Festivals also agreed to supply data:

Norman Armour, Executive Director, The Push Festival.

Elvira Weibe, General Manager, The Vancouver International Children’s Festival.

Jay Hirabayashi, Executive Director, Vancouver International Dance Festival.

Appendix 3 LexisNexis Academic

ABIX - Australasian Business Intelligence	The Dominion (Wellington)
Belfast Telegraph	The Dominion Post (Wellington, New Zealand)
Brisbane News	The Express
BRW Abstracts (Australia)	The Globe and Mail (Canada)
Business Day (South Africa)	The Guardian (London)
Countryman	The Herald (Glasgow)
Daily News (New York)	The Independent (London)
Daily Record & Sunday Mail	The Irish Times
Daily Telegraph and Sunday Telegraph (Sydney, Australia)	The Japan Times
Financial Mail (South Africa)	The Jerusalem Post
Financial Post Investing	The Jerusalem Report
Global News Wire	The Kalgoorlie Miner
Herald Sun/Sunday Herald Sun (Melbourne, Australia)	The Mercury/Sunday Tasmanian (Australia)
Het Financieele Dagblad (English)	The Mirror (The Daily Mirror and The Sunday Mirror)
Independent on Sunday	The Moscow Times
Information Bank Abstracts	The Nation (Thailand)
International Herald Tribune	The News of the World
Kiplinger Publications	The New York Times
Korea Herald	The New York Times - Biographical Materials
Korea Times	The New York Times - Government Biographical Materials
Los Angeles Times (most recent 6 months)	The New Zealand Herald
Moscow News	The Observer
Newsday (most recent 6 months)	The Philadelphia Inquirer
New Straits Times (Malaysia)	The Prague Post
Northern Territory News (Australia)	The Press (Christchurch, New Zealand)
South China Morning Post	The Scotsman & Scotland on Sunday
Sunday Times (South Africa)	The Straits Times (Singapore)
Sunday Tribune	The Sun
The Advertiser/Sunday Mail (Adelaide, South Australia)	The Sunday Express
The Age (Melbourne, Australia)	The Sunday Telegraph (London)
The Australian	The Sunday Times (London)
The Australian Financial Review Abstracts	The Sydney Morning Herald (Australia)
The Business	The Times (London)
The Business Times Singapore	The Toronto Star
The Canberra Times	The Toronto Sun
The Courier Mail/The Sunday Mail (Australia)	The Washington Post
The Daily Mail and Mail on Sunday (London)	The Washington Post Biographical Stories
The Daily Star and Sunday Star	The Washington Times
The Daily Telegraph (London)	The Weekender (South Africa)
The Daily Yomiuri (Tokyo)	The West Australian
	USA Today
	Wall Street Journal Abstracts
	Xtreme Information

Appendix 3a Canadian Newsstand™

Canadian Newsstand™ offers unparalleled access to the full text of nearly 300 newspapers from Canada's leading publishers, including *The Globe and Mail*.

This full text database includes the complete available electronic backfile for most newspapers, providing full access to the articles, columns, editorials, and features. Some backfiles date as far back as the late 1970s and 1980s. Canadian Newsstand content is updated daily so researchers always have timely access to new information.

Offering Canadian Newsstand through the ProQuest® web interface provides subscribers with a single point of access to integrated Canadian, U.S., and international content and takes advantage of the extensive features and functions of the interface.

Now you're able to create an online newspaper resource from one of the world's largest newspaper collections to best meet the needs of your library's patrons. In addition, researchers can cross-search Canadian Newsstand with the Canadian Business & Current Affairs™ (CBCA) database, a very powerful combination for the retrieval of Canadian information.

Comprehensive Coverage, Flexible Packages

Subscribers are able to create an online newspaper resource from Canadian Newsstand by choosing from a selection of major national daily papers, customized regional packages, or simply by selecting single daily newspapers.

The core of the database is the Canadian Major Dailies collection which includes national and leading regional newspapers such as *The Globe and Mail*, *National Post*, *Montreal Gazette*, *Ottawa Citizen*, *Toronto Star*, *Regina Leader Post*, *Edmonton Journal*, *Vancouver Sun* and the *Victoria Times Colonist*.

Appendix 4 Globe and Mail Data

Table 22: Globe and Mail Number of articles by year by province of origin

		Prov of Origin			Total
		B.C.	Ont	Que	
Year of article	2008	31	28	3	62
	2009	51	58	4	113
	2010	98	96	31	225
Total		180	182	38	400

Appendix 4a Globe and Mail Data

Table 23: Number of articles by type of coverage by Province of origin

Type of Coverage * Province of Origin Cross tabulation

		Province of Origin			Total
		B. C.	Ont	Que	
Type of Coverage	Preview of artistic content - cultural Olympiad	64	64	4	132
	Preview of artistic content with photo - cultural Olympiad	28	26	10	64
	Review of artistic content-cultural Olympiad	4	4	2	10
	Review of artistic content with photo-cultural Olympiad	9	8	4	21
	General article on artistic content/structure of cultural Olympiad	7	10	2	19
	Passing reference to cultural arts/arts whilst not being main story focus	26	32	6	64
	Article on arts/ an artistic issue / impacted by Olympics or cultural Olympiad	37	30	8	75
	Interview with artist / curator/artistic company referencing CO	3	3	2	8
	Letters to the editor re Cultural Olympiad	1	3	0	4
	Editorial /Comment referencing Cultural Olympiad/Olympics	1	2	0	3
Total		180	182	38	400

Implied Future Impact * Province of Origin Cross tabulation

		Province of Origin			Total
		British Columbia	Ontario	Quebec	
Implied Future Impact	Implied Neutral Impact for Arts Community	134	139	28	301
	Implied Positive Future Impact for Arts Community	20	19	5	44
	Implied Negative Future Impact for Arts Community	26	24	5	55
Total		180	182	38	400

Appendix 5 Quebec Cultural Olympiad Newspaper data

Table 24: Number of Cultural Olympiad articles originating in Quebec

2008	3
2009	1
2010	46
Total	50

Table 25: Quebec Articles by newspaper origin by content/type of coverage

Type of Coverage		Year of Cultural Olympiad			Total
		2008	2009	2010	
Preview of artistic content - cultural Olympiad	Globe & Mail	1		3	4
	M. Gazette	0		2	2
Preview of artistic content with photo - cultural Olympiad	Globe & Mail			10	10
Review of artistic content-cultural Olympiad	Globe & Mail	2			2
Review of artistic content with photo-cultural Olympiad	Globe & Mail			4	4
General article on artistic content/structure of cultural Olympiad	Globe & Mail			2	2
Passing reference to cultural arts/arts whilst not being main story focus	Globe & Mail		0	6	6
	M. Gazette		1	5	6
Article on arts/ an artistic issue / impacted by Olympics or cultural Olympiad	Globe & Mail			8	8
	M. Gazette			4	4
Interview with artist / curator/artistic company referencing CO	Globe & Mail			2	2

Table 26: Quebec - Comments into Categories

VSO 'miming' story / anthems	1	Artistic Integrity	3
Branding Authentic Aboriginal art/made in china	2	Censorship, issues of	3
Aboriginal Art Program	1	Arts Funding	4
CO Free Speech contract Clause	3	Commissions	3
Arts Partners in Creative Development commissioning	4	Aboriginal Art	1
Federal Arts Program Cuts	2	Capital/Infrastructure Investment	1
PUSH	1	Existing Vancouver Arts	2
BCAC / Gaming Cuts	1	Festivals /organizations	
Lepage	3	CO Arts Program	3
SFU Woodward's	1		
Legacy - the discussion	1		

Appendix 6 Ontario Cultural Olympiad Newspaper Data

Table 27: Number of Ontario newspaper articles by origin by Cultural Olympiad year

		Year of Cultural Olympiad			Total
		2008	2009	2010	
Canadian Newspapers	Globe and Mail	6	34	142	182
	Toronto Star	0	1	18	19
	National Post	1	3	22	26
	Ottawa Citizen	0	0	12	12
	The Windsor Star	0	0	1	1
	Toronto Sun	0	0	3	3
	North Bay Nugget	0	0	1	1
	London Free Press	0	0	3	3
	Niagara Falls Review	0	0	1	1
	The Standard St Catherines	0	0	2	2
	The Tribune, Welland	0	0	4	4
	The Observer, Sarnia	0	0	2	2
	The Peterborough Examiner	0	0	4	4
	The Sudbury Star	0	0	1	1
	The Expositor	0	0	2	2
	24 Hours	0	0	1	1
	North bay Nugget, Ont	0	0	1	1
	Sun Times, Durham Onat.	0	0	2	2
	Standard Freeholder	0	0	1	1
	Ottawa Sun	0	0	1	1
	The Lindsay Post, Ont	0	0	1	1
	The Sault Star	0	0	1	1
	The Niagara Falls Review	0	0	2	2
Packet & Times (Orillia)	0	0	1	1	
Total		7	38	229	274

Appendix 7 Ontario Cultural Olympiad Newspaper Data

Table: Ontario Comments into Categories

VSO 'miming' story / anthems	5	Artistic Integrity	6
Branding Authentic Aboriginal art/made in china	1	Censorship, issues of	9
Diverting funds to Olympics	3	Arts Funding	28
Province / city Pavilion - Olympic buy in to "host"	1	Commissions	4
Aboriginal Art Program	7	Public Art	4
CO Free Speech contract Clause	9	Aboriginal Art	8
Arts Partners in Creative Development commissioning	5	Capital/Infrastructure Investment	1
Olympic public art / Public Art / Device to root out evil	3	Touring	1
Corporate Sponsorship/Individual donor	1	Existing Vancouver Arts Festivals /organizations	11
Federal Arts Program Cuts	8	CO Arts Program	33
Museum of Anthropology	1	Total	105
Van Olympic Public Art Prog	1		
2009 CO launch /Sara McLachlan	4		
CODE Digital	1		
Ballet BC finances	4		
PUSH	7		
Federal arts funding increase	2		
BCAC / Gaming Grants - Cuts	8		
Lepage	1		
2010 Program Announcements	2		
SFU Woodward's	1		
Program Picks	23		
Legacy - the discussion	2		
BC Scene Ottawa	1		
2008 CO	1		
CO Touring Program	1		
Article about Ontario artist	1		
Neil Young Tribute	7		
Review - The Passion of Russia	1		
David Suzuki	6		
Opening C	1		
Barrier Collapse at Free Concert	4		
Luminato	1		
Mosaics	1		
Total	125		

Appendix 8 Alberta/Saskatchewan Cultural Olympiad Newspaper Data

Table 28: Number of articles by newspaper by year

		Year of article			Total
		2008	2009	2010	
Canadian Newspapers	Edmonton Journal	1	17	15	33
	Calgary Herald	3	20	12	35
	24 Hours	0	0	2	2
	Edmonton Sun	0	0	4	4
	Calgary Sun	0	0	4	4
Total		4	37	37	78

Table 29: Number of articles by type of coverage by year

Type of Coverage	Year or Cultural Olympiad				Total
	2008	2009	2010	2012	
Preview of artistic content - cultural Olympiad	0	1	4	0	5
Preview of artistic content with photo - cultural Olympiad	0	1	17	0	18
Review of artistic content with photo-cultural Olympiad	0	0	1	0	1
Stand Alone Photo / Image/ Vancouver arts/artists	1	0	1	0	2
General article on artistic content/structure of cultural Olympiad	0	1	3	0	4
Passing reference to cultural arts/arts whilst not being main story focus	0	0	38	0	38
Article on arts/ an artistic issue / impacted by Olympics or cultural arts	0	0	5	1	6
Letters to the editor re Cultural Olympiad	0	0	1	0	1
Editorial /Comment referencing Cultural Olympiad/Olympics	0	0	2	0	2
Statement by a Public Figure re Cultural Olympiad	0	0	1	0	1
Total	1	3	73	1	78

Appendix 9 Alberta/Saskatchewan Cultural Olympiad News Data

Table 30: Comments into Categories Comments

VSO 'miming' story / anthems	3	Artistic Integrity	4
Branding Authentic Aboriginal art/made in china	1	Censorship, issues of	1
Judi Dench speaks out	1	Arts Funding	4
Aboriginal Art Program/ Centre at Whistler /	6	Commissions	1
CO Free Speech contract Clause	1	Aboriginal Art	6
Arts Partners in Creative Development commissioning	1	CO Arts Program	11
Federal arts funding increase	2		
BCAC / Gaming Grants - Cuts	1		
New Partnership	1		
Legacy - the discussion	2		
Article about Alberta artists /costs to Alberta	10		
Article about Alberta Ballet	2		

Table 31: Number of Saskatchewan articles by year of Cultural Olympiad

		Year of article			Total
		2008	2009	2010	
Newspapers	The Star Phoenix / Saskatoon	1	11	1	13
	Moose Jaw Times Herald	0	2	3	5
	Leader Post, Regina	1	13	9	23
	Prince Albert Daily	0	4	4	8
Total		2	30	17	49

Appendix 10 Ballet company gets lift from creditors

The Globe and Mail (Canada) **January** 10, 2009 Saturday National Edition
Ballet company gets needed lift from creditors; B.C. institution sidesteps bankruptcy
After six weeks of uncertainty, Ballet BC escaped bankruptcy yesterday afternoon as creditors voted unanimously to accept the Vancouver company's financial package.
Twenty-one creditors cast their votes in person, while another 30 voted via mail. This was only a small proportion of the total number owed money, which stands at around 250, Ballet BC's chairman of the board, Graeme Barrit, said at a news conference at the **Scotiabank Dance Centre**.
Against a debt of around \$400,000, Ballet BC was able to offer \$255,000, which worked out to each proven creditor receiving \$500 plus 25 cents on the dollar for the remainder they're owed. The outcome means that the company's dancers will be back in the studio on Monday morning to begin rehearsals for the February performances of *Carmen* and a new work by James Kudelka. Continued financial restraints will likely prevent the ballets - to be presented as part of the **Cultural Olympiad** performance program - from securing live musical accompaniment, which Mr. Barrit said he regretted.
Of the 18 dancers who were laid off Nov. 28, 16 have been rehired with contracts running until April 18, the final performance of the season. Mr. Barrit said that he was hoping long-standing artistic director John Alleyne would sign a new six-month contract by the end of business yesterday. Previously Mr. Alleyne's contracts have been set over three years.
Twenty other staff members were laid off in November. Only three administrative staff have been issued new contracts. Executive director Susan Howard has not been brought back.
The reprieve is only temporary for the beleaguered company. Though the \$200,000 needed to keep them in business through February is almost secured (as of yesterday they had raised \$197,000 in pledges from the public), Mr. Barrit confirmed that to move forward into the next fiscal year, the company still needed to raise \$500,000 by June 30.
"I am very optimistic we will be able to raise that money from our large donors and many small donors," he said. He also thanked the people of Vancouver for their support. They took the "leap of faith" that secured this "amazing" news, he said.
The next step will be to implement a "viable, strategic plan," he noted. "We just started having discussions about what a 2009/10 season would look like," he said. "That will include work for the 2010 **Cultural Olympiad**, and we have been talking about new works by John Alleyne and even a *Nutcracker* of our own." The latter, he admitted, would be a very ambitious and expensive proposition.
Many of the creditors who attended yesterday's meeting were dancers. Simone Orlando, speaking on behalf of the troupe, told The Globe and Mail that the dancers were, "incredibly grateful for the support the community has shown us since November." Many local individuals and companies - including pianists, dance teachers and exercise studios - donated their services free to the dancers to help them keep in condition.
Tired and emotional after a draining few weeks, Ms. Orlando said, "We are very excited to be returning to work on Monday and working with James Kudelka. Right now we have some guarantees [from the board] and I feel confident they will keep us employed until April." Ms. Orlando was at every performance of Moscow Classical Ballet's *Nutcracker* in December helping to collect pledges from patrons. "The support was really overwhelming," she said. "From the gifts of \$500, to the children offering their birthday money, it was very humbling."

Appendix 11 Ballet BC's future up to creditors

The Globe and Mail (Canada) **January 9, 2009** Friday

Ballet BC's future up to creditors

The future of Ballet BC will be decided this afternoon when creditors vote on a package to save the Vancouver dance company from bankruptcy.

The proposal, filed in court on Dec. 23, lists 168 creditors with a total debt of nearly \$400,000. If passed, the plan would provide each creditor with up to \$500 of their claim, plus 22 cents on the dollar for the outstanding amount. If the plan is turned down, Ballet BC will declare bankruptcy and creditors will receive about 19 cents for each dollar owed.

In order to pass, the plan requires a majority of proven creditors, who also represent two-thirds of the value owed, to vote. "If not enough votes are cast, then the company will be declared bankrupt," said Blake Elyea, trustee in bankruptcy with E. Sands and Associates, and the chair of today's meeting at the **Scotiabank Dance Centre**.

Though he would not state a number, he confirmed that he already had "lots of votes" cast by mail. Ballet BC's board chairman, Graeme Barrit was tempered in his optimism about the result of the vote. "You know, I'm sure there are certain politicians who thought they were going to walk away with elections and it didn't quite turn out that way," he told The Globe and Mail on Wednesday. "When the public gets to vote, we can't predict what they will do."

He did, however, note that creditors will receive more money if they vote for the proposal and that did make it more likely that the vote would be in the company's favour.

If the plan does go through, Ballet BC will continue to face financial challenges, with a carry-forward debt of \$500,000 still on the books. A successful last-ditch campaign to sell tickets to the company's holiday presentation of Moscow Classical Ballet's *The Nutcracker* saw a total of 15,000 seats filled - enough to cover the ballet's cost and fund the proposal to creditors.

Another plea to patrons to raise \$200,000 in a trust that would allow the company to operate through February had, by Wednesday, reached \$125,000. Of that figure, \$37,000 was raised through direct donations at the *Nutcracker* performances.

Despite the \$75,000 shortfall, Barrit said that he would call the dancers back to resume rehearsals on Monday should things go the company's way today. The company is scheduled to present Jean Grand-Maitre's *Carmen* and a new piece by James Kudelka as part of the **Cultural Olympiad** in February.

"We do still need to raise that amount to reach the end of February," Barrit confirmed. "But this \$125,000 gives us breathing room to get off our *Carmen* and our new Kudelka piece and get us ready to move into our regular way of doing business."

In March, the company's usual business cycle starts up and it can expect to receive its grants and launch the new season of subscriptions.

A 25-per-cent drop in subscriptions for the 2008 season was one of the reasons the company found itself facing insolvency.

A three-year fundraising plan will also be put in place. In December, Barrit said the company needed to raise \$1-million this year to remain viable.

The current season is due to end in April with performances of *A Streetcar Named Desire*.

A five-city tour of *Streetcar* planned for the spring has been cancelled.

Appendix 12 The Day the music died.

The Globe and Mail (Canada) **December** 19, 2009 Saturday

The day the music died; Asked to prerecord Games opening ceremony music, **Vancouver Symphony** Orchestra and conductor Bramwell Tovey walk away

As the Winter Olympics near, the Games are being hit by defections from their opening and closing ceremonies. The Grammy-winning **Vancouver Symphony** Orchestra and its celebrated conductor Bramwell Tovey walked away from the opening ceremonies this week after being asked to prerecord music that would then be mimed by others during the live, lavish spectacle. Yesterday, Mr. Tovey called the plan fraudulent, likening it to Canadian sprinter Ben Johnson's "faux gold medal" at the 1988 Summer Olympics. Mr. Johnson was stripped of his medal when he tested positive for performance-enhancing drugs. "In our field, for you to plagiarize somebody else's recording - to mime it and pretend that it's you - is absolutely on a par with Ben Johnson's fraud. ... It's non-Olympian in spirit and VANOC really should have known better." Although Mr. Tovey and the orchestra are boycotting the opening gala, the sweet strains of the VSO will still be heard many times during the Olympics. All 98 national anthems required for the Games were prerecorded by the orchestra, which won its Grammy last year for a recording with violinist James Ehnes. Further down the prominence scale, but equally heartfelt, is the decision by performer Terry Dove to withdraw from a role he auditioned for and won in the Olympic Games' high-budget closing ceremonies. Mr. Dove was selected to march and dance in one of the ceremony's many routines, but said he no longer feels good about taking part. His once strong, pro-Games sentiment has been eroded by events ranging from the banning of the organization Right to Play at the Olympic Village to allegations that security police and Canadian border guards harassed anti-Games activists, Mr. Dove said. "It's the whole mentality that seems to have developed around the Games. It's sort of soured me." He informed ceremony organizers of his wish to pull out the day after reading of problems that Olympic protester Marla Renn encountered at the U.S.-Canada border. "That was the last straw for me," Mr. Dove said. "I decided: 'You know what? I can't do this.'" The 53-year old corporate communications consultant had taken part in three rehearsals before withdrawing. Mr. Tovey, meanwhile, said VANOC's plan to have an orchestral segment mimed during the opening ceremonies reminded him of the furor over lip-synching by a young girl at the 2008 Summer Olympics. "I said 'no' to VANOC, because I felt it was dishonest. I thought it was fraudulent. It's promoted with public money, and I didn't want anything to do with this kind of dishonest practice." David Atkins, executive producer and artistic director of Games ceremonies, said in a statement that it is standard practice to prerecord some music for large, internationally-televised live events. Mr. Atkins said the tactic is necessary to ensure the ceremony broadcast goes on if there are unforeseen technical difficulties. After the Beijing lip-synching controversy, B.C. Premier Gordon Campbell vowed there would be no lip-synching during Vancouver's opening ceremonies. VANOC officials, however, have been non-committal.

Appendix 13 Newspaper articles by Province by Cultural Olympiad

Table 32: Newspaper article by Province of origin and by year

Province of Origin			refers to Cultural Olympiad Coverage		Total
			No	Yes	
British Columbia	Year	2008	337	21	358
		2009	395	76	471
		2010	63	69	132
	Total		795	166	961
Alberta	Year	2008	5	0	5
		2009	11	8	19
		2010	1	1	2
	Total		17	9	26
Saskatchewan	Year	2008	7	0	7
		2009	6	2	8
		2010	2	0	2
	Total		15	2	17
Manitoba	Year	2008	6	0	6
		2009	2	1	3
		2010	1	0	1
	Total		9	1	10
Ontario	Year	2008	65	3	68
		2009	149	43	192
		2010	19	24	43
	Total		233	70	303
Quebec	Year	2008	2		2
		2009	4		4
		2010	2		2
	Total		8		8
Nova Scotia	Year	2009	1		1
	Total		1		1
New Brunswick	Year	2008	3		3
		2009	2		2
	Total		5		5
Yukon	Year	2008	1	0	1
		2009	1	0	1
		2010	0	1	1
	Total		2	1	3
14	Year	2008	4	0	4
		2009	6	0	6
		2010	0	1	1
	Total		10	1	11

Appendix 14 Case Study articles by province that refer to Cultural Olympiad

Table 33: Case Studies articles by reference to Cultural Olympiad by Province of Origin

Province of Origin			Article refers to Cultural Olympiad Coverage		Total
			No	Yes	
British Columbia	Case Studies	Arts Club - Stanley Theatre	227	23	250
		Playhouse Theatre	54	18	72
		Firehall Arts Centre	110	22	132
		Vancouver Symphony Orchestra	209	56	265
		Vancouver Opera	93	30	123
		Contemporary Art Gallery	23	14	37
		Scotiabank Dance Centre	79	3	82
	Total		795	166	961
Alberta	Case Studies	Arts Club - Stanley Theatre	3	0	3
		Playhouse Theatre	6	2	8
		Vancouver Symphony Orchestra	4	6	10
		Vancouver Opera	4	1	5
	Total		17	9	26
Saskatchewan	Case Studies	Arts Club - Stanley Theatre	4	0	4
		Vancouver Symphony Orchestra	9	2	11
		Contemporary Art Gallery	2	0	2
	Total		15	2	17
Manitoba	Case Studies	Arts Club - Stanley Theatre	0	1	1
		Vancouver Symphony Orchestra	6	0	6
		Vancouver Opera	2	0	2
		Contemporary Art Gallery	1	0	1
	Total		9	1	10
Ontario	Case Studies	Arts Club - Stanley Theatre	55	4	59
		Playhouse Theatre	38	14	52
		Firehall Arts Centre	22	11	33
		Vancouver Symphony Orchestra	72	22	94
		Vancouver Opera	27	8	35
		Contemporary Art Gallery	11	9	20
		Scotiabank Dance Centre	8	2	10
	Total		233	70	303

Province of Origin			Article refers to Cultural Olympiad Coverage		Total
			No	Yes	
Quebec	Case Studies	Arts Club - Stanley Theatre	1		1
		Firehall Arts Centre	1		1
		Vancouver Symphony Orchestra	5		5
		Vancouver Opera	1		1
	Total		8		8
Nova Scotia	Case Studies	Vancouver Symphony Orchestra	1		1
		Total	1		1
New Brunswick	Case Studies	Vancouver Symphony Orchestra	3		3
		Vancouver Opera	2		2
	Total		5		5
Yukon	Case Studies	Vancouver Symphony Orchestra	2	1	3
		Total	2	1	3
14	Case Studies	Playhouse Theatre	1	0	1
		Vancouver Symphony Orchestra	4	0	4
		Vancouver Opera	5	1	6
	Total		10	1	11

Appendix 15 Arts Partners in Creative Development

Arts Partners in Creative Development (APCD) is a strategic investment partnership assisting B.C. organizations in creating and developing new works or further developing existing works, with the intent of producing or exhibiting them at the highest standard. With an initial investment of \$6.5 million over three years, APCD facilitates the creation of new work to showcase both locally and worldwide. Organizations may apply for funding to create, commission and develop original work in the performing, visual, media or literary arts.

ELIGIBLE ORGANIZATIONS

Arts and cultural organizations can apply alone or in collaboration with others. The lead organization must have been in operation for at least two years and be one of the following:

- professional arts organization registered as a non-profit society in B.C.
 - public museum, art gallery or arts and cultural organization registered as a non-profit society or constituted under a local government authority in BC
 - arts and cultural organization constituted under a local First Nations authority in B.C.
- Program Guidelines will be available to download in Fall 2009.

View a complete list of previously funded projects:

- [Studio](#)
- [Performing](#)

Appendix 15a 2010 Cultural Olympiad Case Study Funding Statistics Sheet

Case Study Funding Statistics Sheet					
	2002/03	2007/08	2008/09	2009/10	2010/11
BC Arts Council	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Canada Council	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Canada Council (Special Project)	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
City of Vancouver	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
City of Vancouver in kind rental grant	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Department of Canadian Heritage	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Gaming Grant	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
	2002/03	2007/08	2008/09	2009/10	2010/11
Total (Including Olympic Funding)	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Total (including Olympic) less in-kind rental	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
	2002/03	2007/08	2008/09	2009/10	2010/11
Cultural Olympiad Production Sponsorship	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Arts Partners in Creative Dev-commissions	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Legacies Now	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00
Total	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00

Appendix 16 2010 Cultural Olympiad Impact Study Interview Questions

1. What impact, if any, did the 2010 Cultural Olympiad have on your organization's artistic programming decisions? - Please outline / explain?
2. Has the Cultural Olympiad brought you into contact with arts or business professionals that you would not have otherwise met? Please outline?
3. Having gone through the 2010 Olympic experience what three pieces of advice would you pass on to future colleagues of similar arts organizations in other countries who are just entering the bid process?
4. Knowing what you now know is there anything that you would have done differently with regard to the Cultural Olympiad?
5. What impacts, if any, did the 2010 Cultural Olympiad have on your organization's federal, provincial and municipal funding?
6. What impacts, if any, did the 2010 Cultural Olympiad have on your organization's marketing and advertising operation?
7. What impacts, if any, did the 2010 Cultural Olympiad have on your organization's development operation?
8. What effects, if any, did the 2010 Cultural Olympiad have on your organization's technical operation - staffing and equipment availability?
9. What effects, if any, did the 2010 Cultural Olympiad have on your organization's logistical operation?
10. From your organization's view - what would you describe as the major Olympic Legacy?

Appendix 17 Arts Club / Stanley Theatre Funding Stats

Figure 24 Arts Club / Stanley Theatre Government Funding 2003-2011

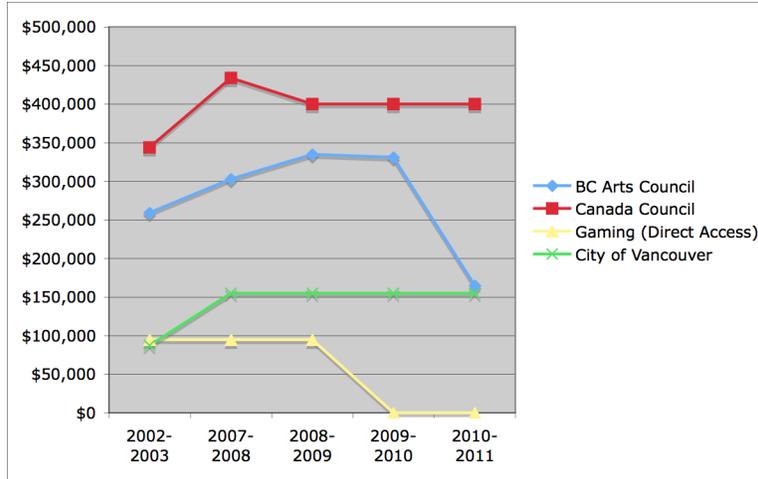
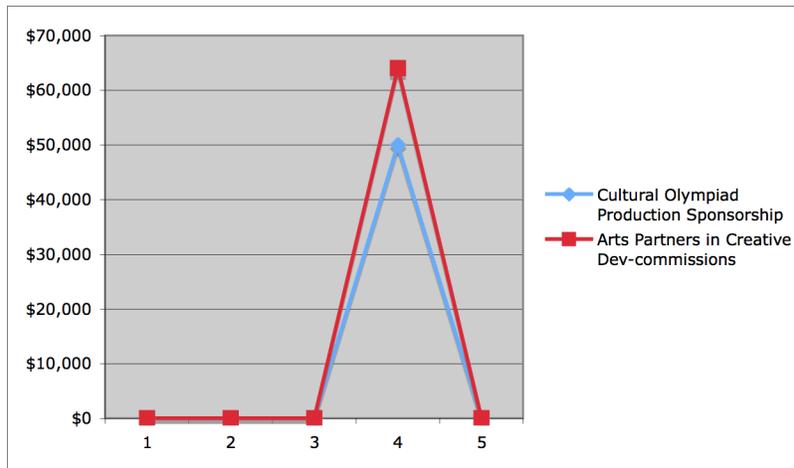


Figure 25 Arts Club / Stanley Theatre Olympic Funding 2003-2011



Appendix 18 Playhouse Theatre Company Funding Stats

Figure 26 - The Playhouse Government Funding 2003-2011

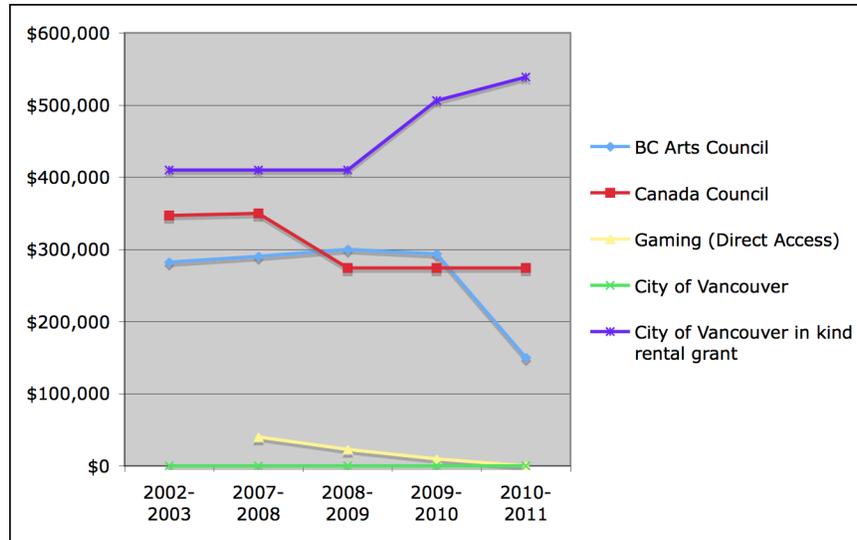
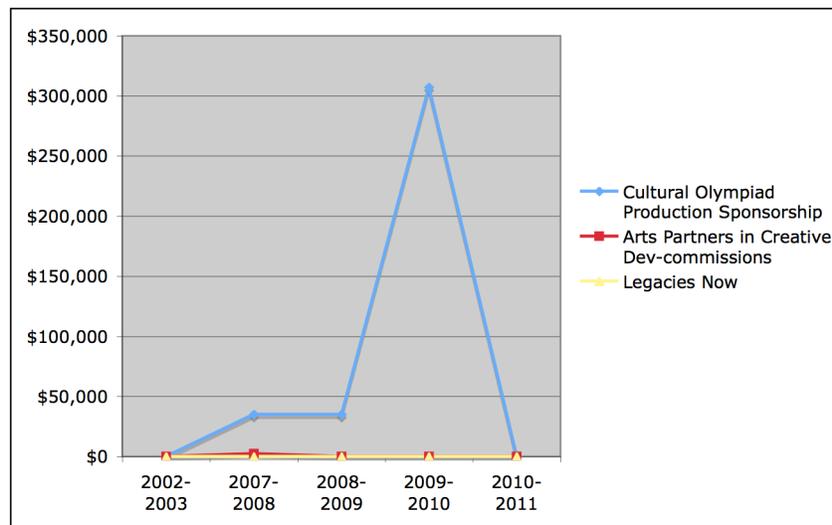


Figure 27 The Playhouse - Olympic Funding 2003-2011



Appendix 19 Arts Club/ Stanley / Playhouse Theatre Production Stats

Figure 28 Arts Club Production Numbers

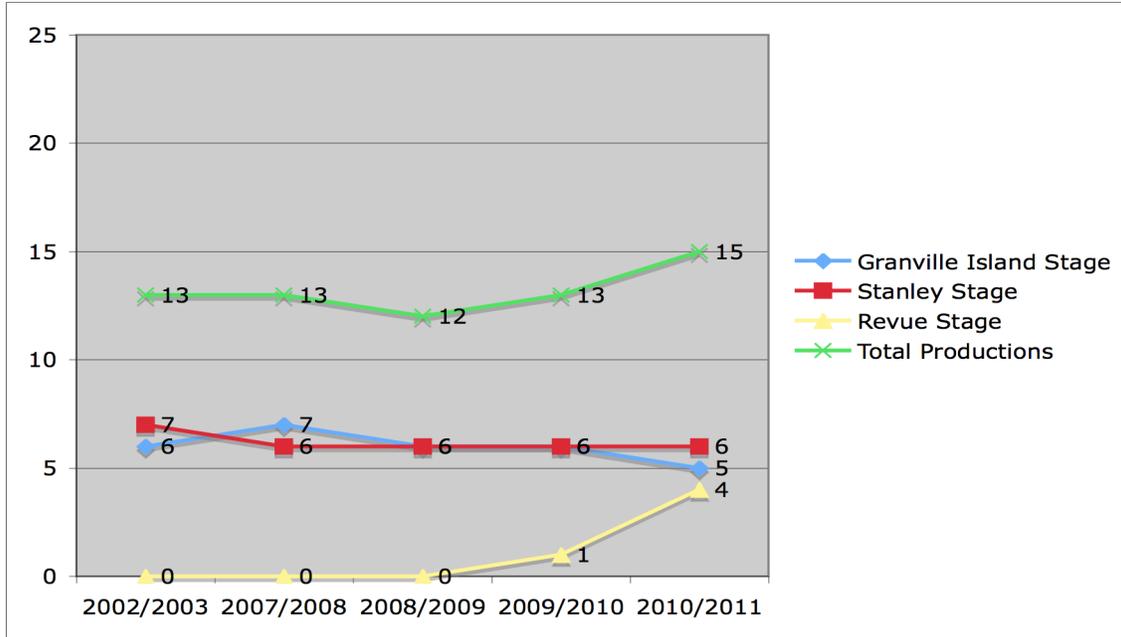
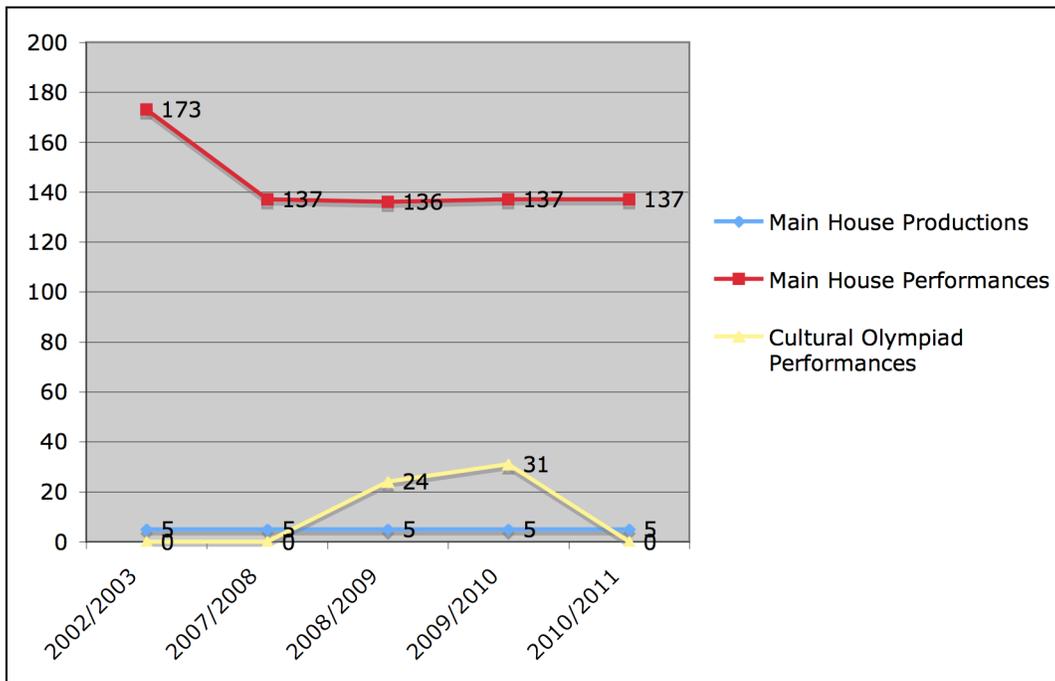


Figure 29 Playhouse Theatre Company Production Numbers



Appendix 20 VSO Funding Stats

Figure 30 VSO - Government Funding 2003-2011

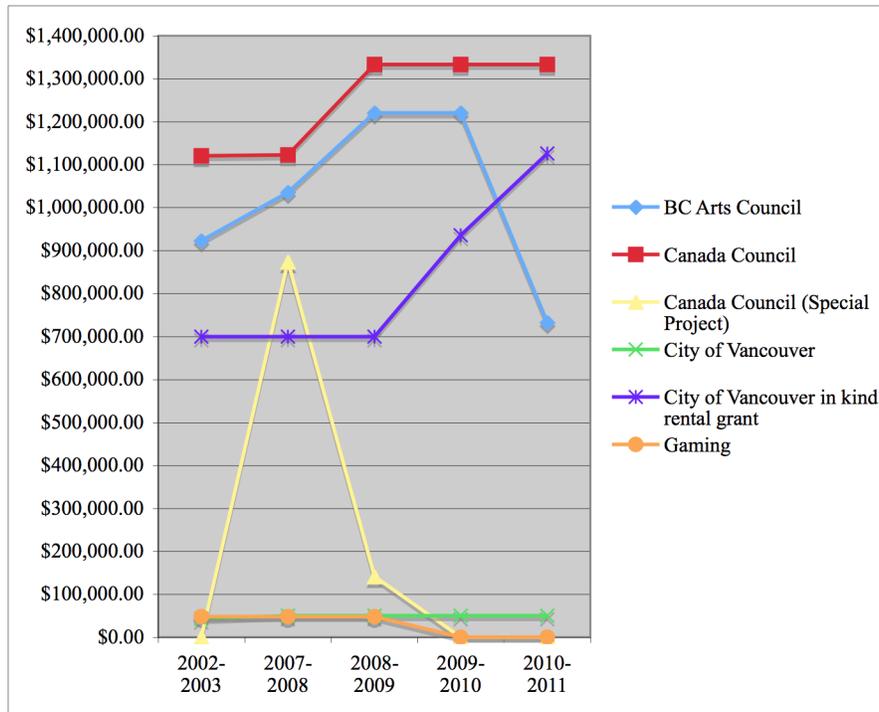
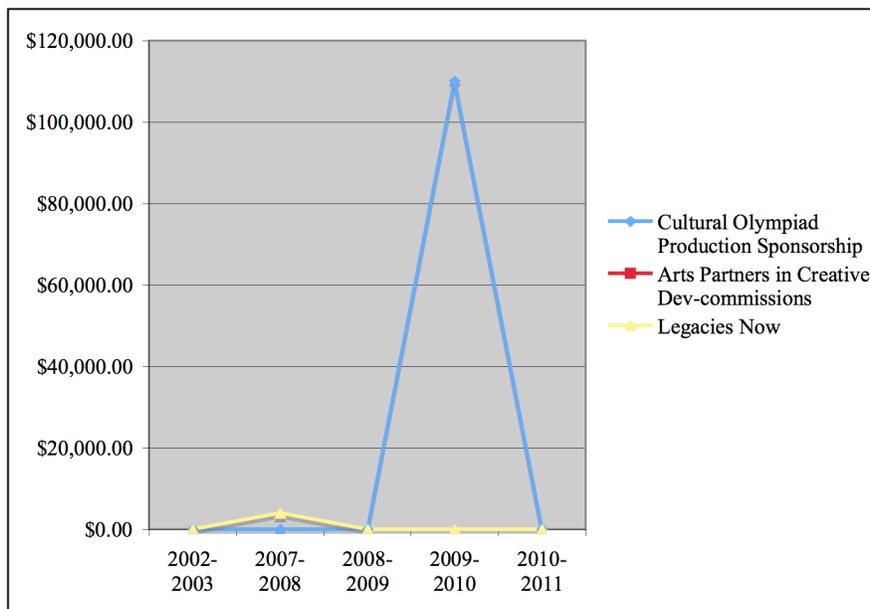


Figure 31 VSO - Olympic Funding 2003-2011



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