

## Discussion session

*Transcript from oral debate within:*

Exploring Internationalism (Glasgow, 20 June 2005)<sup>i</sup>

Edited by Beatriz Garcia

**[The following is an edited transcript of the seminar's discussion session, lead by two position papers and followed by a panel debate & questions from the floor.]**

### Adrienne Scullion

Welcome back ladies and gentlemen. It is always difficult to interrupt a coffee break when people have so much to say. So we hope you will share these thoughts and reactions during this discussion session. In this session we are joined by Fiona Hampton and Adrian Trickey for a round table debate.

Fiona is director Highland 2007 – the company organising the Scottish Year of Highland Culture. Fiona has a background in running local, national and international sports events and in the economic development of the Highlands and Islands. She was formerly Head of Skills and Learning Infrastructure in the Developing Skills Group of the Highlands & Islands Enterprise.

### Fiona Hampton

Thank you very much. I would start by saying that, in relation to the very last comment that you saw on the screen<sup>ii</sup>, Highland 2007 is the living proof of the statement that 'the bid process is good in itself'.

Essentially, Highland 2007 has arisen out of the bid by Inverness and the Highlands to become European Capital of Culture in 2008. And I have watched with real interest the bid process by London because there are actually huge similarities between what you are going through and the ambitions that our team had in a much, much smaller scale.

In Inverness, there was a huge number of critics and sceptics when we decided to do that bid. But when the bid failed, the ambition of the team coupled with the actual focus and the momentum gathered, prompted Highland 2007 to be created as Scotland Year of Highland Culture.

And for us this provides a very exciting opportunity to showcase Highland culture and to expose the contributions made to the Scottish Heritage through a year long programme of cultural celebrations. [And] we hope that in turn the programme would also lead to significant economic and social benefits. Not just to the Highlands but to Scotland as a whole.

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Some of the other similarities are that within the Highland 2007 programme we also need to strike the right balance between a national scale event and the local community. And we are also in the process of identifying the best methods of getting the message across to our target audiences and to ensuring that as many people as possible in Scotland take part of the year's celebrations.

The task of trying to spread the message is presenting a huge number of challenges. This is particularly in relation to our proposed educational programme, where the barriers that we are experiencing are perhaps not the ones that we would have anticipated. For example, the schools and teachers resist getting involved in what they describe as 'initiative overload', as they feel they are drowning under it. So while we think we have a great idea, the right resources and an opportunity to present it, we are ending up having the challenge of getting the right engagement simply because there are issues slightly beyond our control. [Such as people feeling they cannot get their priorities right because of a saturation of activity].

In terms of the discussion today, one issue I would like to hear your thoughts [Jude Kelly in particular] is how you may approach the process of getting your message successfully across the UK. And also your thoughts for implementing an educational and cultural programme, which has the chance to have enough interest to actually stimulate that engagement.

In essence, my comment is that I fully endorse the 'why', I would just be interested in further discussing the 'how'.

## Adrienne Scullion

Thank you Fiona.

Our final speaker of the day is Adrian Trickey. He is company secretary and administrative director of the Edinburgh Festival Society – the company responsible for presenting the Edinburgh International Festival – an event with a very broad view of culture but not, I think, yet encompassing sport.

I suppose, in passing, the International Festival was created post-war with an aim at reconciliation, so perhaps there is a parallel with the London 1948 Olympic experience, which may have come from the very same European-wide, world-wide desire. Adrian.

## Adrian Trickey

Thank you.

Yes I am responsible for helping to put on the Edinburgh International Festival each year, but the perspective I would like to present today is a bit wider than that, although still Edinburgh-focused. We have a group called the Association of Edinburgh Festivals, which includes the eleven – shortly to be twelve – different festivals that happen in the city throughout the year, of which seven – shortly to be eight – are part of what the

world thinks of as the ‘August Edinburgh Festival’ each year.

I think in 2012 the Olympic Games are going to happen in August [*Jude Kelly assents*]. So we have got a bit of a clash here... [*laughs*] I think this is quite interesting. Because I think of this immediately, but there will also be lots of other major arts and cultural events up and down the UK, which have their own traditions of internationalism, which will be looking at what Jude is talking about for the Olympics and will be thinking, well how do we deal with this, how do we do it to mutual advantage, and get the best out of a successful London bid. Or out of an unsuccessful London Bid...

At the moment we are all hoping you [London] are going to get it. But, actually, from a Scottish perspective, it would not be difficult to work in conjunction with the French I think. Paris is about the same distance away as London and, when I heard [*Patricia*] Ferguson<sup>iii</sup> say, well one of the things we have to avoid is thinking London is a long way off and nothing to do with us, I thought well, who thinks that? With the acceleration of travel, the shortening of travel times between Scotland and London, the proliferation of cheap routes to London, and also to Paris, we have to think how we dovetail what is happening in Scotland with what is happening in London, and making sure that we

are all part of one celebration of cultural activity, with a relationship with what is going on in the athletic field and so on.

As Adrienne Scullion said, the Edinburgh International Festival by 2012 will be in its 66th year. It was founded in 1947 with many of the same ideals that Coubertin founded the Olympic Movement in. Bringing people together, thinking about peaceful competition and peaceful collaboration.

Actually, [although at first sight there] is not much competition in an arts festival, we could think [about] that impression twice... One of the interesting things you should think of when dovetailing art and sport together is that sport is inherently competitive, albeit the taking part is set to be its main purpose... and the arts are not inherently competitive, albeit [you can think of many instances to the contrary...]. So it is not that easy to separate what is competitive from what is not. But there are different priorities.

I am also interested in the reference Jude made to [the possibility of changing] some of the thinking in the Olympic Movement. [I am thinking of things like getting] rid of some of the emphasis on who won the medal and possibly the playing of the national anthems. And associated with that, [I would like to move beyond] the fact that the immense media attention on

these events is actually very narrowly focused. Because on any [sporting] event when someone from your country may have a reasonable chance of winning, then you get the coverage – and not the rest. [For instance,] couple of years ago I got very knowledgeable about curling [*laughs – this is reference to the Scottish team medal in the Salt Lake Winter Olympics, 2002*].

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Now, I really hope that Jude can offer us some hope that there is going to be some range in the way that what is important in the Olympics gets emphasised. Because for those of us who are seeing a cultural tie in there, it is really important that we appreciate the elements of culture that come from somewhere else, and we do not simply focus on our hero and heroine doing extremely well.

But [I understand that this may be difficult. In fact,] it seems that as soon as you give people the

option of seeing some national competitiveness in the arts, they inevitably go for it, they focus on that above all else. The nationality should be irrelevant to the competition, but actually that is not possible.

The lessons I think we have to bear in mind for 2012... Edinburgh Festival is a bigger event each year in terms of number of visitors and economic impact than the Commonwealth Games was in Manchester. Each year. I do not think it is as big as the Olympic Games, I am sure it cannot be, but it is near that league already. So the sort of partnership we need, so that we get that balance between sport and arts going, I hope very much draws on what exists and what can be supported there.

So you have got an [arts] event of that scale, bigger in one year than the Commonwealth Games in Manchester. And when you realise how carefully Manchester planned its infrastructure from the ground up... the tendency is to think that what you have got there [with the Edinburgh Festivals] must be OK because it is working. And so if the cultural component of August 2012 is going to be a fitting match for what is going on for, hopefully, London and, less desirably, Paris, then we need to do our thinking now about how we support the structures so that what we can deliver in 2012 is a worthy

partner in this major project that is going to happen down South.

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## Open discussion

### Adrienne Scullion

So this is a home question. [Building on the last comment by Adrian,] how you capitalise on something that is already there to add value to something that is brand new?

### Jude Kelly

When I said at the end of [my speech]<sup>iv</sup> that the ownership of the Olympics cannot rest in London and radiate out, this is clearly my position.

The cultural part of the Olympics in 2012 sits within a structure. I am chair of a Culture and Education Committee that I had to form. There was nothing when I started over a year ago. As soon as I agreed to be a chair of the Culture and Education

Committee I realised that there was no committee, nor a budget, nor any staff [*laughs*]. And that gives you some indication that within many people's perceptions of the Olympics, ... you may present your cultural case with a lot of generalisations and that would have been fine. But of course that would not have been fine for any of us.

And so if we win on the 6th of July, there will be a tonne of positioning and negotiation about many things. And we really need to be there as a cultural sector saying we also have a voice. And this links with the 'how' [mentioned by Fiona]. And for me this has to do with the issue of internationalism, in which I am very interested.

For me the bidding process is about being able to get all the festivals for a start, which are largely independent and maverick in some respects. If you think of all of these festivals spread throughout the UK with all of their separate structures, [and if we can get them involved], I think that is one message of trying to ensure that the Olympics delivers a whole series of initiatives all over the country. And you do not ask mavericks to do what they are told. You ask them to engage with an idea and create it afresh from an individual perspective.

So I would see [these wide range of maverick] festivals, which can

be both educational, civic, etc, as being THE method of creating that much bigger [Olympic cultural] festival.

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I also think that the idea of the FriendShip [is very useful]. I would like to explain it a bit more in detail. Each bidding city is asked whether it wants to take the possibility of having a Cultural Olympiad, which can be up to four years before [the Games actually start]. At the end of the Beijing Games [the theme] is 'Sail onwards in Hope', and we have thought that we could pick on that idea and launch this FriendShip, which will set off in 2008 and sail around the world.

But obviously the cargo that has to be created to put on that ship has to result from discussions all over the country. [Among other things] the BBC have agreed that they will host a virtual FriendShip, for every single school in the UK, and will link this school with somewhere else in the world.

This voyage is absolutely not about colonialism or about taking

knowledge forth. It is about curiosity and environment, is another method that cannot be contained simply but has to be the product of lots and lots of people's ideas. And I take [Fiona's] point about 'initiative fatigue', but then, this idea allows each school to programme [their involvement with the FriendShip] around their own priorities. [This will also be the case for] initiatives from the DfES [Department for Education and Skills] in England, and probably in Scotland there are similar objectives.

If you project this idea around these many mavericks, and you have a Festival of Youth Culture; a Festival of World culture; museums and galleries putting initiatives together around science, the environment and creativity, you are really scattering the bread onto the water and saying, come and get it, whoever wants it. Because it means if someone comes back with a response and says, we are keen to have our own Festival of Youth culture in Fife, as far as I am concerned, that is fantastic.

So I do not think this can work unless you give it a lot of a sense of independence for people. But I would like to see it as a medium to join small, large and medium festivals in a different sort of way.

I would like to see it as an opportunity to renew conversations that have been dormant for a while.

Science, the environment and creativity, are producing more natural alliances in the 21st century than in the past. I am impatient for sport to move into bed with us all, of perhaps we move into bed with them. I do not know which way we will do it, but it has to be some sort of new dialogue about sport. Sport is so much more than the end line, it has its processes, it has its community capacity building, it has its way to create cohesion, and it is also all sorts of things happening on these live sites, outside the stadium. So what are you going to show on these massive screens [which are nowadays a complement to any major sporting competition, screens placed in city squares for all to see]. Why not [show] some short films from people all over the country? There are lots and lots of ways of using the spaces [that surround the actual sporting events].

#### **Adrienne Scullion**

Fiona you are organising the Highland Year of Culture and are using very wide notion of culture. Do you think that it is easier to do as a standing start, that starting something from the established definitions associated with the Olympics

**Fiona Hampton**

It is interesting because we may end up with a situation where we are having the task to try to broaden the definition of culture. [The concept we are using] has been taken from the European definition which involves the arts, heritage, sport, language, environment and science. And one of the roles we are having to play just now is to broaden people's definitions, specially in the Highlands, as to how they can take part in the celebrations.

We have no shortage of, as [Jude] mentions, local youth festivals, community organisations, millions of ideas about how they want to celebrate the year of highland culture. But we have the job to try to engage the science community, which is very strong in the Highlands, and also the sporting community.

There is also another dimension which is Highland culture, past, present and future, which is about celebrating the past and heritage but also recognising the prosperity of cultural infrastructures at the moment. And then looking into the future, especially when it comes to young people in the area who have a different perspective of what they see as Highland culture.

So we have almost the opposite job here, which is not to say culture is just arts and heritage, but to say it is this broad range.

And it is not just a standing start. I am so immersed in the process now that this is why I am so focused on the 'how', because if anyone has examples, we just want to steal them, frankly [laughs].

**Adrienne Scullion**

I suppose one of the challenges of the 'how' is indeed that the Olympics are awarded to one city, perhaps then it comes from an urban perspective, so trying to engage with the rural may be a particular challenge. Beatriz, has it been a challenge in other cities that you have researched?

**Beatriz Garcia**

It is not very common for the Olympic cultural programme to have a rural dimension. In Australia, there was a nation-wide exploration in one of their arts festivals, which involved the outback, but it had very limited funding. So some people will tell you that yes, it worked, others will say that it did not generate the impact that was expected.

There are not many examples of specific cultural programmes set to engage with rural areas. What you have, of course, is the establishment of athlete training camps all over any given Olympic host country, which, if they were more linked to other cultural or educational activities, could have a really broad impact beyond the host city. But this linkage has not been sufficiently explored so far.



**Jude Kelly**

If we win the Olympics, the entire cultural programme is faced towards the issue of internationalism. The entire programme aims to reflect the internationalism of the sporting games. And so it is neither about urban or rural. It is intended to be about how we connect with the world. And for me the challenge is how does the UK stop having an internal dialogue about itself, and just turns outside and looks out, what is happening in the rural counties of the Ukraine. Shall we have a conversation together? If we are in Aberdeen, shall we have a conversation?

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**[our vision for the Olympic cultural programme] is neither about urban or rural. It is about how we connect with the world**

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I remember when [the initiative of] twinning [cities] came in. It has perhaps not turned out to be as exciting as I thought it may have been when I first heard about it, but I think if we miss the opportunity of a four year international dialogue, then we will really have misinterpreted the Games. So in a sense that is my answer as well. That this federation of small, large and medium festivals, it won't be about how the Edinburgh Festival does not conflict with the

Games, it is more how do you take the international framework of the Olympics which, Edinburgh does already do to a certain extent, and extend it even further

**Question from the floor: Neil Murray, National Theatre Scotland**

[Neil Murray notes that talking about culture and education is all very well but what he wants is sport in the Olympics *[laughs]*. He emphasizes that the most memorable elements of the Olympics are iconic moments, such as the diving over the backdrop of the city in Barcelona, or Tommie Smith and John Carlos black power gesture in the 1968 Mexico Olympics.]

**Adrian Trickey**

I absolutely agree that the main reason why one watches the Olympics is because one loves sport. And the main reason to come to a superb musical or theatre performance is because one loves them, not because they have some link one way or the other. But nevertheless we have an amazing marketing opportunity here, and we should not discount marketing opportunities.

There will be people who will want to combine some of the opportunities to see some of the best in sport with some really interesting theatre and whatever. So we need to prepare.

[I am sure that] VisitScotland  
[and related bodies will develop]  
major programmes if Jude's team  
wins this.

But within that, though I am sure  
[that people like] Vicky  
[Featherstone, *director of the  
National Theatre of Scotland, present  
in the audience*] would not need  
any advice, I think is worth  
saying that while being aware of  
the environment, which is  
significantly impacted by where  
the Games take place, that we still  
remain true to own missions.

And so if we are trying to  
commission new plays or music  
that try to have an Olympic  
reference or an Olympic theme, I  
would say noooo!, please nooo!  
[laughs] But if creative artists out  
there come out with pieces and  
writing that are linked to these  
themes, because they are  
interested in them, then yes we  
should consider backing them up.  
But it has to go that way out. We  
are as dependant on artists  
making that journey on their  
own, as the Olympics are  
dependent on there being athletes  
out there, working on their own  
sporting priorities

### **Jude Kelly**

One has to be careful about  
assuming that when you talk  
about a four year cultural  
Olympiad that one has to be  
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The athletes when they come [to  
compete] are at the end of a road  
of training and discussions and  
all kinds of [things]. And I feel as  
if this country culturally, in the  
arts, anyway, I feel we are not  
doing enough on international  
processes, I think it is patchy. So I  
am talking about relationships  
with Colombia, Buenos Aires, or  
Ghana. Travelling with the world  
movers and shakers together, to  
create new alliances, which may  
result in product, or it may result  
in artists exchange, or it may  
involve country exchanges, who  
knows.

I would like to ask a question of  
you really, whether you feel that  
you have a meaningful and in-  
depth and joined up international  
policy in Scotland in terms of  
culture, because I know that we  
do not have one in England.

### **Adrienne Scullion**

I think the minister is probably  
pleased that she is gone... [laughs]

### **Jude Kelly**

Well, you know, I wonder  
whether any country has this sort

of policy... but I think it is a step that we should take urgently.

**Adrienne Scullion**

Are you suggesting that the Olympic structure has an agency role?

**Jude Kelly**

I am saying that the Olympic moment is an excuse or a purpose, it is standing there as a way of saying we can use this for some meaningful purpose, and to travel and develop an international cultural join-up.

**Question from the floor:**

**Elizabeth Carnegie, Napier University**

[Elizabeth Carnegie enquires about audiences: are we reaching new audiences with these planned or discussed new cultural events, or are they just more cultural events for the very same audiences?]

**Beatriz Garcia**

That is the old dilemma: whether you want to be creating new events or whether you want to be building on existing ones. I think what Jude has been commenting from the beginning is that these new ideas and approaches to cultural engagement are also about linking with initiatives, with people that are already developing work and may be joining up as part of something that may have a bigger resonance. It is not only about creating new things, but about

linking with existing infrastructures.

**Andy Miah**

I would add that the whole idea of sport tourism is quite recent. We have colleagues who have studied the Olympics, but there is not a lot of good data about it. A lot of it is quite anecdotal.

**Elizabeth Carnegie**

I guess my question is about who is going to be included

**Jude Kelly**

I agree about the importance of inclusion. I do not think one should be thinking about product being the result of a proper cultural engagement. With the world coming to your country, this is an opportunity at the most micro level. What happens, for instance, in the Glasgow estates, where there are real issues about inclusivity; what happens about being able to use the motives and the ideas of the world coming here in seven years time. How can this be used in community discussion?

So this is why I think that not making distinctions between the arts and education is helpful. You need people to come together in order to make this bottom up, not top down.

**Question from floor: Phil Drake, Paisley University**

I would to go back to the issue of the Olympics being a media event. Most people only see the

sporting side. So how do we get the media to engage and cover these cultural aspects we are discussing here?

**Beatriz Garcia**

This question is of course about the status of the Olympics as a media event that has a global resonance due to the millions of viewers and newspaper readers it can reach around the world. The question about the lack of media attention given to cultural and educational activities is not just about 'how we make the media pay more attention' but also, why are they not paying any attention at the moment?

Towards the end of our presentation,<sup>v</sup> Andy and I pointed out at the pressures of marketing in the Olympics, and the fact that there are some small initiatives that want to disengage themselves from the marketing rationale and focus instead on what is more meaningful for those directly involved. So despite the pressures to gather media attention, there is a side of the Olympics that is not really about iconic images and short term, spectacular praise.

But of course, such an approach sacrifices the possibility of getting proper media representation and thus risks losing the opportunity to generate a wider – potentially international - impact. So this is the main problem: cultural organisations need to get the balance right during Games time.

Because if you focus too much on securing direct engagement by a few but do not really generate a resonance through media stories, you may have a difficulty, again and again, to convince the top event stakeholders that it is worth funding you, and that are making a difference to people.

Furthermore, in the context of an event that happens one time in a place and then moves to the next, there is a real difficulty in learning the lessons from anything that is not clearly visible and 'recorded', somehow, in order to establish some sort of background for future reference. So despite the value of direct engagement and small scale activities, in the context of the Games, it keeps being fundamental that an effort is made to communicate to the media and to link with other, more high profile, Olympic activities.

It is important to accept that the Olympic Games is a global event just because it is a media event. So any cultural or educational activity aiming to leave a mark and benefit from this 'global' stage, needs to consider having some sort of media-friendly dimension.

**Phil Drake**

Again the issue is, what kind of culture are we talking about.

### **Andy Miah**

We were making the point earlier that the Olympics is constructed as a media event. But in some of our work we have been looking at non-accredited media centres, a relatively new idea, and one that is occurring quite sporadically. The first one was in 1992 in Barcelona.

Just to contextualise, [during the Olympics we have a large contingent of] accredited media, the broadcasters that pay enormous sums of money [to the IOC] to ensure television and radio broadcasting rights. [This is also the case for] the journalists of big newspapers.

But there is also an increase of alternative, non-accredited media centres. And six months before the Games, it is often still difficult to find out about them. But they are becoming quite sophisticated now. And the kind of media registering for these alternative centres are quite diverse. They are interested in the issues we are talking about. Interested in the cultural aspects. So there is such a scope to capitalise on that emerging body of journalists and reporters at these events.

### **Jude Kelly**

I think this relates to the idea of the Fringe. If we think of the way the Fringe in Edinburgh has become such an important part of the ecology of the event. When the Fringe was established in the 1990s it was tilting heavily

towards the quick win, the quick buck, and a fast laugh. But it is now becoming highly politicised, and this will be made very vivid during the Fringe here.

Something like that, about the non-accredited media that they are growing in claiming and politicising and debating what the Olympic Movement is for the world. And that is a very key part of it. Getting young journalists involved and so on.

This is all again linking to the internationalism issue. It is very parochial if we just think well, what is London going to do for me. It is more than that, it is this gigantic travelling circus which brings so many possibilities. A bit like the G8, that can either be something that listens, and attends and changes things, or simply does not at all.

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And it is up to us to make sure that the Olympic Movement carries new messages. So the media is a very important part of it and you are right to raise it. And what was interesting in Athens was that the agenda of somebody from Uzbekistan was

very much about where emerging nations were, not in relation to winning medals, but in relation to how they were perceived in the world stage.

**Adrian Trickey**

I wonder, Jude, how the media fit in with the whole planning process that you are involved in. Because although what you are saying sounds encouraging, what is most encouraging is if the non-accredited media are starting to affect the way the big media, the accredited media present the Games. Is that happening?

**Jude Kelly**

Well, no. The reality is that the media in this country are viewed as something to ... keep at bay. Because like in politics, they [tend to] stop complex discourse so often. ... The problem over the bid process, in our relationship with the media, is that the overall team is focused on 'let's just win it'. This is not the way culture and education approaches it because we have a slightly different story.

**Beatriz Garcia**

Obviously, at the bid stage, it does not make sense to generate or encourage stories that can be misinterpreted or lead to controversy. So it is not until the time when the Games are finally secured that relationships with the media may become more interesting, diverse and complex. There is in fact another aspect of future relationships with the

media that is interesting to discuss here. Things are probably going to change with the development of new technologies, such as the blogging phenomenon, where everyone can be their own media representative.

So, at the time of the Games, you can expect a wide range of people that are going to be clicking to the internet and presenting their own stories and their own perceptions of the event. And many of them will not have access to the key sporting venues, so they will focus on their alternative vision of what the Olympics are about. So culture and education has an opportunity to be reaching out in different ways, with more and more people offering alternative views through the web.

**Question from floor: Jane Ali-Knight, Napier University**

I have a question about education. What is the role of education in the Olympic programme? Who is involved in it, schools, universities...

**Jude Kelly**

Let me just talk about one tangible bid offer: the London Olympic Institute. On the slide that you saw at the very beginning, the stadium, which is 80,000 seats, in post Games mode goes down to 36,000. And in the space that is left over, there is a proposal that has been accepted by 45 higher education institutions of London, plus a lot

of other education partners, to deliver something that is a new institute of sport medicine, and a research centre for sport, culture, the environment and social inclusion. And it will be the first of its kind.

It is based on a 19th century model, such as the Royal Institution, but it is set to deal with new agendas. It will be there for that part of East London, it will be there to create new international partnerships. We have offered this as an educational tool for all kinds of learning, from life long learning through to individual artist and athletes.

Also, the educational aspect of the FriendShip is intended to cover a wide range of subject matters. It is not just delivered through schools, although it will be delivered there automatically, but it will be further delivered to all kinds of other less formal initiatives.

If we win the Olympics, the DfES, the DCMS, the ODPM, a whole pile of the departments operating within Westminster, have agreed to create a lot of initiatives. And I know there have been discussions with the Welsh Assembly and the Scottish Assembly, talking about how there could be much more cross cutting of ideas.

It is amazing to me how little discussion there is [on the wide

educational agenda that could be provided in the context of the Olympics]. ... The Olympic Movement tends to think of education as educating people to the history of the Olympics, or educating them to the idea of fair play. And obviously that is interesting, but it needs to spread out to other possibilities.

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#### **Andy Miah**

I would like to make two points. One is this deficit model of communication that should be about informing people and persuading them to the value of the Olympic Movement. We have various discussions in communications, in what is defined as 'upstream communication'. This consists of trying to get people on board very early, which is very common in science, and is about informing

people very early on about what is of value in a particular project and where are we going, rather than once we have, for instance, human cloning, tell them what it is about and persuade them that is good.

So there is certainly a methodology here that is worth thinking about: what is the method of transmitting information about the Olympics?

And I think this plays very much on, if we look at what has been happening in the past. Beatriz's work has been very much about the development of Olympic cultural programmes, but we do not see many evaluations of the cultural programme. So we need to think very early on, from the bid stage, about evaluating and documenting what happens. And so getting on board the research councils in terms of investing in this event.

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So that is what I think London would be quite good and unique in setting it in place. And we are not too bad in the UK, we have

scholars placed in quite a range of departments. Inevitably, when the Games time comes around, you always get a Cambridge scholar talking about the Ancient ruins in Olympia [*laughs*] but there are people in media, in cultural studies departments, in sociology, working on this area of research. This puts us in a very good position to sustain a very high level of inquiry.

**Question from floor: Celia Brackenridge, Sport sociologist, Celia Brackenridge Ltd.**

I am just a bit concerned about the very positive tone [in this seminar] so far, which is nice, but would benefit from recognising dissent and critique. The Olympic Movement has been extremely successful at repressing dissent during its history, and of course sport is all bound with rules and punishments for stepping out of the rules. So it would seem to me that there is an interesting tension there.

I was in Auckland for the Commonwealth Games in 1990 and went to talk to the Maori youth that had been involved in carrying the torch across the water at the beginning of the festival. And they had become so politicized through the process of engaging in this activity, which also coincided with the 150th anniversary of the Waitangi Treaty [between the Maori and the British Crown], that they [came to] hate [their losing] at the Olympics, and they had become



completely dissatisfied with the system which had mistreated their people, and in a sense they had also become anti-sport in the process

I think dissent is a very healthy social process, and [that it should be] encouraged. I am worried that the Olympics, and of course with the advent of capitalism, have stopped the dissenting voice. So how can we encourage creative dissent?

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**Adrian Trickey**

Quick comment because I was very interested in what you two [Beatriz and Andy] said about what you described as a tradition of resistance to alignment with politics in the Olympic Movement.

I think that what in the surface may appear as a resistance to be aligned with politics actually just means [a decision to] align with whatever the political framework is that the Olympics are working in. Suggesting a change is seen as political. Accepting that we just go with the same, basically commercial model that exists

now, is seen as apolitical. But of course one is as political as the other.

And I think it is a very interesting example that when people get deeply involved in some activity, they began to see more than one aspect of what is being presented. I[ [seems to me that] education in relation to the Olympic Games and education in relation to culture and the arts, which is what a lot of us spend most of our time thinking about, does not happen much in [the context of] sport.

It is assumed that sport is easy to understand and you just watch it. Actually at one level it is, because what is easy to understand is winning, and you therefore can get away with a very superficial approach and get quite a lot of satisfaction out of it. You know who you want to win, you watch the TV programme and see whether they do. But you may not understand anything more about the sport at the end of it. I think there are probably only three events in the Olympics that I would feel I understand, and they are ones where by chance I have done something myself.

In the arts, we try to make people understand what is happening, so that audiences get a more meaningful experience. So I wonder whether this is what is supposed to happen in Olympic education

**Jude Kelly**

You mean in terms of getting sport education, to have a more layered approach to thinking about sports.

**Adrian Trickey**

I do not mean it just in terms of developing training and sport for the future. I mean it also as education for people that may never become sportsmen but may gain a better understanding of what the athletes, the spectators and other participants are actually doing. And what it means to be doing it. And understanding more than just the fact that he or she got to the line before the rest.

**Jude Kelly**

If you are thinking about a programme about sports intelligence, sports literacy, I think that is definitely part of what happens in educational programmes in any Olympic place. And of course, in the UK, the intention is that the UK will put a lot more money in sport.

The issue of dissent is interesting because you [Celia] are right, the sporting fraternity, the 'blazer brigade', are very disciplined, and play by the rules, and the rules are set in a very hierarchical manner.

I would suggest that you read any work by Pierre de Coubertin if you have the chance, because he has all of these sort of wonderful phrases such as 'we

are rebels', and 'open the doors of the temple, humanity is ready for it', and he was all for constantly breaking down the hierarchy of the Olympic Movement, so much so that they ended up elbowing him out and made him a president just so that he stopped making trouble [*laughs*].

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Actually the training for athletes is very similar to that of classical musicians of ballet dancers. It is rigorous and disciplined, and self-destructive in certain kinds of ways, because you are told basically, you are nothing, and you have to do it like this. So there are some issues regarding the psychological estimation of self-esteem in athletes and artists. [In fact] research demonstrates that certain kinds of athletes and classical ballet dancers and orchestral musicians have the lower self-esteem of all elite performers, because of their training.

The issue of how do you create a much greater turbulence in cross-examining the purpose of the Olympics while also trying to do it is why I [tend to ask whether there are] journalists [in the audience]. Because if the journalists report back that a discussion like this is all anti-IOC, that definitely does not help us win. [And it is not representative of what is happening either. As mentioned earlier, it is the difficulty of conveying a complex message without it being taken as just black or white, which tends to lower the debate at bid stage].

But once you have won, there are two things that happen. One, you have a huge anxiety about making sure that [the expectations] of both the IOC and the sponsors [in terms of cultural and symbolic spectacle are met. This has to do with the Opening and Closing ceremonies, the medal ceremonies, torch relay and, in our case, the FriendShip, which have all been proposed as part of the core Olympic programme and supervised by the organising committee for the Games].

The suggestion tends to be that everything else gets bundled up into something called a cultural [programme or festival]... and that this is semi-autonomous [from the Olympic organisers]. And that is for two reasons. One is because of the notion that it is just too much to cope with, organising all of this [on top of

the sporting competitions and major infrastructure developments]. But is also to do with recognising that ... the Olympic Movement [may find some aspects of a wide cultural programme a bit controversial].

So I think if we win it will be improper not to have lots of dissenting voices, because you cannot keep a movement moving unless you have dissenting voices constantly gingering it up. And the IOC may not be comfortable with it, but I will say this: [the IOC is] also worried about the future of Movement because the number of young viewers has diminished, there are less of young people involved in the movement than there used to be, and since this is a festival of world youth, this cannot be lost.

So the IOC is also recognising that they may have to change, that they may have to become more political, in a different way, to take on Africa and Latino America, and secondly that if young people are to get involved, that blazers may have to get out of the window.

### **Andy Miah**

The lack of young viewers may explain why we see a shift towards sport like skateboarding or mountain biking. But in relation to this dissenting question I think it is central, and we tried to allude to it in the presentation when we talked about politics.

I can sympathise with some concern about the politicisation of the Olympics, in the sense that it is potentially a volatile form of encouragement. When we talk about Tommie Smith, this is a good example of the power of the Olympics, and we remember those moments. I would say this is what is central to the Olympic Movement, it is this form of resistance, this form of dialogue, and exchange and protest.

The IOC understandably do not want politics to ambush peaceful competition, and I think that is a legitimate concern. But the IOC actually relies on the politics of the Olympics for it to have value, to have emotional value. We care about it because it is this big stage where every one can have something to say, so I think that engaging with the politics of a location and a nation when a city gets the Games is central to what the Olympics try to do, regardless of the IOC concerns.

And it is this kind of ambiguity, because the Olympics wants to be a social movement centred on dialogue and exchange, but we do not want this to overrun the sporting competitions. There is a strong resistance to that because of the athletes. The athletes do not want the Games to be ruined by politicians, or to be overtaken by political issues. And this has happened in the past. The Moscow Games, the cold war boycotts are an indication of that.

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**the Olympics wants to be a social movement centred on dialogue and exchange, but ... this [should not] overrun the sporting competitions. There is a strong resistance to that because of the athletes. [Understandably,] the athletes do not want the Games to be ruined by politicians, or to be overtaken by political issues**

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**Question from floor: Jeremy Raison, Citizens Theatre**

Although you have noted that the concern may be a bit parochial, certainly the reason why I am here is because I wonder, what is in it for me, or for my company, how can I use it. And my perception when you mention London 2012 is that the arts in the UK are very London centric and Scottish arts are very underestimated in London.

And for us it would be fantastic if the ambition of internationalism in a way started with the areas around the UK that are not very well represented. So although we are interested in exploring our connections with the rest of the world, to hear you say that you are also interested in our contribution, in a Scottish festival in London, would be fantastic.

**Jude Kelly**

I think that is a good point. If I had said to certain audiences why don't you have a Scottish festival in London, there is also an audience in Scotland that would say, what do you mean we have to go to London?

So it is not up to me to decide anything. I do not even know what my involvement may be. It is in fact just recently that we have got a sense that we may win this after all. But you need the spotlight to be in Scotland, in its relationships with the world.

And [although it would certainly be worth considering the possibility of] Scotland having its own festival in London, there is no way that once London wins the Olympics is just going to be about London.

It will then be about how does the UK stage a world festival, and what is the UK going to do in its priorities.

There is going to be one group of people who are entirely focused on building all of those stadia, and getting the road and transport and that infrastructures ready. And others of us will be thinking more broadly. And I would not be here, in a way trying to sell you the bid, and trying to say this is about a shared opportunity, if I did not firmly believe in it.

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<sup>i</sup> Proceedings from the seminar: *Exploring Internationalism: Scotland responds to London's Olympic vision for culture in 2012*. Seminar organised by the Centre for Cultural Policy Research, University of Glasgow, in association with London 2012 Culture & Education.

<sup>ii</sup> See paper by Beatriz Garcia and Andy Miah, *Culture @ the Olympics: 2005*, vol. 7, issue 5.

<sup>iii</sup> See special address by Patricia Ferguson, *Culture @ the Olympics: 2005*, vol. 7, issue 3.

<sup>iv</sup> See speech by Jude Kelly, *Culture @ the Olympics: 2005*, vol. 7, issue 4.

<sup>v</sup> See paper by Beatriz Garcia and Andy Miah, *Culture @ the Olympics: 2005*, vol. 7, issue 5.