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Final Report:

**Evaluation of Cultureshock, Commonwealth
North West Cultural Programme**

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Contents

Executive summary	5
Abbreviations	7
1. Introduction	8
2. Background	9
3. Definition of objectives	10
4. Methodology	11
4.1. Research Design	11
4.2. Data Collection	12
<i>Documentation review</i>	12
<i>Personal interviews</i>	12
<i>Consultation meeting</i>	13
<i>Focus group</i>	13
<i>Media content analysis</i>	14
<i>Questionnaire survey</i>	14
4.3. Data analysis	15
5. Key findings	16
5.1. Cultureshock rationale: vision, conflict of agendas and design criteria	16
5.1.1. <i>Defining a cultural programme for the Commonwealth Games</i>	16
5.1.2. <i>Competing agendas</i>	17
5.1.3. <i>Key points of conflict in the definition of Cultureshock</i>	20
5.1.4. <i>Designing the arts programme: selection criteria</i>	22
5.2. Cultureshock delivery mechanisms	25
5.2.1. <i>Management structure: internal operations</i>	25
5.2.2. <i>Management strategy: external operations</i>	26
5.2.3. <i>Funding issues</i>	31
5.2.4. <i>Sponsorship issues</i>	34
5.2.5. <i>Promotional strategy: marketing and branding</i>	36
5.3. Social inclusion	38
5.3.1. <i>Definitions and approach</i>	38
5.3.2. <i>Managing relationships</i>	39
5.3.3. <i>Social inclusion vs. Diversity</i>	39
5.3.4. <i>Programme outputs</i>	40
5.3.5. <i>Limitations</i>	41
5.3.6. <i>Legacies</i>	42
5.4. Cultural diversity	43
5.4.1. <i>Definitions and approach</i>	43
5.4.2. <i>Managing relationships</i>	44
5.4.3. <i>Programme outputs</i>	44
5.4.4. <i>Limitations</i>	45
5.4.5. <i>Legacies</i>	46
5.5. Potential impact of cultural programming alongside a major sporting event	48
5.5.1. <i>Background: combining arts and sports within major events</i>	48
5.5.2. <i>Impacts of Cultureshock in Manchester and the North West</i>	49

5.6. Youth perceptions of the Commonwealth	52
5.6.1. Commonwealth agenda: image, youth concerns.....	52
5.6.2. Potentials for changing perceptions through Cultureshock.....	52
5.6.3. Young participant perceptions of the Commonwealth	53
5.7. Sustainability of international partnerships.....	60
5.7.1. Managing relations with international partners	60
5.7.2. Programme outputs.....	61
5.7.3. The Commonwealth link.....	62
5.7.4. Limitations	63
5.7.5. Plans for continuation and legacy.....	64
5.8. Cultureshock potentials for legacy	65
6. Discussion and conclusion.....	66
6.1. Suitability of Cultureshock's vision and design rationale.....	66
6.2. Effectiveness of Cultureshock's management and promotional structures	67
6.3-4. Cultureshock's ability to support cultural diversity and social inclusion.....	69
6.5. Potential impact of cultural programming alongside a major sporting event	70
6.6. Cultureshock's ability to influence youth perceptions of the Commonwealth	75
6. 7-8. Sustainability of Cultureshock's international partnerships and other potential legacies	76
7. Recommendations	77
8. Outcomes of the research	80

Tables and figures

Table I: Research Procedures	11
Table II: Competing agendas among Steering Group (SG) members and Cultureshock funders.....	18
Table III: Evolution of key Cultureshock funding by date	31
Table IV: Cultureshock team budget.....	34
Table V: SWOT analysis of Cultureshock's rationale.....	67
Table VI: SWOT analysis of Cultureshock's delivery mechanisms	68

Executive summary

The research for this report has been undertaken by commission of the Cultureshock team in response to the 'Cultureshock Research Brief' received on 2 August 2002 and formally agreed on 17 September 2002.

The report must be considered in combination with Nadine Andrews' report¹. Whilst this report looks at Cultureshock's main challenges and potentials in a longitudinal sense (see list below), Nadine Andrews' work focuses on the study of the programme's main aims and objectives and its impact on participant organisations, audiences and on Manchester and the region at large. The main aims/research areas of this report have been defined as follows:

1. suitability of the programme's rationale (agendas, vision, design)
2. effectiveness of the programme's management and promotional structures
3. effectiveness of the programme to promote and secure social inclusion
4. effectiveness of the programme in defining and portraying cultural diversity
5. impact of presenting a major arts programme alongside an international sporting event
6. ability of the programme to change youth perceptions of the Commonwealth
7. value and sustainability of the programme's international partnerships
8. other potential legacies in the short, medium and/or long term

To address these aims, the research team has gathered relevant data through a combination of literature and documentation reviews, personal interviews with senior representatives of the organisation team and key stakeholders, a consultation meeting with experts, a media content analysis and two focus groups with young event participants.

The research key findings and main points of discussion can be summarised as follows

- The definition of a **vision and mission** for a North West cultural programme evolved from early informal discussions in 1997 up to the time of delivery of the programme in March 2002. This evolution was not consistent throughout the process, partly due to a conflict of agendas between key partners and funders. As a result, most of the programme's core concepts were ambiguously defined, without performance indicators or clear targets. In addition, key challenges in the programme design were its length, geographical spread and its position as cultural strand of the Spirit of Friendship (SoFF). These challenges brought both opportunities and constraints for the attainment of goals.
- The programme was effectively **delivered** considering the adverse circumstances in terms of time and funding but faced a series of key limitations. However, there was not a proper board in place to guarantee the accountability and consistency of decisions. This limited the effectiveness of communication among team members and key partners. Other challenges derived from the decision to create a separate identity and branding from that of SoFF. This allowed Cultureshock to remain true to its core ambition as an innovative and distinctive arts festival, but also brought general confusion about its role and prevented it from being linked to the rest of Games celebrations.
- Cultureshock was able to deliver a **culturally diverse** programme and offered a good frame for **social inclusion**. However, in line with the generic limitations of the programme rationale, these concepts were not clearly defined. The issue of diversity was treated more consistently than that of inclusion. This led to remarkable achievements in terms of the number of diverse groups applying and being granted funding to take part in Cultureshock. Despite the limitations and challenges, representatives from both diverse and socially inclusive organisations have emphasised their satisfaction with their relationship with the Cultureshock team and assure that, with their support, a legacy of confidence in their work has been established.

¹ See Andrews, Nadine (2003) Cultureshock Evaluation Report - Impact on organisations, audiences and the city.

- The cultural programme offered a worthy **complement to the Games experience** and has been defined as the most innovative and arguably successful components of SoFF. The challenge was to secure an association with these events. Among other factors, the presence of activities linking arts and sport was minimal, an issue common to many cultural festivals surrounding sporting events. This tends to further deteriorate the opportunities for linkage with the main event programme and diminishes the chances to attract main event audiences and by extension, mainstream event media and sponsors.
- Despite Cultureshock's success in incorporating young -people in the programme, it is unclear whether it contributed explicitly to change their **perceptions of the Commonwealth**. Most of the younger generation do not seem to have a preconceived notion of what the Commonwealth stands for as an institution and identify it directly with the Games and sport competition in particular. In this regard, their impressions are mostly positive and vibrant. Remarkably, youngsters in Manchester have greatly appreciated the chance to be part of cultural activities during the time of the Games and admit that this has made them realise that cultural exchange is one of the most valuable aspects of the Games experience. As such, it can be argued that Cultureshock made a relevant, though indirect, contribution towards their current Commonwealth perceptions.
- The establishment of **international partnerships** was one of the most successful aspects of the Cultureshock experience. Most partners have indicated their satisfaction with the treatment received and the support offered by both their UK host organisations and the Cultureshock team. They have also emphasised that they are already working towards a continuation of their relationship and look forward the establishment of further points of contact in the UK and the North West in particular.
- Cultureshock has brought many opportunities for **legacy**. In addition to the maintenance of international partnerships, many local organisations have also established relations for the first time that they aim to pursue. Further legacies are an improved cultural and artistic confidence in Manchester and the North West, an improved image both nationally and internationally, and a broad range of lessons, that if appropriately studied, could develop into the establishment of a permanent cultural festival in the city and/or region.

In conclusion, the efforts made in designing and producing a major cultural and arts programme in the lead up to the Commonwealth Games have resulted in remarkable cultural and arts achievements in Manchester and the North West. Despite the many challenges and limitations, it can be asserted that Cultureshock was a worthwhile endeavour from which valuable lessons can be extracted to inform the creation of a model for cultural events in the area.

The following pages present a summary of key aspects of this research, including a more detailed conclusion and a list of key recommendations for further action.

Abbreviations

ACE	Arts Council of England
CS	Cultureshock
DCMS	Department of Culture, Media and Sport
FCO	Foreign & Commonwealth Office
M2002	Manchester 2002, Games Office
NW	North West
NWAB	North West Arts Board
NWDA	North West Development Agency
PRSF	Performing Rights Society Foundation
RAB	Regional Arts Board
RALP	Regional Arts Lottery Programme
SoFF	Spirit of Friendship Festival

1. Introduction

This research has been undertaken by commission of the Cultureshock team in response to the 'Cultureshock Research Brief' received on 2 August 2002 and formally agreed on the 17 September (see the Research Brief in appendix one).

This report is complemented by Nadine Andrews report 'Cultureshock Evaluation Report - Impact on organisations, audiences and the city'. Whilst this report looks at Cultureshock's main challenges and potentials in a longitudinal sense (see the 'Definition of Objectives'), Nadine Andrews' report studies in detail Cultureshock's main aims and objectives, its impact on participant organisations, impact on programme audiences and impacts on Manchester and the region.

The research presented here has been led by Dr Beatriz García, research fellow at the Centre for Cultural Policy Research (CCPR), University of Glasgow. Christine Hamilton, CCPR director, has contributed towards the review of Cultureshock's effectiveness in relation to the arts as a tool for social inclusion. Carmen Bota, visiting research student from Humbolt University, Berlin, has contributed towards the analysis of available material on economic impacts. Finally, Sarah Hinks, research assistant at the CCPR, has assisted in undertaking a detailed press content analysis. The research team has been supported by Nicola Sneddon, CCPR information and resources administrator.

2. Background

Throughout the 20th century, major sporting events such as the Olympic Games, Commonwealth Games and World Cups, have come to be recognised as key factors in many tourism development and urban regeneration strategies and as a key platform for local representation. Consequently, these events have the ability to significantly impact upon the economic, social, political and cultural fabric of the cities and regions that host them.

The media has played a critical role in the growth and global relevance of major events by ensuring they reach ever-increasing world audiences and by becoming their principal source of funding. Notably, this has also meant that the media has become a key influence in the production of the event itself. This influence is particularly noticeable in the design of highly popular symbolic components such as opening and closing ceremonies and other ritual elements such as the Olympic torch relay and the Commonwealth baton relay.

Owing to their extensive media presence, most audiences tend to associate the cultural significance of great events almost exclusively with these symbolic components. This is a narrow perspective as most great events, in particular the Olympics and increasingly the Commonwealth Games, incorporate additional cultural and education programmes. These programmes tend to be developed throughout extended periods of time – frequently long before the start of the sporting competitions – and usually take place beyond the boundaries of the major event host-city. Thus, they are programmes with a potential to further strengthen a sense of community ownership of the main event, assist in the negotiation of local identity issues and provide a wider platform for participation and cultural expression.

However, the cultural and educational components of major sporting events have traditionally been relegated to a secondary position. They are rarely portrayed in the media and are frequently marginalised from the generic preparations of the event sporting and ceremonial components. The latter has been accentuated by a lack of support to attract funding, particularly from the main event key sponsors, and almost complete exclusion from major promotional and marketing campaigns. This situation explains the lack of public awareness of the existence of cultural programmes in the context of major sporting event. But it is by no means proof of the inability of these programmes to play a relevant role and fulfil a wide range of community expectations that the sporting and ceremonial components alone – now almost intrinsically attached to the needs of the global media – could not satisfy.

Further research is required to argue and uncover evidence of the great potential of cultural programming within major sporting events. The study of the circumstances, challenges and opportunities of Cultureshock, North West cultural programme for the Manchester 2002 Commonwealth Games is a very important addition to the existing research and will hopefully accelerate the process towards providing better resources and greater acknowledgement of cultural programmes within major events.

3. Definition of objectives

The 'Cultureshock Research Brief' listed a series of research needs (see appendix one). These have been categorised into two main strands and a series of research objectives designed to meet these needs. They have been formulated as described below:

Strand 1: Study of Cultureshock structures of management and design rationale:

This aspect of the study involves an assessment of the suitability of the programme's working agendas (mission statements, programme design and contents) and an assessment of the effectiveness of the structures established to manage and implement them (team work, funding abilities, relationships).

Project objectives:

1. To assess the suitability of the programme's design format (i.e. 'strengths and weaknesses of the Cultureshock programme' – mission statements and main contents)
2. To assess the effectiveness of the programmes' management and promotional structures (i.e. 'strengths and weaknesses of Cultureshock as a delivery mechanism for an arts programme')
3. To assess the effectiveness of the programme's community relations structure in relation to social inclusion (i.e. 'Cultureshock's ability to work with the arts as a tool for social inclusion')
4. To assess the effectiveness of the programme in defining and portraying diversity

Strand 2: Study of Cultureshock immediate impacts and potential legacies:

The project objectives contained within this second strand measure how the programme has affected its environment, in particular, key Commonwealth Games stakeholders, Cultureshock's young audiences and international partners. Here, it is of particular interest to consider the context in which Cultureshock is located, that is, the celebration of a major international sporting event.

Project objectives:

5. To determine the impact of presenting a major arts programme alongside an international sporting event
6. To determine whether Cultureshock has changed youth' perceptions of the Commonwealth
7. To determine the value and sustainability of the programmes' International Partnerships
8. To identify other potential legacies in the short, medium and/or long term

The methodologies described in the next section have been designed to meet these eight project objectives and the research needs that they reflect.

Please note that complementing objectives such as the in-depth analysis of Cultureshock's programme content, and the impact of the programme on general audiences and participant organisations are analysed in Nadine Andrews' report. References to the complementary information to be found in Andrews' report are incorporated throughout the present document.

4. Methodology

4.1. Research Design

The methodological approach to this research has been based on a mixture of qualitative and quantitative techniques. Qualitative techniques have allowed for the emergence of key themes and patterns as the research progressed and have assisted with identifying and interpreting issues that have been poorly addressed or disregarded in the past. The use of quantitative techniques has allowed the measurement of pre-defined aspects of interest and has helped in determining the extent to which they affect the different areas under study.

To meet the time scales required by the 'Research Brief', the methodological approach has emphasised desk research rather than fieldwork. The research began with an extensive documentation review of materials related both to Cultureshock and SoFF projects and, to a lesser extent, materials produced by the organisers of the Games sporting and ceremonial components. Findings from these reviews have been complemented with a consultation meeting with experts, a series of personal interviews, two focus groups, a pilot economic survey and the content analysis of selected press clippings. In addition, in order to contextualise the nature, opportunities and limitations of presenting an arts programme alongside a major sporting event, selected documentation and literature on recent comparable cases have been reviewed and analysed in conjunction with the rest of the data.

Table I summarises the research procedures undertaken to meet each research objective.

Table I: Research Procedures

Research Needs	Research Activity
1. Strengths/weaknesses of Cultureshock's programme rationale	<u>Data collection:</u> documentation review, 7 interviews <u>Focus of the analysis:</u> mission statements, design variables, programme content
2. Strengths/weaknesses of Cultureshock as a delivery mechanism for an arts programme	<u>Data collection:</u> documentation review, 7 interviews, consultation <u>Focus of the analysis:</u> marketing and promotional strategy, distribution, partnerships, funds gathering, interaction with cultural groups and artists
3. Cultureshock's ability to work with the arts as a tool for social inclusion	<u>Data collection:</u> documentation review and 4/5 interviews <u>Focus of the analysis:</u> definitions / criteria for inclusion interactions/ delivery / promotions / communication
4 Cultureshock's ability to reflect / promote diversity	<u>Data collection:</u> documentation review and 6 interviews <u>Focus of the analysis:</u> definitions of diversity/ criteria for inclusion interactions/ delivery / promotions / communication
5. Impacts of programming a major international arts programme alongside an international sporting event	<u>Data collection:</u> Lit Review, Doc review, Consultation, interviews <u>Focus of the analysis:</u> opportunities and constraints: environment of Cultureshock-Commonwealth regulations; sports programme; sponsor, media and audience expectations, priorities at local council level effects on audiences, economics, arts development
6. Cultureshock and change in people's perceptions of the Commonwealth	<u>Data collection:</u> doc review, focus group, media content analysis <u>Focus of the analysis:</u> identify themes, patterns in the definition of Commonwealth
7. Value and sustainability of international partnerships supported by research & development funds	<u>Data collection:</u> Documentation reviews and 2 interviews <u>Focus of the analysis:</u> identify key international partners, selection criteria for these partnerships, duration of partnership, expectations from respective parties
8. Potential for future legacy for Cultureshock strands	Arguments for this have derived from analysis of strengths, weaknesses, opportunities and constraints of prior issues

4.2. Data Collection

Documentation review

The 'Research Brief' lists relevant documents and evaluation work on Cultureshock and the cultural strand of SoFF. These materials have been extensively reviewed in accordance with the specified project objectives. Key areas of interest for review and analysis have been as follows:²

- programme rationale: mission, key objectives, design, content (obj. 1)
- programme delivery: structures of management, marketing strategy, distribution channels (obj. 2)
- community programmes and social inclusion provisions (obj. 3)
- definitions of diversity, selection criteria (obj. 4)
- Commonwealth Games management and communication priorities: mission statement, funding provisions, promotional strategy – identify areas of interaction between key components: sports, ceremonies, education, culture (obj. 5)
- interaction between sporting, ceremonial, educational and cultural components in events comparable to the Commonwealth case: e.g. Barcelona 1992, Sydney 2000, Salt Lake 2002 (obj. 5)
- youth agenda within Commonwealth institutions, the Games, SoFF and Cultureshock (obj. 6)
- international partnerships: who are the key international partners, since when, why did they join, selection criteria for these partnerships, duration (obj. 7)

Personal interviews

A series of personal and telephone interviews have been undertaken to complement the documentation review process. Interview data has assisted with interpreting the information identified through documentary sources as well as offering new insights on key issues such as relationships, strategies and policies about which there is sufficient written material at the time of this research.

Interviews aimed mainly at gathering information not available from written sources have been 'open-ended' and assumed a conversational manner. This has allowed the interviewee to suggest issues and areas of research that were not initially identified by the research team. Alternatively, interviews aimed at corroborating and/or interpreting facts and data provided by other sources have been 'semi-directed', that is, framed within a clearly established set of questions. Both open-ended and semi-directed interviews have been conducted on a one-to-one basis in a timeframe between 45 minutes and one hour.

A total of 28 individuals have been personally interviewed, some of them in repeated occasions (see the list of institutions represented in appendix four). The interview subjects were selected according to their involvement in identified areas of interest. In keeping with the defined objectives, these are as follows:

- Cultureshock programmers and members of the Steering Group (7 interviewees) – Obj. 1.
- Cultureshock and SoFF production and marketing managers and key personnel (9 interviewees) – Obj. 2.
- Selected representatives from community organisations with a clear social inclusion agenda that have collaborated and/or been supported by Cultureshock (4 interviewees) - Obj. 3.
- Selected representatives from culturally diverse organisations with a clear diversity agenda that have collaborated and/or been supported by Cultureshock (6 interviewees) – Obj. 4.
- Representatives from Commonwealth organisations (3 interviewees) – Obj. 6.
- International partner representatives (6 interviewees) - Obj. 7.

Interviews have been recorded and fully transcribed for their analysis.

² Find a full list of the documentation reviewed in appendix 3.

Consultation meeting

A consultation meeting with experts has been organised in order to elicit views on the 'impact of presenting a cultural programme within a sports event' (objective 5). The meeting agenda was designed following the completion of a literature review on past sporting events including cultural programmes comparable to Cultureshock and SoFF. This agenda was also influenced by the data gathered through documentation reviews of these programmes and the information provided by earlier interviewees.

Project objective 5 places an emphasis on determining the impacts of a great event cultural programme on three areas: audiences, the economy and art form development. Nadine Andrews' report covers broadly the issues on audience and art-form development in Manchester and the North West. This report offers data on common issues relating to cultural programming in major sporting events at large. Additionally, in order to obtain similar data about the Cultureshock, the consultation meeting was composed of individuals involved in the Commonwealth Games, its cultural programme or surrounding activities, who have expertise and therefore a view on the effect that the experience may have had on one or more of these three areas. To maximise the diversity of backgrounds and opinions, each group member represented a different domain of involvement.

Areas of involvement that have been considered particularly relevant are as follows. (Please note that most participants have specialised views in more than one area):

- 1 representative from the Commonwealth Games in charge of marketing and / or sponsorship relations (*views on economic impact and/or audience development*)
- 1 representative from local/national media covering Cultureshock events (*views on audience impacts and/or art-form development*)
- 1 representative from a sponsor corporation supporting Cultureshock and/or the sports programme (*views on economic impacts*)
- 1 representative from regional institution with a remit in economic matters– North West Development Agency (*views on economic impacts and/or audience development*)
- 1 representative from local government/regional government with a remit in the arts – Manchester City Council and NWAB(*views on art-form development*)

In order to ensure that all discussion members had the opportunity to participate and express their opinions at length, the number of participants was limited to four.

The consultation meeting took place in a private room at Cultureshock offices. It lasted approximately one and a half hours. The discussion was recorded and fully transcribed and all participant interventions identified according to the designed categories for their analysis.

Focus group

In order to 'determine whether Cultureshock has changed young people's perceptions of the Commonwealth' (objective 6), two focus groups were conducted among secondary school students (12 to 15 year-olds) and primary school students (10-year olds) based in the Manchester area (see sample composition in appendix five).

The first focus group was conducted in Levenshulme High School with 13 students. The meeting lasted one and a half hours. The second focus group was conducted over an hour in Birrow Bishop Primary School with four students.

Both focus groups were led by the principal researcher with the support of one assistant. A series of semi-directed questions were posed to the students, first to enquiry about their involvement in 'Tales of Power / Cultureshock', then to learn about their impressions of the Commonwealth Games in Manchester and finally to discuss their perceptions of the contemporary Commonwealth more broadly (see Focus Group – discussion agenda in appendix five).

Pilot questions with the students found evidence that the concept of the Commonwealth was seen as very abstract and difficult to relate to without guidance. As such, to stimulate the flow of ideas and concepts, a series of key words were distributed at random between the students (see key word list in appendix five). The students were then asked to place the words in a board which presented the word 'Commonwealth' at the centre. The words were to be placed near or further from the word 'Commonwealth' according to the relevance that the students thought each of them to it. Students were encouraged to leave out of the board any word they thought had no relevance at all to contemporary notions of the Commonwealth. They were also asked to add any other word they could think of that was not included in the list provided.

The key words distributed by the research team had been selected using references from reports and documentation about both the history and contemporary aspirations of the Commonwealth. There was a mixture of words referring to older stereotypes ('British empire', 'domination', 'colonies' etc.), contemporary concepts ('democracy', 'understanding', 'multiculturalism' etc.), and misleading words (to test the awareness of students) such as names of countries that are not part of the Commonwealth .

Media content analysis

In order to try and gain an understanding of the perception of Cultureshock through the media, a content analysis of media coverage on the programme, collected from November 2001 to September 2002, was conducted. The content analysis stands independently as an evaluation resource. The aim was to collect the data in order to review the tone of the coverage, the profile and awareness of Cultureshock during this time. It also uncovers the amount of coverage given to Cultureshock regionally, nationally, internationally and in specialist publications.

The analysis of findings has been developed in such a way as to reflect the predetermined key objectives of the research project. Therefore the analysis compliments the main evaluation report by providing a source to allow comparison of the media coverage and the research findings and to highlight any discrepancies that may arise. (See further details on the content analysis methodologies within the separate Special Report, 'Cultureshock media content analysis').

Questionnaire survey

In order to assess the direct economic impact of Cultureshock on Manchester and the North West region, a pilot survey study was undertaken among the programme's flagship projects – the so-called 'Beacon Events'. Given the time scales and budgetary constraints of this project, this has been a small-scale survey, aimed at providing an indication of trends rather than comprehensive results. The survey also aspires to encourage the development of further, more extensive studies on this subject.³

³ Please note that Nadine Andrews' report includes the results of several audience and organisational surveys in the Manchester area.

The aim of the survey has been to find information about the following issues:

- relationships and contribution of Beacon Event organisers to Cultureshock,
- amounts received as public and private funding and main sources of funding,
- box office figures during the Cultureshock period,
- employment opportunities offered by participation in Cultureshock,
- new partnerships (culture-business),
- overall benefits of Cultureshock to venue / organisation.

The survey sample consists of the six Beacon Events of the Cultureshock festival. However the questionnaire was sent to nine event organisers since Shisha was a large-scale project and included four smaller events. On the basis of getting a third of the total budget of Cultureshock, the six Beacon Events are considered representative for evaluating the economic impact of Cultureshock festival.

The questionnaire had a web-based design so the respondents could easily complete it. It was two pages long and required no more than five minutes to complete. It was distributed to the Beacon Events organisers as a link to a web site via e-mail. The answers were later checked on the telephone.

Eight of the nine targeted organisations filled out the questionnaire. This represented a return rate of 89 per cent.⁴

4.3. Data analysis

The analysis of data has been developed in parallel to the data collection and data interpretation. As such, data from documentation reviews, interviews etc. have been regularly contrasted and triangulated to identify key concepts and patterns, categorise them and provide a consistent line of interpretation to guide the assessment of respective research needs.

The process of sorting and coding information has been assisted by the use of computer software. The transcriptions of interviews, consultation meeting and focus groups and the notes gathered from documentation reviews have been analysed with the help of the programme *NVivo*, an updated version of the classic qualitative text software package *Nudist*. This software has assisted in identifying text segments, attaching category labels to segments and sorting all text segments that relate to respective categories.

The analysis of quantitative data took place once the collection was complete and the key research priorities established. The data collected through the press content analysis and the economic survey have been introduced in a computer database so that their analysis can be assisted by the statistical software package SPSS. This package has helped transform identified categories into numeric variables and has allowed the establishment of averages, correlations and other standard statistical information. This package has also assisted in the graphic representation of relevant findings.

⁴ Further information on this survey and its results are in the special report: 'Economic impact of Cultureshock'.

5. Key findings

The research findings have been organised according to the eight research objectives:

1. suitability of Cultureshock's design format
2. effectiveness of the programme's management and promotional structures
3. effectiveness of the programme in addressing social inclusion
4. effectiveness of the programme in defining and portraying diversity
5. impact of presenting a major arts programme alongside an international sporting event
6. ability of the programme to change youth perceptions of the Commonwealth
7. value and sustainability of the programme's international partnerships
8. other potential legacies in the short, medium and/or long term

5.1. Cultureshock rationale: vision, conflict of agendas and design criteria

This section presents information on the process of defining and designing the Commonwealth North West Cultural Programme - Cultureshock. After briefly reviewing the evolution of plans for the programme, including the early vision and key objectives, the section explores the different points of conflict among partners. The section ends with a brief reference to the application of selection criteria in the process of agreeing the final programme of activities.

5.1.1. Defining a cultural programme for the Commonwealth Games

Once Manchester had been successful in its bid to host the Commonwealth Games, a number of institutions in Manchester and throughout the North West expressed interest in producing a parallel programme of cultural activities. According to one representative from the North West Arts Board (NWAB), discussions started when the Games bid was being prepared although no official cultural proposal was made since it was not a compulsory element of the contract to host the Games. Representatives from Manchester City Council have corroborated this by referring to early discussions during 1997 about a possible cultural programme organised by the City Council, NWAB and Marketing Manchester.

Despite the early talks, it was not until 1998 that a formal group was established, the Commonwealth Games Cultural Programme Steering Group. The composition of the group has evolved since its inception but the core organisations have remained the same: NWAB, Manchester City Council, Marketing Manchester, Arts About Manchester, the Games 2002/Spirit of Friendship Festival. Other organisations joined at a later stage, including the North West Development Agency and Liverpool City Council among others (see the Creative Producers' Report, 2002 and Nadine Andrews' Report, 2003).

Nadine Andrews' report offers a comprehensive review of the evolution of a vision for the Games' cultural programme and the establishment of the team in charge of delivering it. The current report reviews briefly the issues and conflicts surrounding these developments.

After the initial meetings in 1997 and formal establishment in 1998/1999, the Steering Group invited the arts community from Manchester and the North West to attend a briefing on their plans for a cultural programme for the Commonwealth Games.⁵ Attendees were encouraged to contribute ideas and complete

⁵ See: Smith, Warren J. (2 July 1999) [Invitation letter to attend Briefing](#) (Letter from the Chair of M2002 National Advisory Group to key cultural organisations in the North West. Enclosed the Core Aims for the programme and an interest form).

forms to note their interest in taking part. Cultureshock Marketing Manager, who was involved in the programme from the early stages, explains that in 1999 they found much reticence among arts groups. There was a feeling that previous festival and arts event experiences in Manchester and the North West had not been able to deliver what was expected of them:

There was a lot of bad feeling as in Manchester we had two big overarching initiatives in the last decade, one was the City of Drama in 1994 which was an Arts Council year of drama and it left a bad taste as a lot of money was put in into international programming and not into North West organisations. Among other things, organisers couldn't give tickets away for a lot of the international programming. Then there was the Euro '96, the football. Again, there was [an accompanying] festival on the theme football. But local communities were told "you can't have any funding and you have to put your sponsor branding next to their sponsor branding" and of course the football fans didn't want to go and see the arts. (Cultureshock Marketing Manager)

Regardless of some initial reserve, documents show that there was a general interest among cultural organisations in the city and region to take part in the cultural programme for the Commonwealth Games. This was evident after the announcement of a grant for research and development (R&D fund) in September 2000, which was two times oversubscribed.⁶

By April 2001 three senior posts had been created to deliver the then called 'Commonwealth Games North West Cultural Programme' and a second grant was announced, the Regional Arts Lottery Programme (RALP) which provided the first £1 million for programming. Interest in this grant was again significant. NWAB has indicated that it was four times over-subscribed, a record in the North West. Furthermore, in terms of programming, interviewees have stated that the critical moment was September, when the Arts Council of England (ACE) accepted a bid to fund a series of flagships projects (the so-called 'Beacon events'), covered the budget for the Creative Producers to commission special work and offered additional money for marketing. This was done through the Regional Arts Board (RAB) allocation, the 'Eleventh Pot', a fund dedicated to finance projects that are not considered to be 'national' ventures by ACE but that span more than one of the ten RABs. It was not until this time, post September 2001, that the team had a real budget for programming (see further details on funding in section 5.1. 'Delivery mechanisms').

Throughout its evolution, the material available reveals that planning for the cultural programme was increasingly separated from that of the Games. Although plans for a cultural programme had the support of senior representatives of the Games Office (M2002) and key Games partners at an early stage,⁷ the involvement of these people in influencing central government and other potential stakeholders for cultural programme funding and promotional support diminished progressively.

The growing distancing of M2002 from cultural programming initiatives paralleled the growing differentiation between the latter and plans for a national festival, the Spirit of Friendship Festival (SoFF). The introduction of the Marketing Manager's report presents a good summary of the differences and common points in the rationale for SoFF and Cultureshock.⁸

5.1.2. Competing agendas

Nadine Andrews' report provides a detailed chronological review of the variations in the definition of a vision for Cultureshock and its operational objectives.⁹ The existing documentation and interviews reveal

⁶ Regional Cultural Steering Group (Jan 2001) Summary of Research and Development Project Funding.

⁷ See letters from Warren Smith (2 Jul 1999), Nuala Kent (29 Nov 1999) and Howard Bernstein (11 Nov 1999) and special reports by Niels de Vos (8 Jul 1999) and Nuala Kent (1999). References are listed in appendix 3. 'Documentation review – Defining the programme'.

⁸ Palmer, Helen (Jan 2003) 'Marketing Manager. Final Report'. In Cultureshock Final Staff Report (pp. 16-17).

⁹ See Andrews, N. (Jan 2003) section 1.2. 'Cultureshock aims & objectives', Tracking the changes (p. 3).

that the reason for such variations and the associated conceptual ambiguities is the result of a marked conflict of agendas. According to these sources, the main points of conflict were:

- length of the programme: four months prior to the Games and / or during the two weeks of the Games
- geographical remit: national, regional, city wide
- main themes and aspirations: treatment of Commonwealth theme, innovation, accessibility, appeal
- identity and position in relation to the Games and SoFF in particular

Interviewees have emphasised that the different agendas were the effect of the different backgrounds of members of the Cultural Steering Group and to a lesser extent the differing backgrounds of key funding bodies. As such, in a very broad manner, it is possible to identify the following areas of conflict:

Table II: Competing agendas among Steering Group (SG) members and Cultureshock funders¹⁰

SG members	Main focus	Geog span/ length	Link to Games / sport	Main expected benefit
NWAB	Diversity, inclusion, innovative arts	Regional focus but international resonance		Audience development, arts development
MC Council	Diversity, inclusion	City focus, sustainable	Link with Games	Legacy for city, social inclusion
AAM	Contemporary arts	City focus, city promotion		Impact, arts development
MM	Entertainment, appeal	Focused approach: city focus, international resonance Concentrated time span	Link with Games	Impact, image
Games Office / SoFF	Popular celebration Commonwealth theme, youth etc.	Wide approach: national remit throughout country, Long lead up to Games	Link with Games	National celebration, everyone is invited
Funders				
NWDA	NA	Regional focus	Link with Games	Economic development
FCO	Contemporary Commonwealth, youth, fusion, diversity, identity	National remit throughout country Long lead up to Games	Link with Games	New perceptions of the Commonwealth
ACE	Arts festival		No linkage with sport, not a Games 'add-in'	Innovative arts festival
DCMS	Sporting celebration	National remit throughout country	Games is the focus	Impact, image

Source: personal interviews and documentation review

Steering Group vs Games Office

An issue that was frequently mentioned throughout interviews with Cultureshock staff and some members of the Steering Group is that of a conflict between the vision of representatives of the Games Office working for SoFF and representatives of the arts and cultural sector in Manchester and the North West. For SoFF, Cultureshock was to be the cultural strand of a national programme having a physical national remit throughout the country. For the rest of the Steering Group members, the priority was the North West and / or Manchester only.

I think they were hitting brick walls [about the key vision for a cultural programme] because they had two perceptions of what it should be [most appropriate]. The Games Office wanted one thing and the partners wanted something else and they didn't really ever come together on it. Our team was somewhere in the middle of that

¹⁰ Please note this table has been created according to the impressions of and comments made by interviewees and the interpretation of some documentation. It must be seen as an attempt to simplify the main areas of conflict between partners and funders, not as a precise description of all differing views.

given by one of the partners, and it didn't connect in with the Games. Very different concepts were being managed. In the end, [the key priorities] were just determined by funding. (Cultureshock team)

This led to divergence over the length of the programme, its geographical span and indeed its relationship with other Games celebrations. In the view of some of the interviewees, it may have also created divergence about the best choice of a Creative Producer for the programme. In the end, the interests of the North West region and Manchester prevailed. The position was to be a joint-appointment of two well-known figures from the region. This decision proved very beneficial for Cultureshock as the joint Creative Producers could use their knowledge of the North West, and their credibility and contacts in the area to attract collaborations and support before final budgets were confirmed and approved. This fact has been frequently mentioned by interviewees representing arts organisations in Manchester and the North West and by some of the international partners.

Team member assumptions

Beyond members of the Steering Group, the existence of contrasting agendas is also noticeable in the assumptions made by Cultureshock team members and the way in which they prioritised their tasks in the process to deliver the programme. The greatest contrast is found when comparing the vision of the Marketing Manager and the Project Development Manager to that of the joint Creative Producers.

The Marketing Manager was appointed in 1999 as North West Cultural Programme Co-ordinator. At this time, the main emphasis was to deliver a cultural programme for the North West that was inclusive, 'focused on providing opportunities for regional artists showcasing on a national/international scale, but also making strong links with Commonwealth originating communities' (Cultureshock Marketing Manager). In this sense, the Marketing Manager understood the central vision of Cultureshock to be that of an accessible cultural celebration that was to leave long-term legacies for the city and regional communities at large.

The Project Development Manager was appointed in 2001. The main remit of this post was to deal with community issues, capacity building for local organisations and to address cultural diversity and social inclusion. In this sense, the task of the Project Development Manager was similar to that of the Marketing Manager.

The Creative Producer post was a joint appointment and was made at the same time as the Project Development Manager. In contrast with the above appointments, the focus for this post was on delivering a world class event, achieving national and international standards and securing an innovative and challenging approach. This was thus the main vision of the Creative Producers, who together brought expertise in the areas of music, performing arts and international collaborations.

The differences in views were probably an effect of differences in the rationale for appointments and the information provided by the Steering Group who was at all times in charge of the senior staff selection process. This resulted in what one of the team members has referred to as 'a feeling that we were all working on different festivals'. However, a difference in focus among team members does not imply opposite views. In this sense, it must be noted that the Creative Producers were supportive of the roles developed by the Project Development Manager and Marketing Manager and vice versa. However, interviews reveal that the process to design and develop the programme was at times dependent on decisions that were not fully shared by all team members. The apparent failure in making all differences explicit and working towards a clear priority of action indicates a further issue to that of conflicting agendas: a lack of effective communication structures within Cultureshock. This issue is further explored in point 5.2. 'Cultureshock delivery mechanisms'.

5.1.3. Key points of conflict in the definition of Cultureshock

Geographical span

An important point of conflict surrounded the decision on the programme's geographical remit. While most representatives from North West-based institutions believed that it was possible to have a regional, national and international festival happening in the North West, representatives of the Games Office – SoFF in particular – believed that a national festival had to happen across the country and regretted that Cultureshock did not make a real contribution in this respect.

Cultureshock staff members have referred to the great difficulties these differing views caused in areas such as funding because, from their perspective, national funding bodies such as the Arts Council of England and the Department of Culture, Media and Sport (DCMS) would consider it impossible that a North West cultural programme could provide a national remit across the whole country. Members of the Steering Group and the Cultureshock team associate this with a 'London-centric' view relating to all activity that is supposed to have a national or international impact. In the words of one of the interviewees:

You can have an international festival happening in London that nobody ever sees outside but God forbid you should do it outside London and try and call it an international festival. (Cultureshock team)

This view was shared by several of the participants in the research consultation meeting.¹¹ At the same time, Cultureshock's international partners emphasised the value of having a festival of this size outside London:

I thought that the fact that [Cultureshock] was taking place in Manchester was a big advantage. Like many other visitors of Britain, I concentrate my visits in London and surroundings. I have not had chances to see the rest. This experience was a shift, a very valuable shift. Manchester is a new area worth discovering. (International partner – Pakistan)

Cultureshock brought the opportunity to put Manchester in the map as a potential partner for international presenting. (International partner – Canada)

The interest of international partners in discovering and establishing artistic links with UK cities beyond London is further explored in section 5.7. 'Sustainability of international partnerships'.

Beyond the national/local debate, the decision over presenting a city-only or regional festival was also the subject of disagreement. Some of the Steering Group members representing the city thought that presenting events outside Manchester would diminish the impact of the programme and loosen the link with the Games and the surrounding hype. This was subsequently corroborated by programme participants who thought it was confusing to have cultural activities happening outside the city and complained about them being difficult to access (International partner- Pakistan). On the other hand, regional institutions were adamant that Cultureshock needed to happen across the North West to provide a real opportunity for cultural development, to expand tourism and bring associated economic benefits, to allow the establishment of new partnerships and guarantee a broad sense of inclusion and involvement in the celebrations.

Ultimately, some members of Cultureshock team felt that they had not been able to deliver a truly regional festival and felt disappointed about not having established clear targets against which to measure their level of achievement. According to one of the team members, the real festival happened only in Manchester owing to the different agendas and the lack of accountability on final decision-making. To explain this situation, team members have insisted that no one was supposed to have overall control, which

¹¹ See a description of the research consultation meeting in chapter 2. 'Methodology' – Data Collection.

prevented the possibility of having a generic perspective on the programme and its delivery process. The effects of this are analysed in chapter 6 'Discussion and Conclusions'.

Time period

Another area of disagreement concerned the time period of the programme. While the organisers of SoFF felt it made sense to start the cultural activities four months prior to the Games and link with the Queen's Jubilee and other Commonwealth dates (including Commonwealth Day and Jamaica Day etc.), members of the Steering Group representing institutions in the North West were less enthusiastic. A member of the Steering Group insisted that the length of the programme led to additional pressures for raising funds and, most importantly, increased the challenge to make a noticeable impact.

It was too ambitious for the festival to be four months long. It would have been better to limit the event to six weeks or two months at most. This would have allowed us to have much more impact over a shorter period of time.
(Marketing Manchester)

Cultureshock staff have also noted that it was difficult to maintain the momentum over such a long period and expressed relief at the idea of being able to end the cultural programme before the two weeks of sporting competition (Cultureshock Creative Producers). However, once the Games took place, some representatives from the Steering Group have acknowledged that having no presence in Manchester during the busiest time of the year in terms of visitors and media attention was a missed opportunity. This feeling extended to the lack of collaborations between Cultureshock and the organisers of 'Festival Live', a Manchester City Council / M2002 Office initiative consisting of popular free street entertainment in the city centre and the athletes village during the days of sporting competition. In this respect, a representative from Manchester City Council has stated that a collaboration between Cultureshock and Festival Live would have provided great opportunities for developing new public art work in the city. To this, the Cultureshock Project Development Manager has said that she never stopped trying to establish interactions and influence decisions selecting 'Festival Live' performers. However, time pressures on the part of both organisations, accentuated by the lack of contact between Games Office and Cultureshock, made this kind of joint working impossible.

Key concepts and themes

Further to time and geographical considerations, the existence of different agendas affected the process of defining the key concepts behind Cultureshock's vision, such as the promotion of social inclusion, the reflection of cultural diversity, and the attempt to present an innovative and contemporary festival exploring new approaches and interpretations of the Commonwealth. The process of definition and delivery of the first two concepts is explored in more depth in sections 5.3 and 5.4. Here the focus will be on the issue of how the Cultureshock team tried to define and design a programme that was innovative but also accessible and engaging.

The theme of innovation and exploration of contemporary issues around the Commonwealth is emphasised in early strategy documents such as 'Pick up the Baton'.¹² To address this, Cultureshock's Creative Producers expressed their dedication to creating a contemporary and challenging programme and their conviction that they were to avoid relying on populist work. This was in part justified by arguing that the most popular and conventional aspects of a cultural celebration would be covered by SoFF.

There was a real dichotomy between what we wanted ... we never set out to bring in populist artists. To think we might have got David Beckham to sign up is very unrealistic. There was nobody in this programme that would have meant that much to David Beckham because Cultureshock was not to be that sort of festival. [...] We would

¹² Regional Cultural Steering Group (June 2000) Pick up the Baton. A cultural festival for the XVII Commonwealth Games. Manchester 2002

say that it was an accessible programme but it was not about popular names. [SoFF] would have been the thing to go for in this respect. We would present the more innovative, challenging work. We wanted people to question what it meant to be part of the Commonwealth. (Cultureshock Creative Producers)

Representatives from SoFF did not agree with this:

I do not agree with the notion that there is a contrast or opposition between works that want to be in the edge/ground breaking, and those that are popular and accessible. Youth/ diversity/ inclusion – these were the key themes of SoFF and were dealt with in many different ways, both contemporary and traditional, challenging and accessible. SoFF wanted to challenge these notions. Make people be exposed to something new, at the same time as enjoying it and celebrating. Also the emphasis was in making it nation wide – a modern, multicultural approach. I do not see why this should be consider different or distanced from Cultureshock ambitions. (SoFF representative)

Members of the Steering Group also had different ideas on the matter. For some, the programme was probably not entertaining enough, maybe not appealing enough for the general public, corporate groups or the media (Marketing Manchester, Manchester City Council). This was considered particularly conflicting in a context of celebration such as the Games. In this respect, many have referred to events such as 'Legs on the Wall' as the sort of activity that should have been more predominant as it is 'an event that happens in the street, is spectacular, is free and at the same time brings a relevant message presented in an innovative way' (Manchester City Council).¹³ However, the Creative Producers have argued that part of the reason why this sort of event was not more predominant in the final programme was the limited and late allocation of funds. Considering the resources made available for the programme, they add, it was unrealistic to expect a spectacular programme. Existing resources were better spent on good quality even if smaller scale activity.

Other members of the Cultureshock team have noted that, again, due to the lack of targets and strategy, the programme may not have had a sufficiently clear balance between contemporary and more conventional work. Regretfully, it was thought, the innovative aspects were not extended to all areas in the programme, which resulted in a mixture of contemporary views about the Commonwealth and a rather traditional approach to community and socially inclusive arts (Cultureshock Project Development Manager). For evidence on the composition of the Cultureshock programme, refer to Nadine Andrews' report.

5.1.4. Designing the arts programme: selection criteria

Notions of a contemporary Commonwealth as a core criteria

The process of designing a final programme began as a result of the £1 million funding that NWAB could ring fence from Regional Arts Lottery Money (RALP). The selection of applications was the first task asked of the Creative Producers and the Project Development Manager. Interviewees have indicated that the selection criteria at this stage were unclear. The Creative Producers understood that they were to give preference to projects with a strong contemporary Commonwealth theme and to achieve a balance in terms of artform and geographic spread. However they did not seem to have a clear indication as to how to assess which projects were reflecting a 'contemporary Commonwealth' in the first place. According to them, the notions of 'youth, diversity, inclusion and fusion' which had been at the core of the R&D selection criteria, using the guidelines of the Foreign & Commonwealth Office, had not been sufficiently explained.

Youth, fusion and diversity were SoFF agendas. We did have a youth focus but that came later through the unrestricted money ['Eleventh Pot']. We decided we wanted to have a specific youth focus to draw some of the youth programmes together. That is partly due to the fact [...] that the Commonwealth Office was particularly

¹³ 'Legs on the Wall' is an Australian company that presents aerial acrobatic performances over high buildings. The performance presented within Cultureshock, 'Homeland', explored the theme of migrant communities settling in new places.

interested in the young people's perception of the Commonwealth. [...] All the SoFF agendas, the initial material that was sent out in the region... it went with the RALP application before we came into post. They all fitted into our overall vision, it didn't clash. [...] But it became apparent that we had different visions and ambitions for the programme within the first month to six weeks. It was not as if we entirely lost sight of those themes, we just stimulated them in our own way and into our own vision. (Cultureshock Creative Producers)

When asked whether these thoughts had been discussed with the Steering Group at the time of their appointment or afterwards, the Creative Producers indicated that this issue had not been fully clarified at any point.

I don't think we ever discussed this with the Steering Group. We talked around those themes at our interview. In my mind, fusion was something that was never clearly articulated or defined. [...] A lot of projects that came through the RALP had cross artforms work as a core part of their project. There were a lot of crossover projects. But I don't think it was something that was pushed. We didn't articulate it. But I don't remember the Steering Group coming back and pushing for it either. (Cultureshock Creative Producers)

As a result, it can be argued that interpretations of how to select work that reflected a contemporary Commonwealth were very open.

Contrasting with this impression, the Marketing Manager explains in her report that:

The Commonwealth was the core theme / unique selling proposition for Cultureshock... Cultureshock was not set to be an umbrella generic brand encompassing every event happening within a certain timeframe or to 'badge' existing events irrespective of their themes. ('Cultureshock Marketing. Final Report'. In Cultureshock Final Staff Report, p. 17)

Nevertheless, several interviewees have argued that the selection criteria for events had to be broadened and allow an element of inclusiveness that may not have been fully consistent with the 'Commonwealth theme'. This was so in order to address the needs of some ethnic populations in Manchester not originally from Commonwealth countries, such as the large Chinese, Italian and Polish communities (Consultation meeting, NWAB). Representatives from Manchester City Council have referred to this need and to the impossibility of sustaining too narrow a set of criteria. Notably, the Foreign & Commonwealth Office suggested that the incorporation of Chinese and Italian communities was not inconsistent with the position of Cultureshock as a celebration of the Commonwealth because any community residing in the UK must be considered British and as such can claim to be part of the Commonwealth. The strengths and weaknesses of this argument are further discussed in section 5.6. 'Perceptions of the Commonwealth'.

Shaping the final programme

For the Creative Producers, the most important time for shaping the festival started after securing the so-called 'Eleventh Pot' funding allocated through ACE Lottery money. These funds were the main basis for the Producers' 'unrestricted budget' and could be managed freely to commission and produce additional work. However, these funds arrived too late in time to make a real difference in terms of planning.

Using both the 'unrestricted' pot from Arts Council of England and the secured sponsorship, a strong, diverse programme was put together in a very short space of time. In the absence of other funds, prior to this point, the programme had been shaped exclusively by the successful RALP projects. We were now able to look at gaps in the existing programme, and work to address these, both in terms of artform and geographic representation. [...] [We had to manage] very different concepts [for the cultural programme]. In the end it was mainly determined by funding. (Cultureshock Creative Producers)

According to the Creative Producers, this situation affected in particular the potential to develop a critical strand of the programme. The funds available for debate and discussion were minimal and so, instead of the wide range of conferences and seminars they had initially envisaged, the critical strand was limited to 'in conversations' within the music programme and some workshops:

Originally we thought it would be great to have this critical debate strand alongside the programme. We didn't have the resources to do that so in the end we encouraged workshops, arranged 'in-conversations' with part of the music programme... we put forward seminars and make it a theatrical event but that was turned down. [...] There were discussions around some of the theatre productions... but the critical debate wasn't as strong as we would have liked. We had a number of discussions with Tony Humphries from the Foreign & Commonwealth Office and we got very excited around critical debate whether that's youth, HIV/AIDS, health. We identified some speakers. We were trying to do too much in a short space of time. We didn't have the time or the lead in time. (Cultureshock Creative Producers)

Cultureshock team members have insisted that one key reason for the apparent imbalance in parts of the programme was the very late and very limited allocation of resources. According to the team, the final programme was thus not the result of a thorough plan. It had not been possible to set a real strategy in place nor to set real priorities, due to the extreme delay in securing funding. In order to properly plan and develop a programme they would have required a far longer lead up period. (Issues on funding and management are further explored in the next section, 5.2. 'Cultureshock delivery mechanisms'.)

5.2. Cultureshock delivery mechanisms

This section looks at key aspects of the delivery process of the Cultureshock programme to try to identify the main strengths and weaknesses. The main areas considered are Cultureshock management structure (internal matters such as the status and location of Cultureshock); the management strategy (external relations with key stakeholders such as the Steering Group, key funders and the Games Office / SoFF in particular); funding issues; sponsorship issues, and finally issues around Cultureshock promotional strategy. The evidence used in this section is mainly from interviews with Cultureshock team members, Steering Group members and some key documentation.

5.2.1. Management structure: internal operations

Cultureshock was based in the offices of Marketing Manchester. The decision to be based here had not been as much a choice as realisation that 'no one else could host it' (Marketing Manchester). According to members of the Steering Group, the possibility for placing the programme within the Games Office was dismissed at an early stage, partly because this would have created conflict with bodies such as the Arts Council of England, which had no interest in providing funding to a sporting event. On the other hand, NWAB, an initial favourite, had also to be discarded because it was the source of most of Cultureshock's funding and this would have resulted in a conflict of interests.

Discussions with Steering Group representatives and Cultureshock staff indicate that being placed in Marketing Manchester brought both benefits and challenges. The location was beneficial in that it helped the programme to be in contact with tourism bodies and marketing groups quite easily. Also, in economic terms, it was a very affordable option because of the low costs of lease and other office services. Moreover, it saved the team from having to hire extra staff to deal with financial issues because Marketing Manchester agreed to take care of these and related matters. On the negative side, the location was not seen as ideal because it was not in a fully cultural/arts-related environment. Furthermore, according to Cultureshock team members, Marketing Manchester was slow in delivering to the needs of the programme, which made it difficult for them to have a clear impression of their financial situation at any given time. The Project Development Manager offers some examples in her final report.¹⁴

The high level of dependence on Marketing Manchester's legal and financial services resulted from Cultureshock not being set up as a limited company. Steering Group members have insisted that this was not an option because there were not enough funds, nor sufficient assurances about the final shape of the programme. In their view, such status would have required a larger team and would have implied greater responsibilities. However, the Creative Producers asserted that this situation had also caused many limitations for the daily management of the programme.

All funding arrangements go through Marketing Manchester. Cultureshock has no independence to manage this. This is because the cultural programme has not been established as a limited company. It does not have a legal arrangement for limited liability. In consequence, legally, Cultureshock cannot issue any contract. This has made it very difficult and time consuming to arrange contract agreements with companies involved - they must have the ability to deal with this. (Cultureshock Creative Producers)

To compensate for this constraint, the Creative Producers opted to encourage participant organisations to take on contracts with artists. Once more, the fact that they are well known in the area personally and have good relationships with venues and other organisations was seen as a fundamental strength.

¹⁴ Refer to Jancovich, Leila (2003) 'Project Development Manager. Final Report' in: Cultureshock Final Staff Report, p. 35.

At another level, programme participants, from local groups to international partners, have expressed their confusion about the role and status of Cultureshock:

One of the problems that many other organisations had with Cultureshock was perhaps communication, to do with the ambition of Cultureshock being not just a funder but an organiser. There was a clear uncertainty as to their role. Our understanding was that when we were working with them they were seen as great producers ensuring the projects got the maximum publicity, maximum benefits for supporting the whole infrastructure of the projects in terms of the time of the Games but I think then things were slightly different. Certain policies change. (Diversity arts representative)

Regardless, an outstanding majority of participants have been very positive about the Cultureshock team. They have emphasised that they were accessible, very responsive and willing to help solving practical matters. This was particularly relevant for the international partners.

[The] structures in place [to make Cultureshock possible] were very useful in terms of promoting cultural identities. South Africa is in a transitional phase where government is attempting to set up structures and I'm quite involved with government and do work related to culture and development. It seems through Cultureshock things are far more advanced and organised which looks very useful. [It is commonly known that it is] quite difficult to make the arts work on a commercial basis. What comes out of [the experience] would not have been commercially viable even though it is enormously useful developmentally. It would appear that something like Cultureshock giving organisational and financial backing made something possible that wouldn't have been possible otherwise. (International partner – South Africa)

5.2.2. Management strategy: external operations

As raised by Nadine Andrews and the Marketing Manager in respective reports, a key limitation of the managerial abilities of the Cultureshock team was the lack of clearly defined operational targets. Part of the difficulty relates to the issue of the limited accountability of the team's activities. The review of documentation reveals that despite the regular interaction between the team and the Steering Group, the latter was not acting as a board and did not attempt to survey nor influence the programming and managerial decisions of the Cultureshock team once they were in place.

To understand the position of Cultureshock and its relationship with external partners, this point explores in detail the interaction between the team and the Steering Group and the relationship with the Games Office and SoFF in particular. Linkages to other stakeholders such as the Foreign & Commonwealth Office and the Arts Council of England are explored in the next section, 'Funding issues'.

Steering Group

The role of the Steering Group was clearly strategic according to all interviewees. There was no intention that the group would have input into creative decisions, but rather its role was to lobby for funding and to appoint a team so that the programme could be delivered. Once the team was in post, the group was to slow down its activities. It had no involvement in the final design process.

We had a strategic role, no programming, no involvement there – less involvement from the time the Creative Producers were in post. (NWAB)

We were not acting as a board, no control, no real directions. Some would regret it maybe at some point. (Marketing Manchester)

For Manchester City Council, it was risky to be in charge of the cultural programme. After all, the Council had no real contractual obligation to deliver this sort of programme. The Commonwealth Games Federation imposes the delivery of other aspects beyond the sporting competitions such as entertainment during the

Games, opening and closing ceremonies and a gala concert. In this context, the latter aspects were logically the Council's first priority.

However, a conflicting issue was the decision of the group not to act as a board for the programme. Despite regular meetings with Cultureshock staff, some members of the team have indicated that no clear structure was in place to ensure accountability for, or a supervisory role and control over, their activities. This was particularly evident after the appointment of the Creative Producers.

Steering Group meetings were more an attempt for people to find common ground. They weren't places where there was rigorous discussion on what diversity or any other visions meant. It might be that they were happy to let [the Creative Producers] define that themselves. (Cultureshock Project Development Manager)

The Creative Producers have indicated that it would have been a hindrance to increase the responsibilities of the Steering Group given the time constraints the team had to face in their decision making. Nevertheless, they have also agreed that the Steering Group could have played a greater role to compensate for the lack of independence resulting from the fact that Cultureshock was not a limited company.

To balance the loss of Cultureshock not being a limited company, the Steering Group should have taken more responsibilities and thought them through far ahead in time. But the Steering Group did not understand the complications and complexities of promoting this sort of work. They understand legal procedures and what is involved in limited liability. But they do not understand the problems associated with contracting. (Cultureshock Creative Producers)

Relationships with the Spirit of Friendship Festival

The relationship with SoFF was particularly challenging. According to Cultureshock team members, it brought as many benefits as limitations. In any case, at no point have any of the interviewees claimed that they would have preferred not to have the link. After all, they were aware that without the Games and the great range of activity generated around them, Cultureshock would not have existed. Furthermore, all interviewees have praised the contribution of SoFF's Director to raising funding for the cultural and arts programming.

Key issues mentioned throughout the interviews are the existence of competing agendas, the confusion of identities between Cultureshock and SoFF, and the resulting difficulties in communication. The conflict of agendas between both programmes has already been discussed in section 5.1. Major points of tension were the differing views on the ideal scope and approach to the presentation of events.

There was clearly confusion and tension, a problem in the positioning of things. Solutions were found that were workable but not ideal. The issue was that the values of a cultural programme that inform a curatorial / artistic policy are different from those of a generic popular festival. In this sense, Cultureshock and SoFF had a different resonance. How to make this consistent? SoFF was about a happy, harmonic celebration. Cultureshock was about critical perspective, diversity identity, contemporary work. In addition, there were the different possible approaches to the Commonwealth. This was indeed a difficult product. It was an odd and difficult situation. (Steering Group member)

The feeling that there were opposing ambitions led to a desire to separate identities and brands. This was strongly supported by the Cultureshock team and most members of the Steering Group. However, the SoFF representatives were less convinced about the suitability of this decision.

Nobody [in the Steering Group] argued against the decision to create a separate name, separate identity, brand, dates- all of that. [SoFF] probably felt outnumbered and didn't have the support. (Cultureshock Creative Producers)

SoFF representatives have noted that the decision to have a separate identity, though not being in itself problematic, affected the consistency of the cultural programme. SoFF could understand that artists and curators wanted the integrity of their work to be protected and also understood that Cultureshock wanted, among other things, to avoid direct associations with the Queen's Jubilee, however, in their words:

The issue here, the tricky question is that at the same time, the Jubilee was portraying / exploring notions of multiculturalism and diversity with as much an emphasis and interest as Cultureshock did. (SoFF)

This situation developed into increasing tensions in communication between representatives of each team. Meetings between Cultureshock and SoFF became more infrequent. During a period, the Marketing Manager would be almost the only point of regular contact, due to the fact that part of her salary was paid by SoFF. Interviews reveal that part of the problem stemmed from a disagreement over the level of interaction and integration that Cultureshock and SoFF should have. While the Cultureshock team preferred a separation that allowed the programme to be fully consistent with its aims, SoFF's National Director believed that greater consistency between all of its strands would benefit each of them individually,

The most enriching and beneficial aspect of our programme was the cross-fertilisation of SoFF strands – using the strengths of each programme to support the other, combining initiatives. This in fact happened in all strands; there were collaborations between the sport side and education side, collaborations between education and Jubilee, collaborations between arts and culture and education. (SoFF National Director)

SoFF representatives felt that, with the separation of Cultureshock, the cultural strand lost many additional opportunities for collaboration, an aspect that was never diminished in the sporting, educational and Jubilee strands.¹⁵

In addition to these tensions, Cultureshock staff have referred to the reluctance by programme participants to include the SoFF logo in their brochures and communications:

Because we were autonomous and we forged our way through with a separate identity, people were sometimes in a dilemma about whether to put the SoFF logo on. But you can see how many didn't - a third did and two thirds didn't. (Cultureshock Creative Producers)

This is also evident in the approach taken by the media when covering Cultureshock and/or SoFF. As indicated in the 'Special Report: Media Content Analysis', while some of the press articles covering Cultureshock activities included the generic logo of the Commonwealth Games (19 per cent), only 0.2 percent incorporated the SoFF logo.¹⁶ Part of this issue was related to the fact that including the SoFF logo created a series of obligations towards the Games Office (i.e. acknowledgement of Games generic sponsors). Issues about identity, programme positioning and logo placement are further explored in point 5.2.4. 'Promotional strategy'.

Relationship with the Games Office

Regardless of the apparent difficulties between SoFF and Cultureshock, all members have been clear in their assertion that there was a basis for mutual understanding, support and appreciation. This was not the case with the Games Office at large. The Cultureshock team and a majority of Steering Group members have stated that the linkages between Cultureshock and M2002 were practically non-existent beyond SoFF.

¹⁵ For more details on SoFF rationale, refer to the Marketing Manager Final Report, in [Cultureshock Final Staff Report](#) (p. 16-17).

¹⁶ Please note that the sample for the Media Content Analysis has relied entirely on collection of articles available at the Cultureshock offices. Further media analysis will be required to contrast findings and reach a more representative impression on the generic press coverage of Cultureshock and SoFF at large. See the Introduction and Data collection sections in the Special Report: Media Content Analysis for further details on the validity of data.

The interviewees have identified a number of key reasons. Firstly, the Cultureshock Marketing Manager has commented that the Games Office did not have a good understanding of the needs of an arts programme. This made it very difficult to co-ordinate work, and resulted in a lack of support from the Games Office in areas such as accreditations and ticketing. Cultureshock's writer in residence has referred to the many difficulties all artists in residence experienced before being granted accreditation to allow them access to sporting competitions and venues. This was a critical aspect of the cultural residencies programme, as it was designed to allow the creation of writings, pictures and music to reflect the Games experience from an artistic perspective.¹⁷ However, it took a while for the Games Office to understand and accept this position.

Another reason for the difficulties was the frequent change in personnel at M2002. This made it almost impossible to build up a relationship with any Games staff members and secure their awareness of the needs of Cultureshock and the potential for collaboration (NWAB, Marketing Manchester, Cultureshock team).

Some interviewees felt that, beyond the points above, part of the problem was the fact that Cultureshock was located outside the Games Office.

If Cultureshock had been in Games Office, probably easier access to funds or to interact with other groups, part of the process. [...] If we had been able to connect across with our programming, we could have put on something stronger. That is the only thing I would say would be different if we were part of M2002, if we were housed there, they couldn't have ignored us. (Cultureshock Creative Producers)

To this, members of the Steering Group have added that even if Cultureshock had been part of M2002, the programme would have been marginal to it all anyway, and it would have been a completely different kind of festival (Marketing Manchester). Other interviewees were assertive in their belief that Cultureshock could have never been part of M2002, because of the increasing cost of the Games and key factors such as security (Manchester City Council). According to the same source, the cultural programme was seen by M2002 as a financial risk.

The lack of connection with the Games was further accentuated by a failure to establish collaborations in key cultural areas of the Games such as the opening and closing ceremonies, the baton relay and the Games entertainment activities.

In the area of opening and closing ceremonies, Cultureshock Creative Producers have indicated that they had an expectation that some linkage would be possible. However, this did not happen:

One of our roles should have been that we should be talking to the opening and closing ceremonies and giving them advice so we can make the connection. That was also difficult. Everything was confidential, so it was almost impossible to get a sense of where they were coming from. It was deeply frustrating. If we had been able to connect across with our programming, we could have put on something stronger. (Cultureshock Creative Producers)

According to the Producers, part of the problem was, again, the lack of established lines of communication. The only point of contact with the Games Office was SoFF, which proved to be insufficient. The Producers have indicated that a relationship may have been easier if the ceremonies' artistic director had had a different vision, or shown a greater interest in an innovative approach to the celebration. This was the case of the first appointed director. However, the Producers have explained the final team in charge of the ceremonies seemed to be more interested in a more conventional and easy to convey message about Manchester:

¹⁷ The Cultureshock team was finally able to achieve its aim with the production of the 'After...shock' exhibition (Zion Arts, Manchester 1-30 Nov 2002) and the publication of 'Aftershock', a book incorporating writings and images created by the artists in residence.

Initially [the ceremonies team] were coming in with some very different ideas to ours. They were talking about cloth caps and traditional Manchester values. We were saying this is an international event, we are profiling Manchester on an international stage. They didn't get the fact that it is becoming a European city with a strong fashion and design, music and football... Yet they still had that element in the closing ceremony. We were very honest with them. I actually suggested a group of people they could meet to find out what contemporary Manchester meant. At least they [would] then [have got] a sense of what is going on in the city. But this was not the case. (Cultureshock Creative Producers)

The lack of interaction in this aspect resulted in a ceremonies presentation that, although satisfactory enough for television, did not have sufficient quality nor did it provide a good insight of contemporary Manchester (Creative Producers). It relied on some stereotypes that Cultureshock had been able to overcome.

A link and collaboration with the baton relay was less relevant from the perspective of the Creative Producers. In contrast, this was a key aspect of the SoFF celebration, which indicates that, had there been a greater interest by Cultureshock to be part of it, a greater synergy would have been possible.

The Creative Producers argued that although there was not a barrier similar to that of the ceremonies for their collaboration, they did not pursue this because they felt it was not their role to do so and it would have made them digress from their real focus that was a contemporary arts and cultural programme. Additionally, the problem was that Cultureshock had neither enough staff nor resources to be involved in a project of such a scale in terms of geographical span, crowd management etc. This was further limited by time constraints in terms of planning and organisation.

It wasn't what we were employed to do. We were employed to develop an arts and cultural programme. [...] We had to draw the line. We thought to start getting involved with certain districts and regions where the baton came through but we didn't have the personnel or the resources. [...] We had a very small team and limited resources and high expectations about what that team could deliver. It was really high pressure. The only way we felt it was appropriate to deal with it was to focus in on what we knew: to develop this artistic programme and to do that within the resources available. (Cultureshock Creative Producers)

Cultureshock's Project Development Manager was particularly concerned with trying to keep a link to the Games. She was keen to ensure artists and groups known to Cultureshock were included in Games special functions and, most importantly, in the programme of activities to be held during the two weeks of sporting competition, the so-called 'Festival Live'.

We always knew we wouldn't be part of these ten days [during Games time] but I persevered with going [to meetings with Games representatives] to lobby so that instead of [starting from zero], they used some of the projects who were funded by Cultureshock. The [Games Office could have] given them opportunities to perform. [...] I would [regularly] go to those meetings and they would say well maybe we could commission some Indian dancers and I would say we have about twenty groups doing that already, you don't need to commission them. In the end they had six weeks to put [Festival Live] together so they [incorporated] whatever was easily available at the time. (Cultureshock Project Development Manager)

Ultimately, interviewees have emphasised that the Games missed an opportunity in rejecting a connection to Cultureshock. The cultural programme is now in a position to leave a long-term legacy for the city and the region, especially if plans to create a permanent cultural festival materialise. This cultural legacy could have been better associated with that of the Games if the linkages had been clearer and stronger.

When they started selling the Games, they should have realised that in the long term, it would have been particularly sexy and interesting to sell the cultural programme – something contemporary, edgy, around the region and the UK. But the programme was not defined enough – it was a missed opportunity to extend awareness on the philosophy of the Games. (SoFF)

5.2.3. Funding issues

The documentation reviewed indicates that Cultureshock received most funding and in-kind support from the Arts Council of England, the North West Arts Board, the North West Development Agency, Manchester City Council, Greater Manchester Tourism Forum and the Foreign & Commonwealth Office. Additional funds came from last minute sponsorship agreements with Manchester Airport and the Performing Rights Society Foundation for New Music. The latter arrangements are briefly explored in the next section, 'Sponsorship'.

One of the issues most frequently mentioned during the interviews with Steering Group members and the Cultureshock team is that of the very late and scarce arrival of programme funding. An indication of the evolution of key funding and the dates when it was secured is presented in the table below.

Table III: Evolution of key Cultureshock funding by date (note: approximate figures) ¹⁸

Date secured	Purpose	Source	Funding (approx.) (£)
Aug 2000	R&D allocation	Visiting Arts	82,000
Aug 2000	R&D allocation	NWAB	55,000
Aug 2000	R&D allocation	Manchester City Council	50,000
Jan 2001	Overheads –staffing, offices	NWAB, ACE	100,000
Feb 2001	Programming, special grant	RALP- ring fenced by NWAB	1,000,000
Mar 2001	Programming, unrestricted	Foreign & Commonwealth Office	25,000
Sep 2001	Programming, Beacon events	Eleventh Pot – ACE	910,000
Sep 2001	Programming, unrestricted	Eleventh Pot – ACE	250,000
Sep 2001	Marketing	Eleventh Pot – ACE	200,000
Dec 2001	Project Development	Manchester City Council	28,000
Dec 2001	Project Development	North West Development Agency	60,000
Dec 2001	Project Development	Single Regeneration Budget	30,000
Jan 2002	Programming, unrestricted	Sponsorship: Manchester Airport	50,000
Jan 2002	Programming, unrestricted	Sponsorship: PRS Foundation	45,000
Feb/Ap 02	Marketing	North West Development Agency	60,000
Feb/Ap 02	Marketing, tourism mng post	GM Tourism Forum	20,000
		Approximate TOTAL Cultureshock funding and sponsorship	2,965,000

Source: Interviews with Cultureshock staff and staff final reports.

Background: Central government and other national public institutions

Interviewees indicated that there was an expectation that central government would provide funds to the Cultureshock programme through the DCMS and associated bodies. However, this did not happen. In their final report, the Creative Producers referred to external political circumstances such as the outbreak of foot and mouth disease and to 'a lack of clarity about where the resources should come from (e.g. DCMS or Arts Council of England)' as possible causes.¹⁹ Other interviewees have been more cynical about it and have argued that a possible reason was the fact that the programme was taking place outside of London and, as such, it was not considered to be of political interest.

When contacted for an interview, one senior officer involved in DCMS at the time of planning for the then called Commonwealth North West Cultural Programme was very emphatic in stating that the programme was a responsibility of North West agencies only. The DCMS asserted that they did not have any say in

¹⁸ The information included in table III is only approximate. For a more comprehensive account of Cultureshock finances contact Marketing Manchester or the North West Arts Board.

¹⁹ See Creative Producers Final Report in *Cultureshock Final Staff Report* (pp. 1-2).

defining themes nor in funding the programme as this was seen to be the role of NWAB. However, NWAB argued that the profile of the Games as a major international event and the potential impact that its cultural programme could achieve suggests that DCMS' attitude to extra funding and indications that Cultureshock should rely on existing ACE and Regional Arts Board budgets was disappointing.

In contrast, it is interesting to note that the DCMS was very much supportive of SoFF and other special activities for the Games. SoFF representatives, torn between their link to the Games and their direct association with Cultureshock, have expressed confusion about the situation. SoFF's National Director reached the conclusion that, ultimately, even if indirectly, the DCMS contributed to the cultural programme through part of the funds allocated to the national festival. But she added that the situation would have been much easier if the Department had been able to understand the value and 'national relevance' of a great cultural programme alongside the Games.

Ultimately, ACE made a substantial contribution to Cultureshock programming. This is explored in the next point 'Key programme funds'.

On another level, the Foreign & Commonwealth Office (FCO) was clearly interested in supporting Cultureshock. The FCO interviewee regretted that the department he represented, the Commonwealth Co-ordination Department, did not have a proper budget to support cultural endeavours. In this sense, they could not offer as much funding as they would have liked, and they were unable to support plans for a cultural programming from the outset. The FCO made an initial contribution through their involvement in the Research & Development (R&D) Fund, consisting of an association with Visiting Arts and providing criteria for the selection of applications. Further support was directed at particular activities in the programme such as the Commonwealth Film Festival and the youth programme 'On Track' by Serious. In total, the FCO contributed £25,000 towards the Creative Producers' unrestricted budget. The Producers have referred repeatedly to their satisfaction with the support of the FCO and have emphasised that, beyond the funding, the organisation made a key contribution to the programme thanks to many inspiring comments and advice on the programme's rationale.

Key programme funds: R&D, RALP and the 'Eleventh Pot'

The **Research and Development** (R&D) grant was secured in August 2000, publicly announced in September 2000 and allocated in January 2001. It was the first sum of money fully dedicated to support the development of a cultural programme for the Commonwealth Games and resulted from the collaboration of NWAB, Manchester City Council and the FCO via Visiting Arts. In total, £187,000 was allocated to 53 projects from 88 applications.²⁰

Manchester City Council has claimed it was very interested in supporting this grant because it was seen as an ideal vehicle for capacity building of local arts organisations and for securing long term legacies.

The rationale behind the R&D was to encourage the growth of companies, to encourage as many as possible. This was to look for the future. However there was a limitation; is it possible to claim that if you are not within the Commonwealth you are out? No, it was not. So it was necessary to bend the rules. We welcomed applications from Chinese and Italian communities in Manchester who are rather large. (Manchester City Council)

Interviewees have repeatedly noted that the main benefit of the R&D money was the opportunity it gave to many local arts organisations to establish links with international partners. However, this grant was not designed to fund the final product. This meant that it was essential to secure a second and larger grant or

²⁰ Refer to Nadine Andrews' report (p. 4) for a brief review of the rationale behind this grant. Also see: NWAB (Sep 2000) Applying for a Grant from North West Arts Board: 2000/2001; and Regional Cultural Steering Group (Jan 2001) Summary of Research and Development Project Funding.

to attract substantial sponsorship money in order to start considering the possibility of a real cultural programme for 2002.

It was not until February 2001 that NWAB announced the allocation of £1 million from Regional Arts Lottery Money (RALP) for the cultural programme.²¹ The grant was allocated in October 2001 to a total of 84 projects and, according to NWAB, it had been four times over-subscribed.²² Interviewees have remarked that the RALP allocation was, for a long time, the only source of funding for the programme. This created some tensions because the grant, although vital for Cultureshock to become a reality, did not allow much flexibility to give the programme the innovative and distinctive shape that the team expected. As already suggested in section 5.1. 'Cultureshock rationale', the nature of the RALP grant led to a process of making decisions based on what was available rather than according to any predefined vision. NWAB and the Creative Producers believe that this process was not ideal for securing the integrity of the programme:

A critical component to that was, here is a Regional Arts Lottery Programme, come and get your money, apply. But this was not the way to do it. This meant that the final programme was not to be made out of a strategic commissioning process. There was some of that but it was mostly like here's the raw material, do something with it rather than this is what we want and here's the money to go and do it. If we were to start again, this would not be the way to do it, but at the time, there was no other way. (NWAB)

In August 2001, the Cultureshock team, with the support of SoFF's National Director, was able to secure around £1,360,000 from the 'Eleventh Pot'. This is a special Lottery fund created to fund projects that ACE do not consider to be of national relevance but that span the jurisdiction of more than one Regional Arts Board. The 'Eleventh Pot' was very important, particularly for the Creative Producers and the Marketing Manager. It provided most of the Producers' 'unrestricted budget' (£250,000 of a total £370,000); it added £200,000 to the marketing budget and, it funded the six major or flagship projects that had been planned in collaboration with SoFF – the 'Beacon Projects'.²³

Marketing Manchester has indicated that this allocation made the apparent 'urgent need for sponsorship' less of a concern. This funding made it possible for the Producers to commission some work and have some creative ownership of the final shape of the programme. Nevertheless, it has been noted that the money came too late to make a real difference in terms of planning. Many potential national and international partners had been unable to wait until this point to agree at being part of Cultureshock. In addition, the money was not available until later November 2001, and so, the bulk of the preparations for the final programme had to be concentrated in just the few months before delivery. Members of the Steering Group have highlighted this difficulty when explaining the serious constraints on the team to deliver a truly consistent programme with the potential to create an impact and long-lasting legacies.

The money for Cultureshock was £1 million from RALP and £2.5 million from Arts Council Lottery money, but it came very late. And this was half or a third of what was needed. The only money put on the table from the start was from the Steering Group. (NWAB)

In summary, in addition to the £1 million from the RALP and the £910,000 for the 'Beacon Projects' allocated through the 'Eleventh Pot', the final allocation of funds for Cultureshock activity can be detailed as follows.

²¹ Marketing Manchester & SoFF (12 Feb 2001) Manchester 20002 Commonwealth Games North West Cultural Programme. (Press release - RALP Funding announcement)

²² See: NWAB (29 Oct 2001) List of Awarded RALP Funding and refer to: NWAB (15 Oct 2001) Commonwealth Games Artform and Geographical Spread & Commonwealth Games Successful Applicants (Summary of RALP Funding for Cultureshock projects).

²³ The six Beacon Projects spanned over various artforms including music, literature, new media, film, and art exhibitions. They were called Pulse, Commonwealth Film Festival, Serious, Literatures of the Commonwealth Festival, Sensurround and Shisha. See further details on the nature and scope of the 'Beacon Projects' in the Cultureshock Staff Final Report. Also refer to the questionnaire survey presented in the Special Report: Economic impact of Cultureshock.

Table IV: Cultureshock team budget (approximate figures and dates)

Date	Source	Purpose	Funds
Sep 2001	Eleventh Pot - ACE	Marketing	200.000
Feb/Apr 2002	NWDA	Marketing	60.000
Feb/Apr 2002	GM Tourism Forum	Marketing – Tourism Manager Post	20.000
		Marketing Total Budget	280.000
Dec 2001	Single Regeneration Budget	Project Development	30.000
Dec 2001	Manchester City	Project Development	28.000
Dec 2001	Regional Development Agency	Project Development	60.000
		Project Development Total Budget	118.000
Mar 2001	FCO	Programming, unrestricted	25.000
Sep 2001	Eleventh Pot - ACE	Programming, unrestricted	250.000
Jan 2002	PRS Foundation	Programming, unrestricted	45.000
Dec 2002	Manchester Airport	Programming, Unrestricted	50.000
		Programming Unrestricted Budget	370.000

Source: Interviews with Cultureshock staff.

Participants' perceptions on funding

Over the course of this research, several interviewees have noted that although satisfied with the support received from Cultureshock to bid for funding, they were confused about what was provided. This was mostly the case among representatives of the 'Beacon Projects', a group that, as in the case of marketing (see point 5.2.5.), had developed great expectations of their collaboration with Cultureshock. Shisha was one of the Beacon Projects. At the interview, the organisation mentioned that it was satisfied with the RALP funding, but confused about the nature and scope of the 'Eleventh Pot'. The latter was due to a disappointment resulting from the lack of funds for touring:

We were also hoping to get additional funding from the National Touring Programme from the Arts Council... I think there was a bit of confusion here, we didn't get that. We didn't get any touring money. We were promised that once the exhibition [core to the Shisha experience] had ended that we may get some extra funds... [We learnt about the lack of funds for touring] afterwards. What we had done when we put in a bid to the Arts Council, we were working with Cultureshock on that. I think the confusion was... when I spoke to a few people from the Arts Council they said "you've already got the money from the RALP" and we said "yes, but that is to ensure the events happen here" [in Manchester and the North West]. This is now about touring the projects after they have been launched. Before we put in the bid we were kind of ... the touring money was an ambitious pot of money and they wanted ideas that were unique, really targeted on artists, a new way of collaborating. What we presented hit all the policies. Since we were given that advice, we thought we would get the money. We put in a bid for £400,000 and they said that it was too much, we needed to reduce it to £50,000 so we had to redo the application again and then we were told that there was no money at all. (Shisha)

5.2.4. Sponsorship issues

All interviewees have indicated their concerns over Cultureshock sponsorship issues in the context of the Commonwealth Games. The general claim by the Cultureshock team and Steering Group members is that the Games organisers prevented Cultureshock from fundraising sponsorship money considering it to be in conflict with the interests of the Games.

Steering Group members have remarked that one of the problems was the perception that Cultureshock was in competition with the Games Office. Representatives from NWAB and Marketing Manchester have explained that the Office did not want the cultural programme to access to the Games' sponsors because they were already unsure as to whether they would raise the funding for the Games in full. This sentiment was particularly prevalent after the security challenges arising around the world post September 11, and

the fear of a continuous decline in tourism after the 'foot and mouth crisis' in the UK (North West Tourism Hub). Furthermore, it is relevant to note that in the period 2000-2001, the UK press was not particularly confident that the Manchester Games would be a success.

According to the Cultureshock team, the M2002 Games Office did not have a good understanding of the needs of an arts programme and, consequently, no interest in raising funds for it. The Cultureshock Marketing Manager specifies that the M2002 only saw Cultureshock in terms of commercial support for Games tickets.

From the Games Office perspective, part of the problem was that negotiations with the top tier Games sponsors happened very early, at a stage when they did not have any specific cultural programme to present to them.

The SoFF was always part of what we told sponsors. They were always made aware that there would be this festival, even though it was dubious it would go ahead as there was little funding for it. Always made aware of the opportunities. The problem was that from day one there was no programme that we could give to sponsors to say, "this is what it will be like". We had regular sponsors workshops where we brought the sponsors together and gave them an update... at every one of those, we invited the SoFF team to present and they took the opportunity at most of those to present. (M2002 Games Office, General Manager for Sponsorship)

From the above quote, it is important to note that, consistent with the findings presented in point 5.2.2. 'External operations', SoFF was the key point of contact with the Office, not Cultureshock.

According to M2002, a further problem was that sponsors had already invested heavily in the main programme for the Games and could not see the benefit of putting in extra money for an arts programme.

There was no opportunity for sponsors to really see how this could fit into their planning. Sponsors had already invested quite heavily in the Games and to ask them to dig deep into their pockets again for another element without really knowing what the return was likely to be was not a very attractive option for them. [...] The biggest issue was less about the appeal of a cultural festival and more that the priorities were elsewhere. We were unable to provide sufficient details for them to get their head around it and leverage it. (M2002 Games Office, General Manager for Sponsorship)

From the perspective of Cultureshock, the most worrying issue was that of having to acknowledge top tier Games sponsors in their promotional materials even though they had not contributed financially towards the cultural programme. This was a condition imposed by the Games Office in exchange of the right to use the Games logo and associated brands, among them, that of SoFF. This situation was considered unacceptable by a range of arts institutions taking part in Cultureshock and resulted, among other things, in the frequent refusal to incorporate the SoFF logo in their promotional materials and the preference for keeping the Cultureshock brand as separate as possible from that of the Games.

Achievements: Manchester Airport and Performing Rights Society Foundation

At the beginning of 2002, barely three months before the start of the programme's delivery, Cultureshock was successful in securing sponsorship from Manchester Airport and the Performing Rights Society Foundation (PRSF). According to the Cultureshock team, this achievement happened too late for radical changes in the plans for the programme, but it provided a much-needed margin for action. The sponsorship funds from the PRSF were used to support the British music strand and Manchester Airport funds were to support Cultureshock's international product.

Manchester Airport has indicated that they were very pleased with the collaboration. They asserted that 'it was clear to us that Cultureshock was a programme worth contributing to'. The Airport Arts Sponsorship Manager has indicated that, ultimately, the organisation is interested in assisting tourism to grow in the

region. In this sense, they agreed that adding a cultural component to the Games was a way of enhancing and expanding the opportunities.

In the Airport's opinion, Cultureshock's emphasis on diversity was very relevant as it offered 'plenty of opportunities for PR', a factor that would allow the organisation to be seen as a key contributor in the community. Furthermore, the opportunity to link with international partners was seen as the core benefit of their association because, according to the Arts Sponsorship Manager, they normally do not have access to the international partners, 'that was new for us' (Manchester Airport).

To explain some of the motivations behind their contribution to the programme, Manchester Airport emphasised that it was important that the Creative Producers were well known in the region as this increased their 'trust in the relationship'. Reflecting on Cultureshock's achievements at large, the Airport noted that it had been very positive to create a model 'umbrella organisation' for an arts festival and considered that it would be beneficial for Manchester and the North West to retain this kind of model.

5.2.5. Promotional strategy: marketing and branding

The report by Cultureshock's Marketing Manager offers extensive information on the key issues surrounding the design and delivery of Cultureshock promotional and marketing strategy. Nadine Andrews has also incorporated a section on 'Cultureshock Marketing', 'Image' and 'Branding' issues in her report (pp. 40-47). The paragraphs below will focus on those aspects that have not been fully addressed in either of these reports.

Over the course of the research consultation meeting with experts – senior Games and Cultureshock stakeholders – it was noted that Cultureshock had few chances to create a significant impact because it was 'product oriented rather than marketing oriented' (consultation meeting). This comment is consistent with the views of several Steering Group members who asserted that the need for a substantial marketing strategy had not been addressed as a priority from the start. Although there had been some plans for a strategy since February 2000,²⁴ the Marketing Manager did not get a marketing budget until the allocation of the 'Eleventh Pot' in September 2001, just some months before the official opening of the programme. According to Steering Group members, this did not allow for sufficient lead in time to give Cultureshock the profile it could have had in more favourable circumstances.

In terms of marketing support, the 'Beacon Events' were the components of the programme that created bigger challenges. As explained in the Marketing Manager's Final Report, the limitations in marketing funding meant that the strategy was to offer generic marketing for all Cultureshock elements instead of focusing on some key projects over others (pp. 21-21). However, this decision disappointed the expectations of most of the organisations behind the 'Beacons' and created some misunderstanding and tensions.

In her interview, the Marketing Manager signalled that although Cultureshock's marketing approach was to be generic, the Beacons had opportunities to get some extra profile that the other organisations did not.

One of the biggest problems we had, by giving these six projects a Beacon status, was that they became some of the most difficult to work with in that they assumed they would get special treatment. What they failed to understand was the amount of extra profile they received all the way through, that the other organisations did not get. They were in every tourism publication when they talked about Cultureshock. We were very fortunate that the tourism marketing bodies profiled Cultureshock quite strongly in everything they did. All those Beacons got that profile so that was regional, national and international. (Cultureshock Marketing Manager)

²⁴ See Saint, Alex (Feb 2000) Working Document: Marketing Issues and Timetables

Nevertheless, the Beacons thought this was insufficient. The major problem here seems to have been that of misled expectations. The idea of presenting six major or 'Beacon Events' had been an initiative of SoFF. The aim was to incorporate some 'blockbuster' events in the cultural programme to concentrate the attention of the public and maximise impact. However, this plan required significant marketing activity that Cultureshock could not provide. Once more, a lack of clear communication among team members, Cultureshock and SoFF may be part of the reason why, while the Marketing Manager insisted that it was impossible to offer specific marketing to any project, some programme participants kept expecting a high level of promotional support until a very late stage.

Representatives of different Beacons have acknowledged that they were confused over how to understand their status in the programme and what to expect from it. Some assumed that they did not have to worry about sponsorship (Commonwealth Film Festival), a belief that was unfounded according to the Cultureshock team. Most, were confused in particular about the amount of marketing support they would receive.

It affected us in numerous ways. We wanted to appoint a marketing person to ensure that the events we were programming were highlighted on a mainstream level but since we were informed that there was a key marketing person for Cultureshock, we felt that it wouldn't be a problem as they would be undertaking that. But the person they employed had a very broad remit and Shisha was not in fact the only Beacon project, there were many other projects. [...] There was clear confusion on our part [about this issue] [...]. Of course then we had to find somebody else and [it was difficult]; in terms of the visual arts marketing there aren't that many experts. We ended up paying for someone else altogether, an independent person to do our marketing specifically. But we hadn't incorporated this expense in our initial funding application and to get a good marketing person is very expensive. Because of that confusion I think we suffered a little bit. (Shisha)

At this point, it is important to note that other programme participants that did not have 'Beacon' status expressed satisfaction with marketing support (e.g. Milap and all international partners contacted for this research). Furthermore, interviewees were pleased with the look and quality of the materials created around the Cultureshock brand, from the different programme brochures to the programme website which, it has been widely accepted, had a strong, distinctive and contemporary feel to it.²⁵

²⁵ Find further details on Cultureshock visual identity components in Palmer, Helen (Jan 2003) 'Marketing Manager Final Report' within the Cultureshock Final Staff Report (pp. 17-18 and pp. 28-29).

5.3. Social inclusion

This section explores Cultureshock's ability to work with the arts as a tool for social inclusion. To address this question, the research team interviewed a number of community arts organisations and public institutions dedicated to promoting social inclusion. Interviewees offered their views on the suitability of Cultureshock's definition of inclusion, management of relationships and programme outputs and offered impressions of the programme's main limitations and potentials for creating a legacy.

5.3.1. Definitions and approach

Tackling social exclusion is regarded as one of the Government's priorities reflected across its departments and agencies.²⁶ The 'Policy Action Team 10' report published in 1999²⁷ set out the role that arts (and sport) can play in addressing social inclusion. The DCMS underlined its commitment to this agenda by embedding social inclusion policies within its work and the policies of its sponsoring agencies (e.g. the Arts Council of England). In the National Strategy for Neighbourhood Renewal (January 2000) the then Minister for Sport, Kate Hoey stated: 'the social inclusion agenda is now fully absorbed within the mainstream of the Government's policy on the National Lottery'.²⁸

As indicated in the previous section, the bulk of funding for Cultureshock came from the Arts Council of England through the so-called 'Eleventh pot', with £1 million coming from lottery funding. From national policy statements, we can assume therefore that social inclusion was a key aspect of the programme of Cultureshock.

There was an attempt, during the early discussions and in the original funding guidelines, to create a focus for community based projects across the region around ideas from the Commonwealth theme: 'youth, diversity, fusion and identity'. The cultural programme of the North West, organised to coincide with the Commonwealth Games, was intended to address, amongst other things, 'inclusion and empowerment'²⁹ and the guidelines for the North West Cultural grants programme specifies as a criterion, 'the impact on audiences/participants and the wider community'.³⁰ There was also a clear commitment to legacy and creating a long term impact on the audiences and communities of the North West, as indicated by participants in the consultation meeting with experts: '[t]he RALP funding was very much about community activity and legacy within the region.' (Consultation meeting)

Unique to this programme, priority was given to projects that originated from or linked with Commonwealth originating communities in Manchester or with projects from other Commonwealth countries. The guidelines also highlighted the themes of 'youth, diversity, fusion and identity' and each project had to address one of these themes. This thematic approach, with its focus on Commonwealth communities, does give a flavour to an arts programme that was intended to be inclusive but also distinctive. What emerges from these early documents is an ambitious approach to community based arts activity that would match the ambitions of the Games themselves.

²⁶ Social Exclusion is defined by as 'a shorthand term for what can happen when people or areas suffer from a combination of linked problems such as unemployment, poor skills, low incomes, poor house, high crime environments, bad health and family breakdown' <http://www.socialexclusionunit.gov.uk/>

²⁷ Policy Action Team 10 (1999) Arts and Sports. A Report to the Social Exclusion Unit. London: Department of Culture Media and Sport

²⁸ http://www.socialexclusionunit.gov.uk/publications/reports/html/pat_audit/10.htm

²⁹ Regional Cultural Steering Group (June 2000) Pick up the Baton. A cultural festival for the XVII Commonwealth Games. Manchester 2002

³⁰ NWAB (Sep 2000) Applying for a Grant from North West Arts Board: 2000/2001

5.3.2. Managing relationships

The Cultureshock team had a full senior post dedicated to address issues around inclusion, community relations and capacity building. The Project Development Manager has described her post in the following terms:

As I understand it, the origins of my post was a recommendation from the City Council, particularly from Lynn Barbour who was on the Steering Committee... Her role is very much about capacity building within the city, social inclusion and representation of the different communities. [...] [The City Council] concern was and has continued to be that [Cultureshock] remains a festival for the people of Manchester. In contrast, Marketing Manchester and the Tourist Board's concerns are more about attracting people to Manchester. My role from her point of view was very clearly created to keep the Manchester agenda there. In terms of the job description, it is very heavily weighted towards capacity building. I am the only one who has it on my job description, about working with communities, artists in the region. (Cultureshock Project Development Manager)

The Project Development Manager felt that, at the beginning, Manchester and North West community groups were suspicious of the idea of Cultureshock and did not understand what it could bring to them. But the relationship with these communities got better in time:

In April – December I spent a lot of time doing presentations to other local authorities, artists around the region. By the end, people were nicer! I don't know whether they were nicer because I had managed to get the message across so people were accepting there were some good things to come out of culture... When we started there was the overriding feeling of 'what is this...? Whereas by the time Cultureshock was in place, most people were on side. It has gone from a majority not liking the idea of Cultureshock to people being behind it. (Cultureshock Project Development Manager)

The view from the community arts organisations themselves was that they appreciated the help they received from Cultureshock's team with applications for RALP funding and the continuous information flow via email link. Community arts organisations also appreciated the assistance they received to deal with press matters. However, as explored below, they did not feel very much part of Cultureshock.

5.3.3. Social inclusion vs. Diversity

The issue of diversity, key to the idea of Commonwealth, was also one that was interpreted differently as the festival approached. The idea of linking with groups from 'Commonwealth originating communities' was regarded as being exclusive when linked to the social inclusion agenda. The Chinese community (a particularly strong community in Manchester) was, by this definition, excluded. A more comfortable definition for those working in this area was 'black and minority ethnic communities'. There was no sense in which there was a programming influence from Cultureshock- and in fact the view was that the Commonwealth theme was either not relevant, or addressed automatically through an involvement with black and minority ethnic communities.

The view from the funders is that the Commonwealth is important- and particularly the involvement of 'Commonwealth originating communities'. But that was not reflected on the ground where issues of exclusion and cultural diversity in its broadest sense were more important. Where what could be described as 'Commonwealth originating culture' was part of the programme (for example South Indian dance or Jamaican music), it was there because it reflected a black or ethnic minority culture, not because it was part of a Commonwealth theme. 'That is our preoccupation anyway' said one who was asked about the Commonwealth theme. She put more emphasis on the cultural fusion across generations rather than across continents,

'[we] develop work which is contemporary but drawing on traditional art forms in contemporary media. A lot of the Indian dance work was combining [the dance] with moving image and digital technology.' (Community arts representative)

In the end the approach to social inclusion in Cultureshock was no different to approaches found in any major cultural programme. In the RALP funded projects the term 'inclusiveness' was used to refer to issues of diversity and was also used in the sense of working with communities who are excluded for socio-economic reasons. These groups were often described as 'being geographically excluded too', 'not being in the city centre' or 'not having access to the programme in the city centre' (Community arts representatives).

Negotiating such a complex situation is tricky for any organisation, least of all one which is expected to produce a festival which has to deliver so many expectations, and it is not surprising that not everyone felt that issues of inclusion were adequately met. The next section looks at the positive aspects of this part of the programme, and some of the problems uncovered.

5.3.4. Programme outputs

From the interviews it emerged that the expectations of those involved in community arts in Manchester were varied. They saw an opportunity to create a local programme to complement the city centre events.

We knew lots of events would be happening in the city centre but we knew they would not be accessible for local people. We wanted something local. (Community arts representative)

There was also an opportunity to do something new and create new artistic collaborations:

We wanted to do something for older people to enjoy- a quality performance' (Community arts representative).
'[It] was a collaborative project which brought people from across Manchester- groups we had already been working with in a variety of ways and capacities- some new. (Community arts representative)

In some cases finding a place within the whole Commonwealth extravaganza for local voices was very important:

We knew about the Commonwealth Games coming up- and we wanted to make sure the community was involved in all of that. (Community arts representative)

A lot of the programme of work they produced as part of Cultureshock was based on work that was already planned or would have been developed anyway. The advantage of Cultureshock was it gave community organisations access to RALP funding, allowing more ambition, and this was welcomed, 'it really did offer a chance to develop something really special for the festival' (Community arts representative).

The research choice of interviewees reflected established and well-respected community arts organisations in Manchester. However, the view of NWAB was that although the RALP fund was oversubscribed (applications totalling £3 million for a fund of £1 million), there were a significant number of applications from 'new' organisations. NWAB considered this as a success, and the view from the organisations was that the RALP application process was straightforward and it was a very important and accessible source of funding.

While the Commonwealth 'concept' was not relevant to the community representatives' choice of programme, the presence of the Games in the city and the attendant buzz and attention were important. As such, getting involved in this whole event was seen as being a generally positive experience. That said, there were criticisms.

5.3.5. Limitations

Some of the main challenges identified by community arts interviewees are about issues that can not be addressed through an arts festival. For example, they referred to the lack of good quality venues outside the main city centre. This research has not looked at provision at that level, either in the city centre or in the wider metropolitan area, but the issue of venues for community based work will need to be addressed in any future event of this kind.

There were also issues about access to city centre venues. There are examples of city centre venues collaborating with community groups- for example the Art Modern exhibition at Urbis. Some interviewees were cynical about why big or established venues might be involved, particularly in black and minority ethnic community organisations. In their opinion, this may have happened because 'it helps them tick a box and gets them a new audience (community arts representative). A more widely held view was that there was not enough of an opportunity to make these kinds of links and community arts activity was excluded from good quality spaces. No doubt part of this can be ascribed to lack of planning time, but some felt it was only a reaction of the city centre venues.

However, the venue question underpinned a wider issue about value. Funding was available through RALP, there was support and regular contact through the email links established by Cultureshock, and the work appeared in the brochure. Yet there was also a sense of a missed opportunity. Some unease was expressed about the focus on large-scale city centre events. There was a perception of little or no link between the programme in the communities around Manchester and the main programme in the centre. They got their RALP money and then got on with doing their own thing.

Why can't we have thing happening outside the city centre as well? Manchester is not just the city centre. (Community arts representative)

There was a feeling on the ground in Manchester that they [community arts projects] were not being made a priority. I picked that up from a lot of people. (Community arts representative)

As indicated above, 'outside the city centre' came to mean communities that are socially excluded. The implication here is that the programme in the main was exclusive. This perception was played out in the organisation of Cultureshock itself and the place of community arts projects in the main programme. The delays in funding and the short timetable for planning no doubt contributed to the difficulty, but there is little sense of the community programme being embedded in the overall festival. In a sense Manchester had two cultural festivals – one in the city centre and one in the communities round about. According to one of the interviewees, there were also links missing altogether with Manchester festivals, such as the Mela, not linked in with the Cultureshock programme.

On a very simple level, there seemed to be a missed opportunity in marketing some of the big city centre events to those participating in the community programme.

One thing I went to had an audience of 15. You can see why people get annoyed. (Community arts representative)

There was a complaint about the lack of a strategy for arts development and regeneration and, certainly, if there is a citywide strategy, it is not clearly articulated to all the players. Furthermore, there was a remarkable lack of links between different agencies working in this area (for example, key people who never met). While this is not the responsibility of Cultureshock, it does have implications for the principal agencies and any future events.

In any case, despite some real concerns, there was reluctance on the part of some of the main players to express any kind of reservation about what happened. Any reservations were couched in terms that were

careful to applaud a 'good effort' on the part of the Cultureshock team. This reflected a commendable 'civic spirit', which should not be underestimated. There are enormous strengths in the community arts network in Manchester that could contribute to any future event.

5.3.6. Legacies

New alliances and collaborations were formed and there are plans to develop further the role of community arts as a direct result of Cultureshock. For example, East Manchester Community Forum developed a new link with British Waterways for their 2002 carnival and is looking to raise funding for an arts development worker to build on the success of 2002 programme, which in itself was a development from previous summer events. The programme in East Manchester is embedded in a wider regeneration approach being taken by the Forum, anxious to ensure that local views are not ignored in the development of the area.

According to the interviewees, the only real challenge to maximising the legacies was the lack of clear targets and thus the difficulty in measuring achievements in the medium to long term. There was a view, expressed by more than one respondent, that there was a lack of strategy across agencies in the development of community arts in Manchester. Notwithstanding the positive effect of the RALP funding, the funding streams open to this kind of work are generally more complex. Among other issues, they need to consider the reality of limited access to mainstream arts venues for some communities because of prejudice.

If you or I go to the theatre we are not asked if we are going to take drugs or get pregnant or whatever. There is a real inequality. If it is value added that is fine, but if it is main funding, I have a problem. (Community arts representative)

The interviewees insisted that these kinds of inequalities need to be further addressed in order to achieve a real legacy for the arts in terms of social inclusion. Cultureshock was seen only as a starting point.

5.4. Cultural diversity

This section presents the main findings on the perspective of participant organisations with regard to the suitability of Cultureshock's rationale and delivery mechanisms to address cultural diversity. As in the case of social inclusion, this is considered by reviewing interviewees' perspectives on definitions, management of relationships, programme outputs, limitations and legacies. The question of whether Cultureshock helped to promote, hinder or made no difference to the development of culturally diverse arts audiences is explored in Nadine Andrews' report.

5.4.1. Definitions and approach

According to the Cultureshock team and Steering Group members, the notion of diversity was core to the programme from the beginning. The concept was also strongly attached to notions of the Commonwealth.³¹ NWAB and Manchester City Council were key in emphasising the importance of dealing with diversity. According to Cultureshock's Project Development Manager, these organisations considered that the promotion and representation of diversity should be one of the major legacies of the programme.

However, NWAB has asserted that the Steering Group's concept of diversity 'relied on a shared but not tested definition' which led to some people understanding it differently or in more depth than others. This resulted in a confusion of priorities within the Cultureshock team. While some understood a diverse programme as one with a strong presence of black led organisations, for others it was sufficient to guarantee the presence of a variety of Commonwealth countries, which would include white groups from Canada, Australia and South Africa. Also, as it has been indicated in section 5.3., diversity was at times understood as interchangeable with the notion of social inclusion, something that was seen inappropriate by NWAB.

Ultimately, according to the Cultureshock team, the lack of clarity in defining what was meant by 'diversity' resulted in a rather practical approach to selecting participants. Arguably thus, the selection was determined by the funding available – mostly the RALP funding – and by the kind of applications received, rather than by a determination to ensure a balanced representation of Commonwealth diversity. A study of the countries of origin of awarded projects reveals that Asia originating communities were clearly predominant when contrasted with Afro-Caribbean communities. According to Nadine Andrews, there were five times more projects from Asian communities than from Afro-Caribbean, and this was not a balanced representation of the ethnic origins of communities living in Manchester and the North West.

Interviewees from the agency of contemporary South Asian Arts, Shisha, remarked they perceived confusion in the way diversity was defined by Cultureshock,

I don't know whether as far as diversity is concerned, how they [Cultureshock team] understood that. As far as we were concerned, we felt here was a project that absolutely looks at diversity, it is talking about the Commonwealth, whether people believe in the Commonwealth or not... we were looking at the cultural sector. We were dealing with diversity in the widest sense of the word. Although we worked in the context of South Asia we have various cultures, languages, and religions; diversity in that sense was incredibly broad. (Shisha)

According to Cultureshock's Project Development Manager, diversity was her top priority, but she saw that this was not the case for all members of the team,

As far as I was concerned, I was working on a festival of diversity, I think [the Creative Producers] would see that they were first and foremost coming to work on an international festival and diversity would be represented within

³¹ See: Regional Steering Group (June 2000) Picking the Baton; NWAB (2000) Applying for a Grant from North West Arts Board: 2000/2001 (R&D funding guidelines).

that. Again, it does depend on what diversity means... work from Canada and Australia as well... for me it means representing the work of the major communities that make up an area. Not just about bringing artists from different countries, it's why that is relevant to this coming in from different countries. (Cultureshock Project Development Manager)

5.4.2. Managing relationships

The interviews reveal that the relationship between the Cultureshock team and participant organisations representing diverse communities was mostly positive and fruitful. Representatives from the multicultural dance festival Milap and Cultureshock's writer in residence have emphasised that the team was extremely helpful and readily available for comment and advice.

[The Cultureshock team] was like a catalyst, very helpful in organisation and fundraising, publicity and marketing. They were very supportive about our programme, which we were quite grateful about. [...] Our relationship [was mainly with] the [Project Development Manager] and the [Creative Producer]. It was excellent. I went to their office all the time and we had meetings. They were also on the phone when we needed them. Very helpful. (Milap)

However, some organisations were confused about the key role of Cultureshock and have stated that, although the team was helpful and the initiative was extremely positive for the development of cultural diversity projects, this confusion led to some last minute difficulties.

We thought SoFF would be launching the [cultural] activities and we realised that there was a new company specifically funded to work with agencies and organisations to support them through funding projects. That was when we realised Cultureshock was specifically for cultural programmes in the Commonwealth Games, from start to end. We were also told there would be a lot of support, marketing etc. We were marked as a Beacon Project so we felt it was fantastic to be in this position and work closely with the team at Cultureshock. [...] One of the problems that many other organisations had with Cultureshock was perhaps communication, to do with the ambition of Cultureshock but not just as a funder but as an organiser, there was a clear uncertainty as to their role. Our understanding was that when we were working with them they were seen as greater producers ensuring the projects got the maximum publicity, maximum benefits for supporting the whole infrastructure of the projects in terms of the time of the Games but I think then things were slightly different. Certain policies changed... (Shisha)

The reference to misunderstandings about levels of marketing support is consistent with the points exposed in the 'Cultureshock delivery mechanisms' section. As explained in this section, this misunderstanding was particularly problematic for the so-called 'Beacon Projects', of which Shisha was one. Interestingly, other representatives from culturally diverse organisations such as Milap have stated that the level of marketing support provided by Cultureshock was satisfactory.

In general, there is a common agreement that it was very good and helpful that Cultureshock existed, particularly with regard to funding. According to all diversity-related interviewees, the many, and at times first-ever, initiatives supporting diversity would not have been possible without an umbrella organisation like Cultureshock (Shisha, Milap, writer in residence).

It is good that Cultureshock exists. It is helpful to have an umbrella organisation at various levels, importantly, the funding level. (Shisha)

5.4.3. Programme outputs

Interviewees have stated that the final Cultureshock programme was clearly celebrating diversity. There was a feeling that it is the first time that so much work on diversity has been done in the North West and Manchester (writer in residence). Funders have also confirmed that they had never received so many

applications for funding from organisations and artists reflecting diverse backgrounds and that it was the first time such a large amount of funding was available for them (NWAB).³²

Some interviewees related to the diversity issue have expressed satisfaction with the variety of work in the final programme. Importantly, this statement comes from Cultureshock's writer in residence, who had the opportunity to attend most events and activities and get a general sense of what was going on throughout the four months of cultural programming. The writer in residence was also pleased with the balance between professional and community-based activity.

At another level, interviewees have expressed serious concerns about the ability of Cultureshock to be truly representative of the many ethnic communities in the city and region. However, artists such as the writer in residence did not see it as a major issue, and think it is better than in the past in any case, 'a great step forward'. Organisations such as Milap expressed the feeling that without Cultureshock these achievements would not have been possible and emphasised that 'we really did many great things for the first time. The greatest number ever'.

Shisha has voiced its satisfaction with the outcomes of the experience. One of the most valued outcomes was the series of conferences developed in addition to the visual arts exhibits that were core to their programme. An important achievement was the ability to reach new audiences.

It surprised us who attended the conference, from America and Europe, incredibly successful. People were happy to learn about Shisha, and they have kept in touch through email and correspondence.... They felt there was a strong team when there was only three of us. (Shisha)

The core programme of Shisha exhibits also brought many possibilities for audience development, offering the chance to change the traditional trend whereby South Asian communities in the North West do not visit museums or participate in other forms of mainstream culture. The latter is though a personal account. For a more rigorous case to be made, this impression needs to be tested using audience surveys. The research by Nadine Andrews offers some quantitative data in this respect.

For organisations such as Shisha, another key outcome of the experience was the possibility to bring countries in conflict together and offer an alternative version of what is happening in these areas. This was particularly relevant at a time when most of the news in the UK and around the world was focusing on the war between India and Pakistan and other political conflicts.

We beat the politicians by bringing artists together and celebrating that. It was a lot easier dealing with artists and curators. Each curator knew that they could not do this in their respective countries. They had to come to Britain to engage in projects. (Shisha)

5.4.4. Limitations

According to most participants, there was not enough issue-based work to discuss on diversity matters. (Shisha, Cultureshock writer in residence)

For the overall programme we felt there ought to be more issue based work, whether it was conferences or other activities and perhaps that's where some of the things may not have happened properly. We were addressing issues relating to diversity in the conference, multi perspectives. Looking at diversity in a wider sense and also at arts and crafts sector that we were launching and putting it on an equal basis. [...] But this was only our own perspectives... maybe others should have focused on more issue based work, had more debates. Unfortunately that didn't happen. That would have brought issues about diversity in the broader sense. Is the idea of the Commonwealth dead now? Or is it there because it is safe and a way of celebrating diversity albeit on a colonial

³² Refer to Nadine Andrews' report for details of the distribution of funding for diverse organisations.

basis? The other aspect when we thought about was Pakistan I think it was even thrown out of the Commonwealth. Then after September 11, Pakistan became a very close friend of America. There was an enormous transformation. All of these issues would have been worth exploring in the context of the event. (Shisha)

Another limitation was the realisation that there was no diversity of background within senior decision making, in both the Steering Group and the Cultureshock team.

There were concerns with other people we were working with in terms of staffing make up of Cultureshock and that was raised with us when we were talking to people, when we were talking with artists and professionals. [The concerns here the] lack of black and ethnically diverse people on the senior management. We felt it was a fantastic opportunity and we had to work with Cultureshock on the remit that we were going to make a difference, and we have. (Shisha)

To this, representatives from the Cultureshock team responded that they were aware of this limitation and tried to address it by creating two black placements. However, it can still be argued that these placements did not have a key role in final decision-making.

Related to the two issues explored above, some organisations have felt that it will always be challenging to face diversity issues and confront the difficulties and contradictions that arise. The only way out of it is to empower diverse communities to lead the decision-making or play a more relevant role in the organisation of large festivals.

[There should be] ... more agencies like ours [agencies led by arts experts with a diverse background]. We have specialist knowledge that perhaps Cultureshock did not have. It is the same situation with the people that we work with i.e. museums and galleries using diversity in the context of celebration i.e. a cultural programme. Isn't there a problem? An issue in terms of what you're doing there is a kind of paradox. Ultimately what I'm saying is that one can carry on writing reports and it will address certain issues but not crucial issues, and crucial issues are the ones that are contentious. Those are the ones that will not be addressed if they are dusted in the context of celebrating diversity albeit on the surface. (Shisha)

A final constraint, according to groups such as Shisha, was the lack of national impact through the media,

That's why I was frustrated that we were working on arts South Asia working with different artists from diverse backgrounds and to look away from this one sided argument. I wanted it to be published on a national level. I spoke to Debra and we had a meeting specifically talking about this. I wanted that any publicity was focused on the projects. It was the time of (the war and conflicts and so on) ... we wanted to use that to our advantage. But none of the media picked it up. Not the television. We did get a lot of publicity but it was specialist press. (Shisha)

5.4.5. Legacies

Most interviewees believed that the Cultureshock experience had set a high standard in terms of support for cultural diversity in Manchester and the North West. Among other things, there was an expectation that the variety of diverse applications for cultural funding and the level of funding allocated to diverse groups would not diminish but only grow.

Many organisations felt that a clear legacy was the opportunity to establish new national (Milap) and international partnerships (Shisha). To the question of whether they thought their international partners would continue collaborating with them, Shisha replied:

Yes, absolutely. Organisations realised what they were getting was much more than money for the project. There was the residency programme where artists were based at the venue and that again was beneficial for the audiences and other people. These partnerships are going to continue a long way. (Shisha)

Ultimately, a clear ambition of culturally diverse organisations in the area was to ensure that the 'buzz' is sustained in Manchester and that other similar festivals can take place in the short to medium term (Shisha, Milap).

We are incredibly ambitious here at Shisha, we want to change things and change is inevitable. The Commonwealth Games proved to be an incredible success. Manchester was buzzing last year, not only with the ideas we had put together and seeing them in position, but every day there was a new building being opened, a real sense of pride. People were so happy to be part of this whole thing. We must work towards creating other similar festivals in the near future, maybe a biennial or triennial event. (Shisha)

5.5. Potential impact of cultural programming alongside a major sporting event

This section looks at the main issues surrounding the potential impacts and challenges of presenting a cultural programme alongside a major sporting event. The section begins offering a background to the poorly acknowledged tradition of incorporating arts and cultural activity within the Commonwealth Games and the Olympic Games. It then moves to the case of Manchester 2002 in particular and explores the views of key event stakeholders and participants on the impact of Cultureshock. This section is complemented by three special reports: 'Recommendations for the programming, management and promotion of an Olympic Cultural programme', 'Economic Impact of Cultureshock' and 'Media Content Analysis of Cultureshock'.³³

5.5.1. Background: combining arts and sports within major events

Commonwealth Games and culture

The attempt to develop arts and cultural activities alongside the Commonwealth Games is not exclusive to Manchester 2002. With varying degrees of success, earlier Games have been accompanied by festivals, educational programmes and artistic presentations. However, a common feature is the lack of records of these activities and the poor awareness about these experiences among subsequent event organisers, sponsors and media alike.

Prunella Scarlet, an independent consultant with a long history of collaboration with a range of Commonwealth institutions, has offered her views on the challenges of presenting cultural activity at the same time as the Commonwealth Games. Scarlet had some involvement in the organisation of cultural activities for the Edmonton'78, Brisbane'82, Victoria'94 and Kuala Lumpur'98 Games. She was also involved more generally in other Games.

In her view, major issues for the success and impact of the cultural programme relate to the lack of co-ordination between the organisers of the main sporting event and the arts programmers. This is particularly notable in the area of Games sponsorship, which normally does not include any allocation for culture. Scarlet emphasised that part of the reason for this situation is the inability of Games organisers to understand the lasting impact of cultural activity within events. In this respect, she insisted on the value of supporting and developing research that can demonstrate the many missed opportunities.

From her experience in Edmonton, Brisbane and Kuala Lumpur, Scarlet learned that 'the Games provide a wonderful focus for the reflection of cultural issues about the host and participant countries'. However, this needs to be addressed at an early stage so that it is incorporated within the core planning for the event. Scarlet has commented that this may require strong lobbying in order that the official regulations for the Games incorporate clearer and more operative references to the value of culture.

At the moment, the 'Constitution of the Commonwealth Games Federation' – the official Charter guiding the bidding, selection process and contract arrangements for the Commonwealth Games –incorporates only one direct reference to culture. This reference comes under the title 'Protocol 8. Cultural Programme' and states:

The organising committee [of the Games] may organise a cultural programme of national and/or international relevance, or give its patronage for such a programme in the Host City during the Games. (Commonwealth Games Federation (Jul 2002) Constitution. Games Management Protocols, p. 24.³⁴

³³ Fin them after the appendices.

³⁴ An online version of this document can be found at: <http://www.thecgf.com/about/constitution.pdf>

Protocol 8 occupies only one paragraph of the 100-page document. By contrast, regulations for the opening and closing ceremonies, the baton relay and the usage of official symbols and flags occupy several pages each. The regulations on commercial rights, sponsorship agreements and media issues are the most extensively covered together with those for the sports programme. The lack of a proper regulation for cultural endeavours alongside the Games may be considered one of the greatest difficulties organisers of future Games must overcome to secure the impact of cultural and arts programming alongside the sporting events.

The case of the Olympics

The issues presented by Prunella Scarlet are fully consistent with the key limitations of cultural programming alongside the Olympic Games. Research on the design and production of the cultural programme for the Barcelona 1992, Atlanta 1996 and Sydney 2000 Summer Olympic Games has demonstrated that a synergy between the artistic, cultural and sporting components of major events has not been fully achieved.³⁵ Furthermore, the study of these cases finds evidence that many of the issues preventing such a synergy are similar in very different socio-political and geographic contexts. The common point is clearly the rationale behind the production of a major sporting event.

To offer a generic view on the potentials and challenges that are common to the design and production of Olympic cultural programmes, a special report has been attached with title 'Recommendations for the programming, management and promotion of an Olympic Cultural Programme'. This Special Report follows the appendices.

5.5.2. Impacts of Cultureshock in Manchester and the North West

Potentials for impacts within the 2002 Commonwealth Games

During the consultation meeting with experts, representatives from the Steering Group and the Games Office offered a range of views on the abilities and limitations of Cultureshock to create an impact alongside the Games. Positive aspects included the contribution of the programme towards developing new partnerships within Manchester and the region. Participants mentioned the success in linking Cultureshock with the North West Tourism Hub activities and also the diverse background of the Steering Group, which allowed key arts organisations to create a continuous relationship with institutions such as the NWDA and Marketing Manchester. At another level, Cultureshock was also able to create a memorable momentum through concrete elements of the programme such as 'Legs on the Wall'. Most importantly, all participants in the consultation meeting emphasised its relevance in terms of potential 'legacy', both at the level of new opportunities for international partnerships and in the sense that a model for a permanent cultural festival in the city and/or region could be created.

However, the meeting also found a belief that Cultureshock's immediate impact had been very low. It was said that to attract a broader spectrum of the public and media interest, the programme should have had more 'outstanding or spectacular events', more open air events such as 'Legs on the Wall', that is to say a greater focus on entertainment. Also, according to the participants, the programme could have had a greater impact if it had been more marketing led. Several interviewees considered that Cultureshock had been only product led. To this, consultation attendees added that the programme had not seemed to be

³⁵ See García, Beatriz (2001) 'The Concept of Olympic Cultural Programmes: Origins, Evolution and Projection' in: Fundamental Lessons in Olympism [online, see references]; García, Beatriz (2000) 'Comparative analysis of the Olympic cultural program, design and management of Barcelona'92 and Sydney'2000' in: 5th International Symposium for Olympic Research. London, CA: International Centre for Olympic Studies - University of Western Ontario. (pp. 153-158); García, Beatriz (2001) 'Enhancing Sports Marketing through Cultural and Arts Programmes. Lessons from the Sydney 2000 Olympic Arts Festivals' in: Sport Management Review, 4, (pp. 193-220).

very sponsor friendly because, in part due to the lack of spectacular and entertaining components, it could not compete with the appeal of the sporting competitions as a setting for corporate functions.

Most of Cultureshock's programme participants have indicated that the experience had a positive impact on their respective organisations and artists involved. However, they have acknowledged that they were unsure about their ability to generate an impact beyond their most immediate arts context. Interviewees from culturally diverse organisations and international partners have indicated that they are not clear about the impact created on the wider community. Furthermore, they do not believe the cultural programme had a real chance to create a noticeable impact in the context of the Games. Part of the reason, they argue, is that the events they presented and, by extension, Cultureshock at large, were mostly innovative, unconventional and provoking work. Many artists within the Cultureshock programme expected to present issues and raise questions. This, they thought, was very difficult to do in a context of celebration where a general feel-good factor was the predominant note (Shisha).

The latter impression led to contradictory views on the suitability or otherwise of Cultureshock taking place at the time of the sporting competitions. While some arts organisations thought that they would benefit from presenting their work at Games time because this was a way of getting larger audiences (International partner – India), others thought precisely the opposite. As such, according to one of the international partners, they were lucky to perform at the time of the competitions because they were used as a 'crowd gatherer':

Part of the performances took place during the Games sporting competition. That was a good time. The competitions were used as a crowd gatherer. There was a good synergy. The arts performances could capture the crowds very well. It is good to combine both aspects. (International partner - India)

In contrast, another international partner thought that the best option was to avoid arts activity during the Games: 'it is fine to stop cultural at Games time. You cannot compete with diving'. (International partner - Canada)

In an attempt to reconcile both versions, an international partner who had presented a show at the time of the Olympics Games remarked that the possibilities for cultural activities to benefit from the hype surrounding the major event depend strongly on the nature of the work presented.

Some performances [such as the work of contemporary Aboriginal people in Australia] were good to happen [at the time of the Games] because lots of the international visitors were interested in seeing this sort of work. But others had to struggle to get any sort of audience. So this was a lesson to take from there. It is not that clear that is positive. [...] Indeed Legs on the Wall is clearly the sort of event that contributes to the feeling of celebration and engagement in the city. In addition, they are free and happen in the street. But when people have to buy tickets is more difficult – their priority is the sport. (International partner - Australia)

The view of the latter international partner corroborates some of the ideas discussed by key Games and Cultureshock stakeholders in the consultation meeting. It seems there is a strong feeling that highly entertaining and spectacular works are those most likely to make a real impact alongside a major sporting event. However, as discussed by members of the Cultureshock team and some representatives of the Steering Group, excessive emphasis on purely entertaining activities may jeopardise the potential for a cultural programme to leave a relevant legacy in the event's host city and region. These different possibilities are discussed within the 'Discussion and Conclusions' chapter.

Economic and media impacts

In an attempt to study the potential economic impacts of Cultureshock in Manchester and the North West, a special report has been prepared with title 'Economic impact of Cultureshock'. The report offers a summary of key general statistic data available from the City of Manchester, Greater Manchester and the North West

for the periods 2000-2001 and 2001-2002 and suggests a methodology that can be used to assess the economic impact of the Cultureshock programme once relevant statistical data for the second half of year 2002 are available. The report incorporates a small-scale survey among arts organisations participating in Cultureshock to offer an indication of some of the programme's short term economic impacts.

Additional information on immediate and potential economic impacts can be found in the final report by Cultureshock's Tourism Manager³⁶ and by the North West Tourism Hub Team, of which Cultureshock was a partner.³⁷

The impact of Cultureshock on the media has also been explored in a separate special report, 'Media Content Analysis'.

Please find the two special reports indicated above ('Cultureshock Economic Impacts' and 'Cultureshock Media Content Analysis') after the main report appendices.

³⁶ Refer to Salas, Alison (Nov 2002) Cultureshock Tourism Manager. Final Report

³⁷ See Turnbull, Fiona (2002) Final Report. Tourism Hub Team

5.6. Youth perceptions of the Commonwealth

This section offers evidence on the abilities of and limitations on Cultureshock to change youth perceptions of the Commonwealth. The section starts by briefly exploring the current Commonwealth agenda in terms of image and youth. It then reflects on the potential for Cultureshock to have an influence on the perceptions of young programme participants, and ends by offering a detailed account of the experiences and impressions of the Commonwealth held by 10-15 year-old youngsters from Manchester who took part in Cultureshock cultural activities.

5.6.1. Commonwealth agenda: image, youth concerns

Since the mid-1990s the Foreign & Commonwealth Office (FCO) and other key Commonwealth organisations have been especially dedicated to exploring contemporary notions of the Commonwealth in the 21st century. Following a series of special projects and publications on this subject,³⁸ the Games were to be a great opportunity to develop connections, explore the theme, make sure that young people were reached with the appropriate kind of messages.

According to one representative from the FCO, a key issue for the organisation was to ensure that a connection was made between the Games experience and the values of a contemporary Commonwealth for young people, '[w]hat we wanted to do was to demonstrate to young people the importance of the Commonwealth in their lives.' However, to achieve this, the major challenge to overcome was the traditional image problem of the Commonwealth.

The Commonwealth has an image problem. If you say to young people 'are you interested in human rights? Are you interested in the environment, development, diversity?' They say yes, but if you ask 'are you interested in the Commonwealth?' They say 'no'. Nevertheless, they have just said all the things the Commonwealth is.... There's a report that has been done [by the British Council] on the image of the Commonwealth. Some of the conclusions were that people locally have a very old fashioned view. (FCO)

In this context, the main focus of the FCO was to support the Games' educational and cultural activities such as the baton relay, and in particular the Cultureshock programme expecting to create an opportunity for changing youth perceptions of the Commonwealth.

5.3.2. Potentials for changing perceptions through Cultureshock

Existing documentation on the evolution of plans for the cultural programme reveal that the objective of exploring contemporary notions of the Commonwealth was clearly present from the very early stages. The Marketing Manager has emphasised in her report that that was the 'core unique selling proposition for Cultureshock' (p. 4). However, other team members have noted that working with such a notion as a main theme was to be a challenge, as it was not a popular concept among most artists in the North West and was considered 'outdated'. The analysis of press coverage on Cultureshock provides evidence that this was not a theme of particular interest for the media either. Only 5.6 per cent of articles mentioned it as an entity distinct from the Commonwealth Games.

³⁸ See: St. Catharine's Conference (2001) Does the New Generation Need the Commonwealth; Commonwealth High Level Review Group (3 Mar 2002) Report by the Commonwealth High Level Review Group to Commonwealth Heads of Government, Cooolum. Australia; Ford, Kate and Katwala, Sunder (1999) Reinventing the Commonwealth. London: The Foreign Policy Centre in association with the Royal Commonwealth Society; McIntyre, David W. (2000) A Guide to the Contemporary Commonwealth. London: Palgrave.

The six international partners interviewed explained that their work for Cultureshock had not really been focused on exploring contemporary notions of the Commonwealth. Their approach was only generic, and the link to the subject, if any, was to be implicit. Many of them only explored the linkages between their respective countries and the UK. (See further comments in section 5.7. 'Sustainability of international partnerships').

The most evident issue in term of practical programming is how the notion of a programme exploring issues around the contemporary Commonwealth was reflected in the selection criteria for projects. The FCO was behind the selection for research and development money and secured a minimal consistency of criteria, sub-contracting some personnel to work in co-ordination with Visiting Arts, one of the key funders. However, arguably, the consistency of criteria was not kept throughout the selection process. As indicated earlier in this report, the notions of 'youth, diversity, inclusion and fusion' – considered key definers of the contemporary Commonwealth by the FCO – were less central to the RALP selection process during mid 2001.

To the question of whether the notion of an exploration of the contemporary vision of the Commonwealth was sustained as a core objective of Cultureshock, one of Cultureshock team members replied:

That was an example of lack of teamwork... It meant we had different definition of what that meant. I think it was a theme that was kept throughout but we didn't focus on what that meant. On a daily basis I would get phone calls saying that England is in the Commonwealth so why can't anything that's in England be part of it, which is an argument. Probably [the Cultureshock tourism liaison person] would go along with that way of thinking, because that wasn't clearly defined enough. There were projects that were part of Cultureshock that had looser Commonwealth links than others to the point of me not being sure what they were exactly. A contemporary Commonwealth was consistently the vision but what the definition of the Commonwealth was wasn't consistent. (Cultureshock Project Development Manager)

Interestingly, perceptions among programme participants such as the artists in residence were more encouraging. They emphasised that although reflection on what the Commonwealth meant might not have been very explicit, Cultureshock was able to present the theme in a very contemporary way and that this offered a healthy contrast to the traditional views presented through the Games celebrations and other popular 2002 events:

I think most of the notions in Cultureshock were new. I didn't hear much old Commonwealth stuff. The most traditional stuff was the Queen's Jubilee in London and a bit of the stuff they did on Commonwealth Day. Even then you had a multi-racial school, an extremely good high school and a lot of the white kids dressed in saris. The only old stuff I saw was in the Games. Otherwise it was the Commonwealth from the view of those who make up the Commonwealth. The festival audiences seemed to be having a good time....*Nobody was talking about the Commonwealth, they were just being the Commonwealth.* The works of art were talking about the Commonwealth (Cultureshock artist in residence). [emphasis added]

5.6.3. Young participant perceptions of the Commonwealth

The most relevant source of information on youth perceptions of the Commonwealth has been gathered through two focus groups with youngsters between 10 and 12 years old (see 4. Methodology – Data Collection – Focus Groups).

In an attempt to study whether Cultureshock had contributed towards changing perceptions, the research team met with youngsters who were involved in one of Cultureshock's largest events involving the direct participation of young people: Manchester's Arts Education Festival 'Tales of Power'.

Experiences in Tales of Power / Cultureshock

The two groups of children contacted in the frame of this research had had the chance to perform in two theatre productions within the Commonwealth programme. The production, within the frame of the 'Tales of Power' festival, presented two plays about Nigerian legends and traditions. The children performed for a night only, after months of rehearsal and interaction with representatives from Nigeria, including a priestess and several dancers.

Both groups emphasised that one of the most rewarding outcomes of the experience was the opportunity to learn about other cultures and religions, in particular, the possibility of appreciating and accepting other people's beliefs that initially may have appeared unacceptable to them (e.g. the use of magic rituals and legends).

All students extended this appreciation to the chance of learning about other languages, costumes and foods. The group of 10 year-olds was also particularly excited about the opportunity to learn about different forms of government and power relations. They liked learning about kings, priestesses and the history of wars between tribes in Nigeria. One area that captured their imagination in particular was the concept of 'child soldiers'. This was in part due to the fact that some of the 10 year-olds played this type of role in the theatre production.

The opportunity to learn about these elements led the 10 year-olds to express questions about what makes Nigeria different from Britain. The children mentioned differences in language, rituals, hairstyles, costumes and music but also inequalities in the access to health treatments and wealth. In this regard, they expressed concern that Britain should support Nigeria, particularly in the areas of health and food supplies.

However, when asked about it, none of the students in either group thought that there was any connection between their experience in 'Tales of Power' and Cultureshock, SoFF or the Commonwealth Games. Some students had seen the SoFF brochures in their school, but were not clear about their content. Moreover, they did not think their event was associated with notions of the Commonwealth. Interestingly, after some explanations by the researchers, one of the 10 year-old students, of Nigerian nationality, was able to make the connection between their play being about Nigeria and the fact that this country is part of the Commonwealth.

Impressions on the Commonwealth Games

All students were aware that the Commonwealth Games had taken place in Manchester but few of them had had the chance to see any sporting event live – most of those who did were within the 10 year old group, a group that expressed great interest in sporting activity in general. A considerable proportion of students had not followed popular activities such as the opening and closing ceremonies and the baton relay. Moreover, many of them – particularly within the 12-15 group - had not been in Manchester city centre during the Games and expressed their disappointment that there had not been a great feeling of things happening in their own suburbs.

Those who had been in the city centre remarked that they had perceived differences in Manchester during Games time. In their words 'Manchester seemed tidier and livelier'. However, the 12-15 year-olds said they did not feel that the Games were welcoming their participation in the activities. In their words:

... I thought there were more things to go to rather than to be part of. Obviously someone has to perform them but I never thought of it in that way [...] We could not be part of it, [as active participants]. [Instead, it was mostly limited to us] going to see it. (Focus Group, 12-15 year-olds)

Despite these general perceptions, two of the students within the 12-15 focus group had been involved in dancing for the opening ceremony. But they said that they did not attend the sporting competitions and had

not seen the baton relay, not even when it passed their own neighbourhood. One of the students justified this by saying that the baton passed around his area at 6 am, 'Far too soon for us!' (Focus group, 12-15 year-olds).

The 12-15 year-olds revealed that they were not aware of differences between Commonwealth Games and Olympic Games. For them, both events were the same. In fact, one of the students thought that the 1998 Commonwealth Games had taken place in Sydney. None of the students in either group knew of previous Commonwealth Games locations such as Kuala Lumpur. In their view, the fact that the Games take place every four years and in different countries make it very difficult for them to follow or remember them. In the words of one, 'the last time the Commonwealth Games were on, I was like 9. So I don't really think about it when it's somewhere else' (Focus Group, 12-15 year-olds).

The 10 year-olds were consistent in their interest in Nigeria when talking about their impressions of the Games in Manchester. They said they had followed the performances of the Nigerian team with as much enthusiasm as the England team. They also asserted that they had followed the sporting competitions on television. One of them had attended a live event with another group of students and a teacher from the schools. Their impression of the Games experience was very positive. They expressed their satisfaction with countries competing against each other in an equal basis and with equal opportunities to win.

Perceptions of the Commonwealth

When asked about their impressions and perceptions of the Commonwealth in general, both groups showed differing degrees of confusion. In both cases, they understood the question as referring to the Games and so continued with their comments about the event experience in Manchester.

After being asked more specifically, what does the Commonwealth means to you beyond the Games and associated sporting competitions, some of the students reacted with clear confusion. The 12-15 year-olds stated that the Commonwealth only seemed to make sense to them as a sporting event: the Commonwealth is about sport (Focus group, 12-15 year-olds).

In any case, they added that cultural activity is a very important complement to the sport performance. They then referred back to their satisfaction with having participated in cultural activities during Games time – even though they did not know that they were part of the Games programming – and that it had been important to learn about other cultures and religions.

The researchers explained to the students that the existence of the Games is only a dimension of the Commonwealth. To this, both student groups replied by indicating that, in this case, they did not fully understand what the Commonwealth was about. The Nigerian 10 year-old showed some degree of understanding and explained that he knew his country was part of it while other countries were not. Other students re-considered their understanding of the Commonwealth by stating that probably what it really is about is countries coming together in peace. (Focus group, 12-15 year-olds).

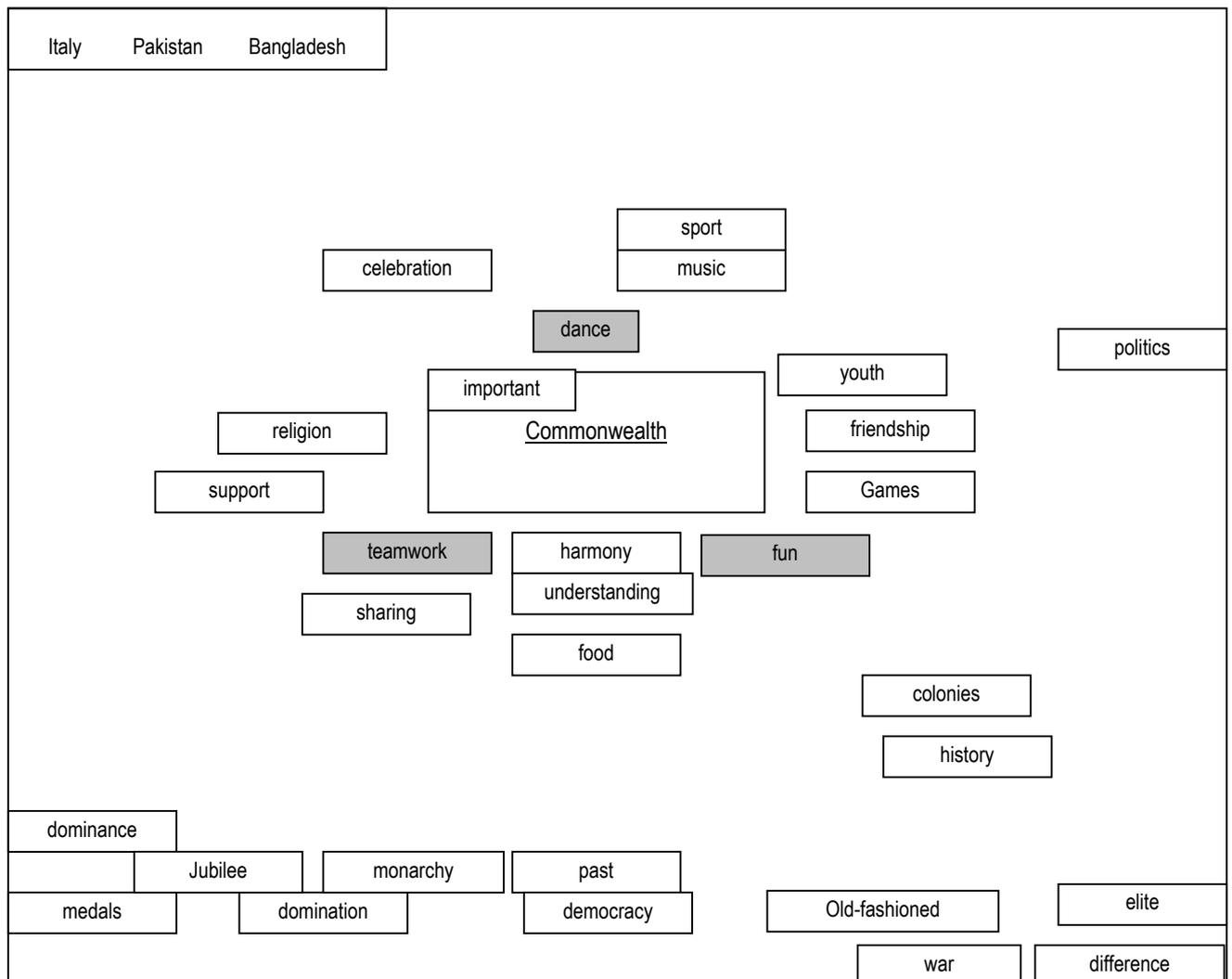
Intuitively, both student groups referred to notions of diversity, tolerance and harmony as an important factor of the Games celebration. However, this appreciation was not initially connected with the idea of the Commonwealth. Furthermore, countries comprising the Commonwealth were not distinguished from those not in the Commonwealth. All countries were seen as equal to each other.

After this initial discussion, the students were given a series of labels with one word in each of them and they were asked to place these words around a board with the word 'Commonwealth' written in the middle. They were asked to place the words near or far from the one written in the board according to the relevance they understood each word had to the Commonwealth.

To facilitate the process, the 12-15 group was divided in three sub-groups according to age (12 year-olds, 14 year-olds and 15 year-olds). Each of the sub-groups was given a different set of words. The 10 year-old group remained together. Students were welcome to add more words if they wished. After placing the words in the board, they were asked to justify their selection and explain what it all meant for them.

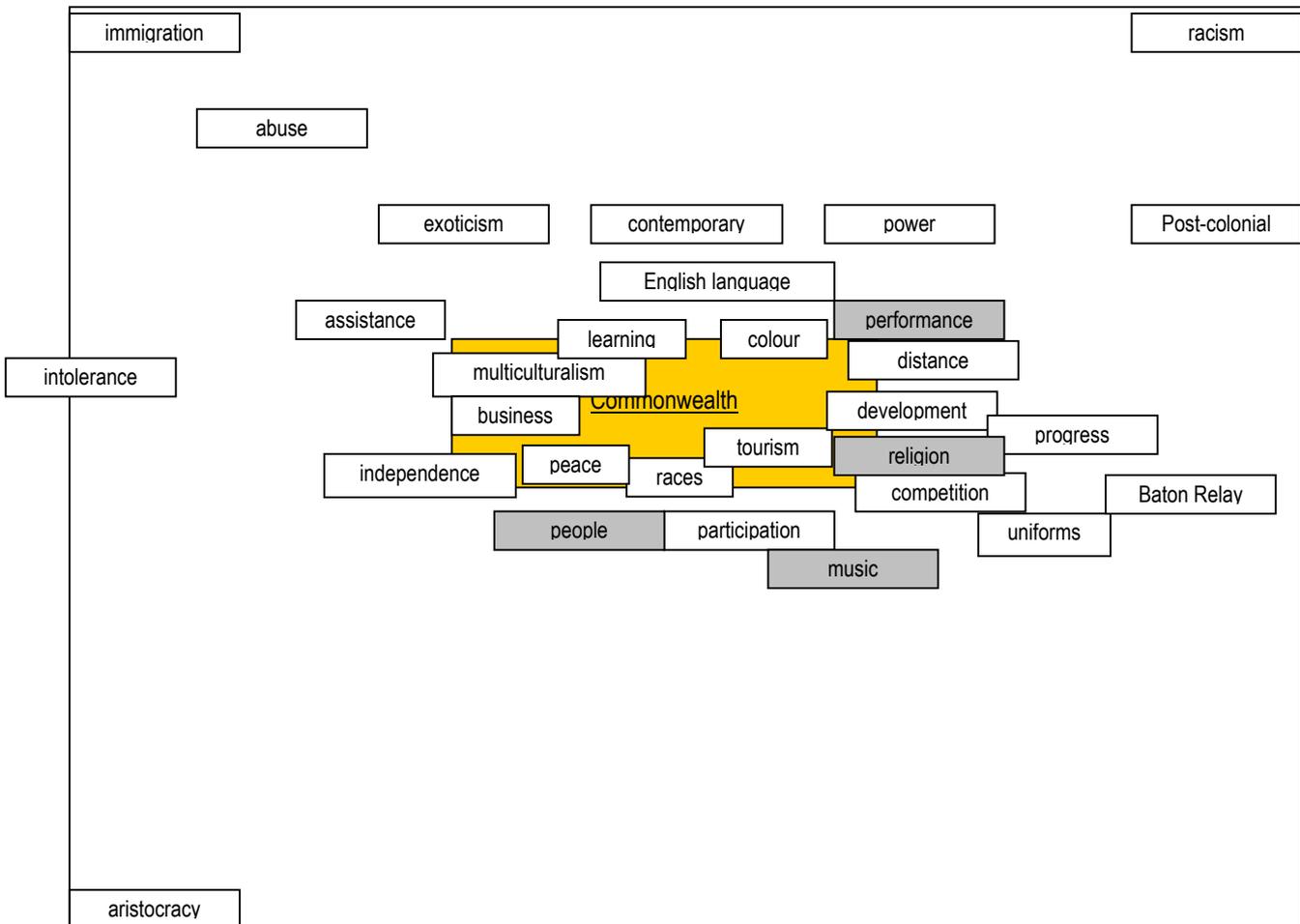
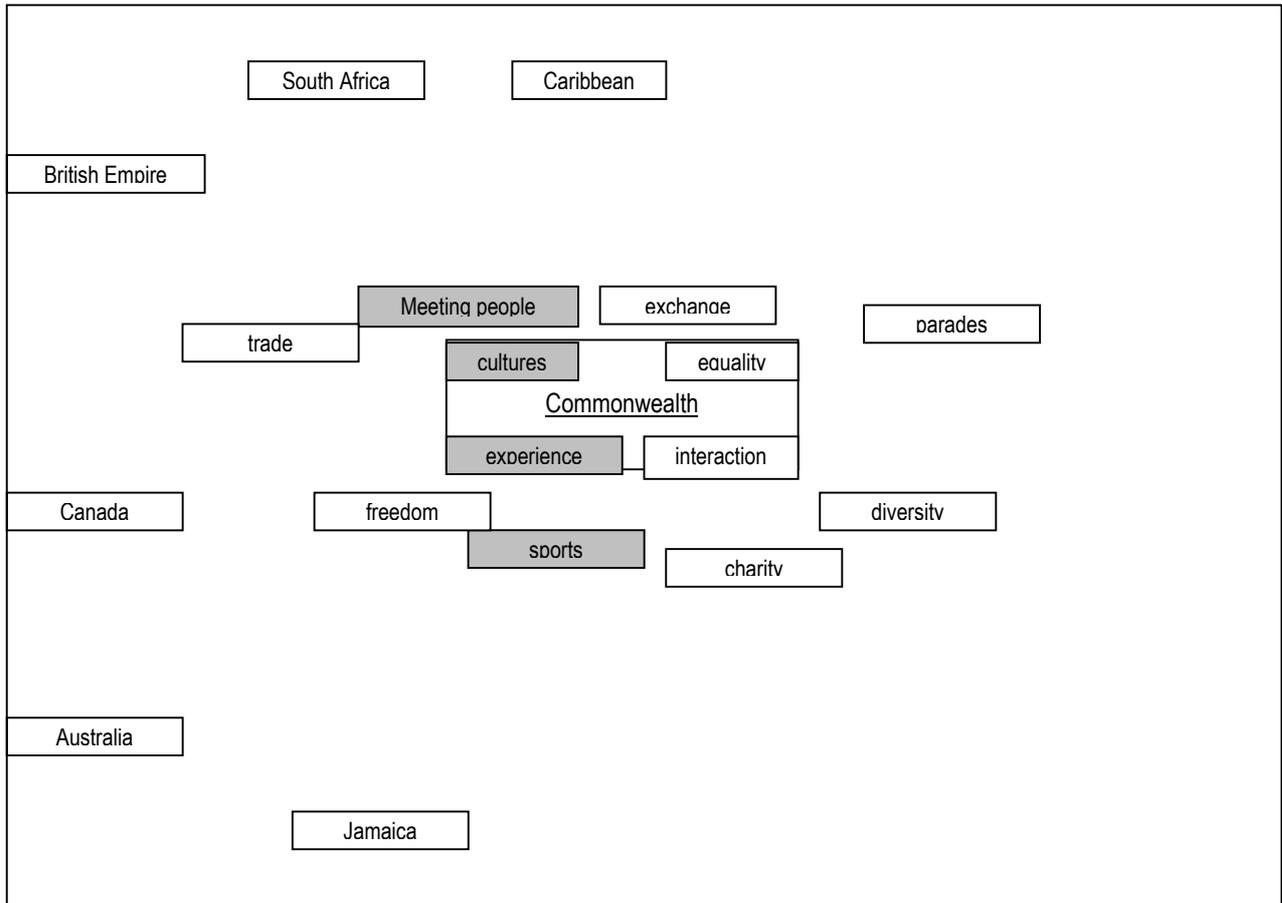
The placement of words resulted in four conceptual maps of which three are presented below.³⁹ Words in grey indicate that the children added them on their own initiative. Other words were left out of the boards. Among the 12 to 15 year-olds, these were: 'Queen', 'Being British', 'military force', 'army', 'slavery', 'China', 'America' and 'France'.

Group 1 –12 year olds (3 girls)



³⁹ Note that the conceptual map created by the 10 year-olds is not included here. The children within this group did not fully understand the purpose of the exercise and placed all word-labels within the board without a clear hierarchy. Their comments have thus been considered more meaningful than the visuals they created.

Group 2 (above): 13-14 year olds (4 girls) and Group 3 (below): 15 year olds (4 girls)



A series of characteristics stand out on these three maps. In the first place, the consistent placement of negative concepts in the margins of the boards – dominance, past, old-fashioned, elite, British Empire, intolerance, racism etc. – seem to indicate that the children do not perceive the Commonwealth negatively. This was confirmed by the oral explanations that accompanied the presentation of each map. As such, it can be argued that young generations do not seem to be affected by old stereotypes about the institution. A second element that is prominent is the relevance children gave to cultural expressions such as dance, music, performance and cultures – all of them words written by hand at some point. This can be associated with the value they gave to their experience in Cultureshock - 'Tales of Power' and indicates that young people are very keen to be part of cultural programming. Finally, the maps offer evidence that for the children the Commonwealth makes sense fundamentally through the Games. This is demonstrated by the central place given to the words sports, celebration, fun, interaction, Games, competition and participation among others.

Appendix five contains the transcription of some extracts from the student's oral presentations that accompanied their maps. The discussion that followed these presentations is summarised below.

Discussion post-key word presentations

After the presentation and justification of each conceptual map, the students were asked once more whether they think of the Commonwealth as something that has a meaning beyond the games. At this stage, the students started to make connections with other issues, although the sporting competition was the first issue to come to mind.

*X: You don't only think about the Games. You think about the wars that people have been having and then the possibility they have to get together and start celebrating and stuff.

*X: I think about the war.

*X: There is all like other stuff about everyone joining in. That's like when you think about it but when someone says the Commonwealth, you also think of [...] about that yellow flag everywhere.⁴⁰ (Focus group, 12-15 year-olds)

The 12-15 year-olds remarked that, in their view, the Queen was not a factor of importance for understanding the Commonwealth. They argued that the prominence given to the Queen in each of her public appearances, including the baton relay and the Games ceremonies (some of the students also referred to the Jubilee!) diminished the value of the presence of other people. The students' arguments on this issue were not clearly articulated, but revealed a firm antipathy that may be further explored by Commonwealth organisations. By contrast, the 10 year-olds were much more welcoming to the role of the Queen and the monarchy at large. However, their comments suggest that their appreciation of the Queen was directly linked to their enjoyment for having learnt about Nigerian traditional kings and queens during their performance in 'Tales of Power'.

The students were asked whether the experience of the Games in Manchester had influenced their impressions on what the Commonwealth is about. They suggested that having the Games in their city had made a big difference, and that, although they imagine it also happens in other countries, they would not follow it with the same interest and probably would not even be aware of it. In this respect, not thinking about the Games would mean that they would not think about the Commonwealth either. Another of the students recognised that she had not heard of the Commonwealth Games or the Commonwealth before it all happened in Manchester. They said they had not been taught in school about it, other than to discuss the winning bid.

To the question about whether the Commonwealth means anything beyond sport, they emphasised the importance of music, dance and celebration. They also referred to it being about 'different cultural

⁴⁰ The researchers consider that the reference to a 'yellow flag' may mean the brochures produced by SoFF.

backgrounds', 'showing off different talents', 'learning about each other', 'everyone re-uniting with each other' and then they emphasised that it was about 'supporting each other', in particular, the other countries of the Commonwealth. But after this they insisted that their first thought had been sport. And they suggested that the Games were very important to any understanding of the Commonwealth, because, after all, they offered the best opportunity to achieve the above. In their words:

*X: You know how people have been at war and then when you go to the Commonwealth, nobody remembers the war. [...]

*X: You want to enjoy yourself and forget about it. (Focus Group, 12-15 year-olds)

The 10 year-olds would make similar connections with an emphasis on money and charity instead, stating that the Commonwealth is about bringing the wealthy together for supporting the poor:

*X: As with the Commonwealth Games, I was thinking that Commonwealth is like, we're quite wealthy –

*X: We say Commonwealth because we're quite wealthy. I think they bring all the countries that are quite wealthy into the Commonwealth into the Games to play. That's what I think it's about.

*X: They're helping people in Africa and Pakistan and everything like that. They're helping them and sometimes they can just plead for charity. So I think that's why we've got the Commonwealth Games.

*X: It's for the poor people. I think the Commonwealth is made for the poor people so that we can raise money. (Focus Group, 10 year-olds)

Legacy

In terms of legacy, both groups expressed a wish to take part in other drama performances. They also remarked that their respective schools had benefited from the experience and had plans to sustain this kind of activity. In particular, the 10 year-olds told us that a PhD student from Nigeria who assisted in the production now has a teaching job in their school and helps them to learn about African music.

Further to this, the children explained that they have developed an interest in Nigerian traditions and are keen to learn about other countries. The 12-15 year-olds remarked that they saw it was valuable to add a cultural dimension to the sporting competitions and thought that, although they had not seen the connection initially, their participation in the theatre production had been the most relevant experience of the Games.

5.7. Sustainability of international partnerships

The main data to address this point has been collected through a series of telephone interviews with Cultureshock's international partners. A balance has been sought in geographic terms. As such, interviews have been held with partners from South Africa, Pakistan, India, Canada, New Zealand and Australia.

The issues explored here are the relationship of partners with their UK counterparts and Cultureshock team members; their main expectations of and impressions on the programme outputs; the major limitations of the programme; their sense of connection with the Commonwealth theme; and their plans for continuing their partnerships with UK institutions; and other legacies of the experience.

5.7.1. Managing relations with international partners

According to the Cultureshock team, one of the most unique elements of their programme was the support given to international partnerships. The team and some of the international partners have referred to the existence of the Research and Development funding (R&D) as a very relevant departure point. This offered a great opportunity for many Manchester and North West organisations to 'shop around and develop new international contacts, maybe for the first time' (Cultureshock team).

Some of the international partners have indicated that they were not clear about the role of Cultureshock, partly because they did not have direct contact with the team, only the UK partner. Regardless, all the interviewee partners have emphasised that the event had been very well organised. In the words of one of the partners, he and his contingent had been 'exceptionally well-treated, it was far more organised and generous than I expected' (International partner- South Africa). Another international partner expressed her satisfaction when comparing the experience with tours to other festivals in other countries (International partner- New Zealand). For many, Cultureshock had offered them the opportunity to tour the UK for the first time. (International partners- South Africa, New Zealand, Australia)

Most relationships commenced in 2001 by the initiative of a UK partner thanks to the funding allowed through R&D (International partners- South Africa, India, Australia, Pakistan). According to three of the six partners interviewed, the contribution of the Creative Producers in helping to create the contact had been fundamental. Some of the partners were aware of how tight Cultureshock deadlines were but considered it was worth tolerating the extra pressure to be able to be part of it with just some months lead-time. A lot of it had to do with positive references about Cultureshock's Creative Producers (International partners – New Zealand, Australia).

International partners have expressed their satisfaction with the relationship with their UK counterparts. A clear benefit of the experience was the opportunity to learn about different technical abilities that, in the view of partners from the Southern Hemisphere, were far more developed in the UK than in their own countries.

Most importantly, partners from Pakistan and India have expressed the view that their collaboration had been particularly relevant because of the feeling that the 'timing was right'. This was particularly so for events such as Shisha, which allowed four South Asian countries to get together and collaborate face to face in a context of war at home. This was referred to as a 'historical opportunity' (International partner- Pakistan).

Funding

The funding support available through the intervention of Cultureshock was greatly appreciated by the international partners. It was a particularly important contribution in countries where currency has devalued. For South African partners, it was extremely helpful that the UK partners were in charge of covering accommodation, meals and travel within the country.

For the Australian partner, the tour to the UK required a great amount of funding support. The assistance of Cultureshock was key in making it happen and was the point of departure of a very complex process (International partner - Australia).

There was a strong feeling among all the interviewed partners that without the Games and without Cultureshock the experience would have been impossible. One of the partners added that despite the existence of prior links with UK organisations, without an event that allows clear focus, it is difficult for them to materialise into something real:

It is important to emphasise that these links would not have been used unless a big event had happened. Without such a big event as the Commonwealth Games, this great hype of activity and co-ordination of activities would not have taken place so quickly, in such a concentrated time (International partner- India)

No, for sure, without the Games happening and the mechanism of Cultureshock being put in place, the whole 6 tour would not have happened. Thanks to it, we not only were able to perform in Manchester and develop a relationship with The Library that we hope to maintain in the future for our future benefit, but also a platform for our tour around the UK. Their support, the political leverage they were able to give, the UK Arts Council gave money to the whole tour, without all of it no, the show would not have gone to the UK. (International partner- Australia)

5.7.2. Programme outputs

Most partners were pleased with the opportunity to do something new in the context of Cultureshock. This ranged from some basic experimentation to major innovations, such as the discovery that arts collaborations were to add a further dimension to the work of institutions not traditionally involved in artistic expression.

The innovation in getting in touch with [a UK arts organisation] was to introduce the performing arts as a way of offering a parallel sort of training and personality development, which is the basis for our work in India. The plan now is to organise a project in India that pursues the same sort of objectives we are used to but using the performing arts as a tool. (International partner- India)

International partners of Shisha emphasised the importance of having the chance to bring curators and artists from four different South Asian countries into a common forum. This was the first time most of them could meet and interact in person, an impressive achievement considering the political situation in their respective countries.

The intention [of our collaboration with Shisha] was to try to do something with all the countries of South Asia. It was clear that a great opportunity was the fact of placing the event in Britain. The politics of South Asia would have made anything similar impossible. Britain is the place where people from all around South Asia could come together. (International partner- Pakistan)

The partners from Oceania emphasised that a key benefit was the possibility of reaching UK audiences and offering them a first hand perspective of their countries and the realities of the life of indigenous populations there. The Australian partner referred to it as a 'somehow pedagogical experience' because her team could see that UK audiences were completely unaware of some of the facts they were presenting.

The partner from New Zealand corroborated this feeling and added that this developed into very rewarding feedback from the local audiences.

Other partners referred to the possibility of developing unexplored linkages between the UK and their own countries. For instance, hidden links in arts and crafts in the area of textiles. In the words of the partner from Pakistan:

[...] This fact gave the relationship a revelation that there was a historical root, and made me ensure as an individual that I was aware of the connections. It was amazing to see that, regardless of the distance, there were many similarities between Manchester as a home of the industrial revolution with the strong textile history, and the past in South Asia. (International partner- Pakistan)

A further benefit was the opportunity to bring young participants from their respective countries to perform in the UK and learn about this country (International partners – South Africa, India).

The students I brought, aged between 16 and 18, had a magnificent experience, culturally, musically, socially. They interacted with young English musicians, we saw different places and also spent some time in [the location where we performed] interacting with local English people. In terms of artistic interaction, really nice, we played quite a bit, a piece commissioned for the festival, very successful, combining the musical cultures of Britain and South Africa. In terms of seeing the country, meeting English people and sharing the music, it really was a wonderful opportunity. (International partner- South Africa)

Finally, the leaders of the organisations also referred to themselves as being the key beneficiaries of the experience. Several partners mentioned that for them the advantage was the chance to learn about training and organisational techniques in the UK (New Zealand, India). In their words ‘this was a benefit in itself, regardless of the success of the final performance’ (India). Partners were also impressed with the community support they received during the preparations for the event, in particular, the contribution of volunteers. This allowed them to collect many ideas to take home and run their own festivals and similar activities (International partners - South Africa, India).

5.7.3. The Commonwealth link

International partners were asked whether being part of the Commonwealth Games or the reflection of issues around the meaning of the Commonwealth had been an incentive to participate in Cultureshock. Most replied that their work did not have a specific or explicit focus on Commonwealth issues, but some added that the opportunity to reflect on the current value of the institution in a context of celebration was not irrelevant.

The latter was particularly the case for the partners from Oceania. According to one partner, they did not feel at all linked to the Games because their performance took place months before the sporting events but the Commonwealth link was somehow there.

I guess the notion of the Commonwealth and what it evokes is somehow relevant to the work of Aboriginal artists.... You know, we would not be in the Commonwealth if we had not been invaded in 1788. So almost in a perverse way, if you look back in a macro-level, what we were presenting [in Manchester] was very central to this notion in terms of identity, a relevance that the Commonwealth has to tackle constantly. [...] [Our theatre performance] was able to communicate the reality of indigenous Australia experiences and communicate the impact that the Commonwealth had on our indigenous people. There was an irony in this situation – to make this statement precisely under the auspices of the Commonwealth Games festival - but to my mind this is an example of what [the Creative Producers] successfully did in the selection of plays and work. [...] In this sense, I think that the Commonwealth connection was relevant. Not in any other shape or form. Just in the sense that the Commonwealth is another multilateral international forum where people can meet together and chat, and the more regularly this can occur the better, particularly when it is one of the few international forums which actually has developing countries sitting at the table with developed nations and where everybody has the same input. (International partner– Australia)

Other partners expressed disappointment that no more time was given to reflect on meaning of the Commonwealth. They would have liked to attend critical debate and discussions on the matter. It would have been interesting to find out how the Commonwealth is understood in the UK or in other visiting countries. As is further explored in the next point, one major complaint was that debate was missing from the experience (International partner – New Zealand).

Finally, other groups remarked that the Commonwealth link was not particularly important to them. They would have presented the same sort of work in any other context. In the words of one of the partners:

Our work was not about the Commonwealth. We could have presented it elsewhere. It could have been in Cuba. It would have been equally applicable in many ways because of the artists: they have all travelled, they are all cosmopolitan, contemporary. Our work wanted to sit on the edge. The notion of the Commonwealth- this is something that was faced in the past. There are other kind of realities and connections now, with South America, China, with others. This is the kind of work that has to be borne in mind. We do not want the touristy approach. For instance, one school in my area [South Asian country] chose an artist from Peru to do an internship. It was great for us to be in touch with him. The idea that these sorts of connections are impossible is gone. There is so much that is possible now thanks to the new communication technologies. The world is changing. We cannot limit perceptions to historical roots. (International partner)

5.7.4. Limitations

For some partners, a constraint was the feeling that their event was not associated with the Games, either because they were presenting their work long before the sporting competitions or outside Manchester. However, other partners have acknowledged that this association was not a major expectation and for many, it was preferable to avoid the sporting hype to attract a good audience.

More prevalent than the lack of linkage to the Games was the feeling of some that there was not a real festival going on because most of the activities were presented indoors. In this respect, several partners suggested that they would have liked a greater connection with the street and the wider community. Some added that they regretted not having worked on a proper outreach programme. As such, while they felt that their collaboration with UK organisations had benefited them and the artists involved, they were doubtful about the extent to which they had reached a broader audience. This was particularly marked with regard to audiences with roots in their countries such as the South Asian population in Manchester, or Afro-Caribbean groups. Partners making these statements did not blame Cultureshock for the situation but rather the narrow focus of their own activities.

Some would have liked to have greater opportunities for personal exchange, more time to learn about the place, local social issues, aspirations etc. However, the time frame was too tight to get these impressions. In the words of one of them, 'there was only time to perform and leave'. They were aware of the difficult circumstances in which Cultureshock had been designed and produced and only wished that, in the future, the timing factor was better understood and appreciated by those who could provide funds at an early stage.

Also there was a feeling that there had been a lack of debate, not enough critical issues openly expressed, not enough seminars. Those who had the chance to take part in some of the debates were enthusiastic about how positive and relevant they had been, and of the 'good and well grounded academic discussions' that allowed even stronger connections with the UK. But they also mentioned there was a limitation in space and not much time. They would have liked to see more people attending, more students, more teachers and professors from the area to be part of the process (International partner- Pakistan).

One of the partners was frustrated with marketing and promotional support. It is worth noting that this was one of the partners of a Beacon Project.⁴¹ The partner complained about the poor design of their programme catalogue. This was important because:

the catalogue is what stays, what makes your name afterwards. In this case, it did not make justice to the experience. (International partner)

In any case, the partner insisted that:

the human aspect of it all was very good. We learnt a lot from each other. [...] I must admit the collaboration was excellent and the pluses outnumbered the minuses. (International partner)

A more emphatic complaint regarded the role of the UK government. One of the partners referred to the many difficulties arising from UK immigration policies and the lack of foresight and flexibility of governmental institutions. This prevented some artists from getting a visa and being able to enjoy of some of the arts residencies planned for the event.

Finally, some partners felt that the distribution of events was 'too stratified' geographically and that this made some relevant events not very accessible, particularly for international visitors. This is an issue that would conflict with the feelings and preferences of the locals, for whom having events happening in their neighbourhoods was a proof of inclusion and, contrary to the view of international partners, accessibility too.

5.7.5. Plans for continuation and legacy

The Cultureshock team has repeatedly emphasised that the continuity of the international relationships established through the programme was a critical aspect of the collaboration. This continuity is now a focus of all the partners interviewed and can be considered one of the key legacies.

Partners from Canada, India, New Zealand and Pakistan have stated that they have already set up plans to secure an ongoing exchange of activity and new collaborations with institutions in the UK. These include not only their counterparts within Cultureshock but also new points of contact created during the experience. Interestingly, in some cases, these new contacts have been established beyond the arts community, with universities and professional organisation in Manchester and the North West. This means that the legacy of such relationships is spanning beyond purely artistic activities.

International partners have also referred to the inspiration created by Cultureshock as a festival format and/or some of its components as a major legacy. This is the case of a Gallery in Berlin which, according to one of the interviewees, is planning to organise an event similar to Shisha in Germany. For other international partners, the inspiration has come in the form of a regained confidence that has led to the creation of new organisations such as cultural and education foundations that seek a permanent collaboration between the UK and respective overseas countries.

⁴¹ For more details around issues on marketing and the Beacon Events refer to section 5.2. 'Delivery mechanisms' – Promotional strategy: marketing.

5.8. Cultureshock potentials for legacy

The common sense understanding of the word 'legacy' is, in the first instance, financial. At this point it is not possible to find any evidence of a direct financial or economic return to the communities of Manchester as a result of the Cultureshock programme (see special report, 'Economic Impact Report'). However, in the case of Cultureshock, 'legacy' was understood to have meanings other than simply financial. The major agencies were looking for a return that was less tangible.

In the area of social inclusion and cultural diversity, there were organisations that made an application for funding for the first time to NWAB and there was a programme of support provided by Cultureshock that assisted with the application process. A range of seminars discussed different aspects of running and organising arts events. The legacy of this contribution to capacity building within community arts and culturally diverse arts networks will be judged in years to come. It was a formidable task undertaken by a one-off festival and some consideration should be given to continuing this kind of support through NWAB and the local authorities.

However one of the problems with assessing the legacy of Cultureshock is the lack of target setting. While the projects we interviewed have their own targets and undertake monitoring and evaluation processes, there was no overall target for Cultureshock in areas such as social inclusion or cultural diversity. Although we would be surprised to see any very ambitious targets for a one-off programme of cultural events, some indication of the number and range of projects – agreed with the organisations on the ground – might have been expected. This reflects back to the objectives of the programme, which shifted as Cultureshock was developed and undoubtedly to the lack of clear planning time and the lateness of budget setting.

Another important area of legacy was that of international partnerships, an element of the programme that benefited from the early allocation of a grant for Research and Development in the region. As indicated in the previous section, most international partners and their UK counterparts are now working towards the next stage of possible collaborations and are confident in the sustainability of the relationship that have been created.

Furthermore, Steering Group members and interviewees have indicated that there is an interest in establishing a permanent festival in Manchester and/or the North West. This idea is welcomed by the programme participants who consider that such a festival would be the best and most sustainable legacy of the Games (Shisha, Milap). The challenge is indeed learning lessons from Cultureshock's strengths and weaknesses to create the most suitable model for the area. In general, local participants and international partners have noted that the design of Cultureshock as an 'umbrella organisation' for a regional festival had been extremely positive and helpful. On the other hand, international partners in particular celebrated the fact that a cultural programme of such scope and diversity was taking place outside London. For them, it was a chance 'to see what is going on in the rest of the country, a shift very valuable'.

To ensure that legacies were maximised, interviewees noted that it was important to work towards a formal evaluation of the experience. However, many of the organisations admitted that they had not established sufficient mechanisms to evaluate their particular contribution to the event. In this sense, interviewees commented that it was possible that some relevant information and know-how was lost. In this respect, interviewees showed great interest in the main findings of this research and were keen to have the opportunity to see a final report or a summary of findings.

6. Discussion and conclusion

This report offers evidence that designing and producing a cultural and arts programme alongside the 2002 Commonwealth Games was a worthy endeavour. The programme has been clearly beneficial for most local organisations and artists involved in terms of professional development and, most importantly, in supporting social inclusion and the celebration of diversity; it has contributed to enhancing the image of Manchester and the North West as an innovative city and region capable of presenting high quality events, and, remarkably, the experience has also allowed the development of international partnerships that are likely to continue in the short to medium term and show a great potential for sustainability in the long term.

6.1. Suitability of Cultureshock's vision and design rationale

Cultureshock was designed as an ambitious cultural and arts festival of Manchester and the North West. Nadine Andrews' report offers a detailed review of the programme's evolution of visions and core objectives and points out the ambiguities in their definition. The current report has explored the main issues and potentials deriving from this situation.

The somewhat broad definition of Cultureshock' rationale was a product of the diversity of agendas and ambitions of Steering Group members and key funders. An associated problem was the evolution from an agenda created according to pre-defined ambitions to an agenda very much shaped by practical needs, such as the nature of applications received for RALP funding. This evolution was the result of insecurities regarding core funding and time constraints to define the final programme. But it brought some biases within the selection criteria that have been seen by some as a limitation to Cultureshock aspirations towards social inclusion and cultural diversity.

The decision to present the programme in Manchester and the North West over four months was a matter of concern for some partners that would have preferred more focus. The geographical span of activities allowed the establishment of relevant collaborations within the region. However, it also dispersed the programme to the extent of it losing the feel of being a 'festival'. The time span could have contributed to create a sense of celebration and build-up towards the Games. However, this combined with limited financial resources and the lack of 'media appealing' personalities within the programme diminished its potential to have a real impact.

The programme vision was greatly appreciated by most participants but questioned by some due to the lack of performance indicators designed to guarantee a consistency of selection criteria to deliver it. The benefits and limitations of Cultureshock' approach to cultural diversity, social inclusion and the Commonwealth theme are discussed in following sections. An additional challenge was that of the programme's core ambition: presenting an innovative, thoughtful and challenging festival that avoided the most populist dimensions of the Games celebration. While this ambition allowed exploration of new areas of artistic expression and gave Cultureshock a unique status in the context of the Games more conventional approach, it also diminished the programme's popular appeal and its ability to be truly accessible to the community at large. This links to the issue of audience development, an area discussed in Nadine Andrews' report.

Regardless of the challenges, Cultureshock's ambitions were relevant to Manchester and the North West and offered an opportunity for the arts community to gain confidence and raise the bar in terms of professional activity and aspirations for the future, including the ambition of organising events of a national and international resonance. This is particularly important considering that the programme was located outside London.

The table below summarises the most relevant potentials and challenges of Cultureshock's rationale. Key programme features are presented using a SWOT analysis (study of each feature strengths, weaknesses, opportunities and threats).⁴²

Table V: SWOT analysis of Cultureshock's rationale (vision, objectives, design)

Internal features	Strengths	Weaknesses
Broad mission	Flexibility, inclusiveness, many dimensions	Ambiguous definitions, no clear targets
Geographic spread	Celebration of the North West, extensive collaborations throughout the region	Lack of focus - lack of impact Difficulties in accessibility to some events
Time spread	Variety of product in lead up to Games	Lack of focus – lack of impact Increases costs
Edgy vision	Contemporary, innovative, challenging	Not entertaining nor popular enough
Independent from SoFF	Secure integrity of the programme Clear arts focus	Lack of links to the Games and to the most popular/ accessible strands of SoFF

Contextual features	Opportunities	Threats
Cultural programme of Commonwealth Games	Create a cultural legacy for the NW beyond the Games Demonstrate that Manchester and the NW are capable of presenting a national and international cultural festival	Outside of London – danger of not being considered of national or international relevance by central government
Jubilee year	Popular cultural celebrations throughout country Commonwealth theme	Confusion of themes and ambitions Lack of focus

6.2. Effectiveness of Cultureshock's management and promotional structures

The programme was delivered effectively in extremely adverse circumstances. An important factor in this achievement was the fact that Cultureshock senior team members were well known and had credibility among funders and venues in the NW. The trust factor was crucial in a time of limited resources and very late confirmations for funding. However, the absence of a formal advisory board and general manager resulted in limited managerial accountability and poor lines of communication between team members and key partners. This led to an undesirable ambiguity of visions and objectives and lack of operational targets, further accentuated by a conflict of agendas between Cultureshock main stakeholders.

A key issue deriving from the situation was the lack of established operational targets to guide activity and allow a performance assessment. Without these targets, it is difficult to offer a real evaluation of successes and failures.

In terms of promotion, the main challenge was the decision to create a separate identity and brand for Cultureshock. The distinctive name, logo, website and promotional materials gave a desirable autonomy to the programme considering the many differences in ambitions and scope between Cultureshock and SoFF. They also maximised the integrity of its vision, contents and image. However, in the context of high levels of communication by the Commonwealth Games Office and SoFF itself, the separate identity was also a

⁴²SWOT analysis is a managerial technique involving the study of the strengths, weaknesses, opportunities and threats implied in or surrounding a specific issue. In this research, 'strengths' and 'weaknesses' are interpreted as inputs resulting from internal decisions within the Cultureshock team and/or the Steering Group specifically. 'opportunities' and 'threats' are interpreted as external inputs derived from the surrounding environment, including the preparations for the Commonwealth Games, SoFF, the Queen's Golden Jubilee and the interests of key Games stakeholders.

cause of major confusion among audiences, programme participants, funders, sponsors and media alike. This further diminished the chances of the programme to have a promotional impact.

Despite the challenges and limitations, Cultureshock managerial and promotional structures had also important strengths. The placement of the team in the offices of Marketing Manchester was beneficial for developing regular contact with marketing and tourism bodies. This was further enhanced by the creation of a tourism liaison post within the team. Other benefits derived from the team's small size, which allowed great flexibility and speed of decisions in a context of almost permanent contingency and change.

These and other critical factors can be summarised in the following table:

Table VI: SWOT analysis of Cultureshock's delivery mechanisms

Features	Strengths	Weaknesses
Management		
Located at MM	Link to tourism and marketing bodies	Marginal to the Games Office
Small team	Daily interaction, quick decisions	No clear hierarchies
No general manager	Flexibility direct communications between all team members	No funding decisions, no overall vision of team activities , lack of clear targets
Steering Group	Strategic advice avoiding total control	Lack of direction, lack of legal support and accountability
Links to SoFF	Collaborations, link to Games Office	Conflict of agendas
Image and promotions		
Cultureshock brand	Strong, distinctive, representative	Confusing, in competition with SoFF
Generic marketing	Good use of resources, less time consuming, guaranteeing a balance	Does not respond to needs of individual projects, insufficient to cover the requirements of major projects (e.g. beacon events)

Features	Opportunities	Threats
Funding & sponsorship		
Sponsorship deals	Attracting top tier Games sponsors	Games feeling of competition Insecurities regarding core funding for main event (Sept 11, foot and mouth crisis)
Public funding	DCMS support for Games NW bodies aim for a role, contribution to Games celebration	Sport is the top priority Conflict of agendas with Games organisers
Promotions, image		
Media coverage	Major attention in the North West – Games	Games media focused in sport. No space for culture
Tourism	Massive tourism arrival in NW	Average Games tourist not interested in / no time for cultural activity

6.3-4. Cultureshock's ability to support cultural diversity and social inclusion

Cultureshock was able to deliver a culturally diverse and socially inclusive programme. However, in line with the generic limitations of the programme rationale, these concepts were not clearly defined. As a result, at times, both concepts were used interchangeably, creating frustration both within grassroots organisations and professional art institutions of a culturally diverse background.

The social inclusion aspect was particularly ambiguous. The only strands clearly emphasised in the reviewed documentation were those of disability and youth. It would have needed a bit more clarity and definition of priorities to create a real feel that this issue was important within the programme.

In any case, the Cultureshock team was able to establish good relationships with local institutions dealing with inclusion. The team had a senior staff member fully dedicated to work with communities. This allowed the creation of good opportunities for professional development and the exploration of new working options, including the establishment of first-time local collaborations. All social inclusion interviewees have emphasised that their relationship with Cultureshock was excellent and that they appreciated the efforts made to support them. They were only disappointed at the feeling that their contribution was not core to the Cultureshock experience and did not stand out in the programme. This feeling is partly confirmed by the analysis of press coverage on Cultureshock. Press references to inclusion as either an aspiration of achievement of Cultureshock are practically non-existent.

The issue of cultural diversity had a much more central position in the programme rationale and delivery strategies, although there was a degree of confusion between the meaning of 'diversity', 'black led-organisations' and 'Commonwealth originating communities'. The documentation review reveals that diversity was a core concept from the very early stages of planning to the extent of it appearing as the most important selection criteria. This led to a remarkable achievement in terms of number of applications from diverse organisations to be part of the programme. Furthermore, the North West Arts Board has asserted that the amount of funding made available for diversity groups was also far greater than on any other prior occasion in the region.

It can be argued that Cultureshock offered excellent incentives towards the development of culturally diverse arts audiences. However, the evidence gathered in this report indicates that the greatest beneficiaries were artists, curators and institutions of a culturally diverse background rather than the wider public. (See Nadine Andrews' report for some reflections on audience impacts).

Furthermore, questions can be raised with regard to the lack of targets for the treatment of diversity. This meant that although the programme allowed the incorporation of a wide and diverse scope of local artists and artists from around the Commonwealth, the final figures were not totally balanced nor representative of the ethnic composition of Manchester and the North West. As an example, according to Nadine Andrews' research, the number of Asian productions out-numbered five times the number of Afro Caribbean works.

Regardless of the limitations, key black-led organisations in the city and region and most public officers in charge of surveying the treatment of diversity have agreed that the benefits of the experience were far superior to the limitations. The experience has brought a legacy of confidence in the potentials of culturally diverse work in the area that, without the intervention of Cultureshock, would have probably taken years to build.

6.5. Potential impact of cultural programming alongside a major sporting event

Research on the experience of designing and presenting cultural and arts programmes in parallel to major sporting events such as the Commonwealth Games and the Olympic Games reveals that there is a tradition of unfulfilled ambitions and expectations. A major limitation is the difficulty to associate arts activity with the main event sporting competitions and core spectacular components such as opening and closing ceremonies. This is accentuated by a lack of awareness and/or interest in the possibilities for collaboration between the main event organisers and the organisers of parallel activities. The result tends to be a feeling of competition for support and attention in key areas such as sponsorship raising, media coverage and tourism attraction.

Any attempt to create a future model for a potentially successful cultural programme in the context of a major event should consider and extract lessons from the specific design and delivery characteristics of Cultureshock. However, it must also consider the many discarded alternatives. To assist in the identification of alternatives, the following pages present an analysis of options for a cultural programme's design and operative components. This method of analysis should assist in the selection of a preferred option according to the programme's specific context of delivery. The elements incorporated in this analysis have been identified throughout the findings section of the main report.⁴³

Options analysis for the design of a major event cultural programme

- What should be the scope of the programme?
- Which themes should be given priority?
- How should audiences be approached?
- Where and for how long should the programme be presented?

Programme scope

Local

- Advantages: strong sense of ownership by the local community, easier to achieve consistency and unity, potentially more economical
- Disadvantages: narrow approach, potentially closed to external advice and participation

National

- Advantages: national representation, potential to develop a national discourse alternative to the tourist stereotypes, potential collaboration across geographical areas: more resources and diversity
- Disadvantages: potentially biased towards the most influential regions (difficult to offer an equilibrated view of the country), danger of perpetuating stereotypes

International

- Advantages: potential to select from among the best world artists, more variety, greater scale
- Disadvantages: less host nation distinctiveness, fewer employment opportunities for the host nation artists

⁴³ The structure of this 'Options analysis' is based on a more extensive report analysing the managerial structure of the official cultural programme of the Sydney 2000 Olympic Games: García, Beatriz (1999) Organisational politics of the Sydney Olympic Arts Festivals (1997-2000). (Interim report for the Sydney Organising Committee of the Olympic Games)

Themes

Traditional and folk

- Advantages: easier to expand a sense of ownership and identification among the presenting community, attractive and (theoretically) reliable source of information on heritage for external audiences, potential to re-visit and modify cultural stereotypes
- Disadvantages: potential tokenism, conservatism and chauvinism, exclusion of alternative new manifestations, exclusion of current cultural controversies

Contemporary

- Advantages: allowing for cultural hybrids and mixture of artforms, manifesting and stimulating artistic vitality and creativity,
- Disadvantages: potentially confrontational and controversial, difficult to select participants and works in a representative way (permanent evolution - artistic consolidation underway)

Sport and/or main event related artwork

- Advantages: cohesion within the main event discourse, distinctive from other artforms, potential to attract more sponsorship support and increase visibility in the main event related promotions
- Disadvantages: may not address arts audience expectations, may exclude cultural manifestations relevant to the host city, difficult to determine what is 'main event related' and what is not

Approach

Popular, grassroots and celebratory arts

- Advantages: encourages participation of all socio-economic groups, emphasis on accessibility and social inclusion
- Disadvantages: may not fully address average arts audiences' expectations, potential trend towards commercialism - superficial contents

'High arts', elite arts

- Advantages: secures the inclusion of the most consolidated and appreciated artistic product, builds a sense of excitement around the events and pride for the host organisers' ability to gather them
- Disadvantages: less affordable/accessible for the general public, potentially less appealing for the average main event audience (i.e. driven by sport, party feeling), less inclusive

Location

Main event venues and surroundings

- Advantages: specific focus, opportunities for international coverage / media exposure; interaction with main events (securing association with them); potential to develop new arts infrastructure
- Disadvantages: prevents the showcase of the host city artistic heritage and puts local culture out of its natural environment; requires higher investment (arts installations) or a dependence on sporting installations that could affect the quality of the performances

Host city main cultural attractions in the city centre

- Advantages: maximises the use of the city's most attractive/recognised areas; can rely on the expertise and artistic networks of consolidated institutions
- Disadvantages: prevents the development of new arts infrastructures, risks to miss the main event association, reduces the feeling of ownership by surrounding neighbourhoods

Host city centre and suburban neighbourhoods

- Advantages: in addition to the points noted above, it allows wider community participation; potential to broaden the city cultural networks and develop new arts infrastructures; allows for more diversity and encourages cultural vitality in a wider area
- Disadvantages: disparity of shows and events, more investment required, will require the companies and arts administrators to interact in more sophisticated ways to ensure the highest possible quality of artistic product, potential conflict of interests, less time-effective work procedures

Regional and/or national basis

- Advantages: broader community participation and feeling of inclusion within the celebrations, higher potential for collaboration among institutions and artists, broader support from regional and/or state bodies
- Disadvantages: lack of focus: difficult to promote the complete picture and co-ordinate promotions, potential bias in selection procedures, impossibility of bringing performances to all cities or regions may lead to criticism/ conflict of interests, less time-effective work procedures

International basis

- Advantages: potential to increase awareness of the host city cultural product abroad; opportunities for collaboration between local and foreign artists; potentially higher support from national public bodies (interesting opportunities for tourism and foreign affairs departments); other countries may assist subsidising the work presented
- Disadvantages: lack of focus: difficult to co-ordinate promotions and expand awareness of all included events; potential bias in selection procedures (artists selected as well as countries where bringing them); much less time-effective work procedures; potential increase in costs if subsidies are not guaranteed

Length

Synchronic to the main event (normally up to 16 days)

- Advantages: accumulation of resources in a short period (maximising visibility and impacts at the lowest cost); facilitates association with the main event; benefit from international visitors and media exposure
- Disadvantages: direct competition with the sports events/other main event activities; crowd problems in transportation and accommodation; risk of simplifying cultural manifestations for short-term commercial, trade and tourism purposes

Months before the main event

- Advantages: time to build up expectations and maximise the potential for a comprehensive and representative arts festival; opportunities for artists and arts institutions to create specially commissioned works; potential for the establishment of new arts events or festivals to be sustained after the main event; increases reasons for visitors to come to the host city/region
- Disadvantages: high costs; difficult to secure association with the main event

Options analysis for the operational delivery of a major event cultural programme

Integrated component within the main event office

- Advantages: The programme benefits from the main event's general structure including marketing tools (publications, community and media relations strategies, ticketing campaigns, general advertising and promotions), sponsorship and funding arrangements, and the assistance of the event key functional

areas such as security, accommodation, accreditation, volunteers, logistics, finance, legal and risk management, transport, medical services, brand protection etc.

- Disadvantages: The cultural programme may lose visibility and sense of identity, especially considering the traditional low profile of arts activity in the context of sporting events. This can be accentuated by event regulations and structures that do not consider the needs of art programming.

Independent team working outside the main event office

The location and supervision of the team in charge of the programme could be in the hands of public organisations, a private group or a mixture of both.

Public administration supervision:

- Advantages: It secures the involvement of experienced and influential public cultural institutions; potential creation of special grants and schemes to encourage new work. It accentuates the effort towards long lasting legacies. The direct support of the government can assist in liaising with other influential cultural organisations both nationally and internationally and add credibility to the work presented.
- Disadvantages: potentially slow, bureaucratic procedures, limited dynamism and limited ability to cope with an increasingly complex and extremely demanding environment.

Private / corporate supervision:

- Advantages: Ideological independence and dynamism; ability to spread out awareness through strong and effective promotion campaigns; potentially provides high economical benefits to stakeholders through an emphasis in box office returns and programme marketing
- Disadvantages: Risk of excessive commercialism; a mainly business oriented programme may not be representative of the host community; reduced opportunities for developing innovative work; priority to well established companies and artists rather than grassroots organisations; focus on success during or prior to the main event time - securing legacies may not be a priority

Mixed supervision:

- Advantages: a combination of the above: securing wide representation and legacies through government support and increasing funds, dynamism and effectiveness thanks to the corporate involvement
- Disadvantages: sophisticated strategic alliances required; potential multiplication of conflict of interests among stakeholders

Evaluating options: short term versus long term impacts

To select among the wide range of alternatives in terms of content programming and operational structures, there are two additional perspectives to consider:

- A preference for short- term impacts, which could be defined as a 'value for money approach'. This generally implies a business oriented point of view, giving priority to immediate and clearly measurable returns
- A preference for long-term impacts, or 'legacy approach'. This tends to imply a priority for revitalising the local and national artistic environment in the medium and long term

Short term impacts / value for money approach

- In terms of design, a value for money approach would probably prefer to concentrate funds on limited but 'spectacular', highly recognisable events (e.g. internationally recognised artists and groups, media appealing artists). This would ensure a box office 'success', provide good press review opportunities, satisfy the 'high expectations' of the connoisseurs, offer a good background for private functions and corporate exchange, maximise opportunities to promote a 'sophisticated' image of the host, etc.
- In terms of operational delivery, an independent body privately run would probably appear as the most lucrative alternative.

Long-term impact / legacy approach

- An emphasis on the value of legacies would prefer the programme design to prioritise the use of funds on more diverse and numerous grassroots, local events (e.g. young and new artists, community groups, culturally diverse organisations). This would maximise community participation, give more cultural choice to spectators, ensure a more personal and representative tone to the work presented, offer better opportunities to spread cultural manifestations throughout the city/region and surroundings, and maximise opportunities to surprise visitors and change stereotypes about the place.
- An independent public led institution is the most likely to concentrate efforts on long lasting cultural legacies for the host city/region and could offer major benefits for local artists.

In general, the option to emphasise value for money may imply that cultural manifestations are used as a marketing tool to attract external visitors and promote the city/region as a tourist and trade destination. The priority here is to secure international acceptance and box-office success of the work presented. The benefits of this option should then be measured in terms of tourism attraction and corporate deal arrangements.

The option to prioritise legacy tends to be more committed to satisfying community needs and assisting in the development of new artistic work. In this case, the exciting environment of the major event is used as an excuse to encourage local creativity and the benefits should be measured in terms of local participation and the long term sustainability of the experience.

NOTE: The indications included throughout this section should be considered as a stimulus towards appreciating the many alternatives available for defining a major event cultural programme. It should not be understood as an exhaustive list of all possibilities but rather as a point of departure in their exploration.

6.6. Cultureshock's ability to influence youth perceptions of the Commonwealth

The Cultureshock programme included a range of events addressed at youth in particular and, at this stage, it can be argued that most of them achieved a degree of success in involving young people, developing their personal skills and confidence, their awareness about other cultures and their interest in learning more about them. These events included 'Contacting the World' by Contact Theatre, 'Loud and Visible' by Youth Arts Showcase, 'On Track' by Serious and 'Tales of Power' by the Manchester Arts Educational Festival. All of them allowed youngsters from Manchester and the NW to link at different level with other countries of the Commonwealth. However, the ability of these events to bring youngsters to reflect on the realities and potentials of the contemporary Commonwealth seems questionable.

The two focus groups developed in the frame of this research reveal that regardless of the youngsters' enjoyment and feeling of achievement within events such as 'Tales of Power', the linkage between this experience and Cultureshock, SoFF, the Games or the Commonwealth at large were unclear. Furthermore, specific questions about what the Commonwealth meant to them would mostly find confused responses and a continuous identification of the Commonwealth with the Games exclusively and sporting competition as the clearest manifestation of it all.

The students expressed satisfaction with having learnt about another country such as Nigeria and mentioned their concerns about inequalities between countries and the need to further relationships between the UK and poorer countries. After extensive discussions, they seemed to appreciate that the Commonwealth could provide a basis for this sort of relationships. However, this feeling was mostly associated with the opportunities for celebration brought by the Games and sporting competition in particular.

In general, at this stage, it is difficult to assert whether Cultureshock made direct contributions towards a change of youth perceptions of the Commonwealth. This is partly because the youngsters involved in this research did not seem to clearly understand what the Commonwealth stands for and had not any preconceived impression of it. The fact that, when encouraged, youngsters were capable of identifying and celebrating most of the key values embedded in the current definition of a contemporary Commonwealth offers a positive light and indicates that, possibly, most of the image problems of this institution are exclusive to older generations.

Clearly, the popularity of the Games is a key factor for the positive perception that students revealed in the focus groups. But the relevance of incorporating a cultural programme cannot be underestimated. After all, the students' celebration of notions such as 'tolerance', 'understanding', 'music and dance' etc. was mostly a direct result of their experience within one of Cultureshock' arts events.

During the course of the focus group, students presented a vision of the Commonwealth that differed from the expectations that the research team had built after reading recent reports about the institution.

- Indifference and in some cases open aversion towards the role of the Queen, more so in the year of the Jubilee celebrations. This may be an issue that is particular to Manchester or the background of the children involved in this research. It is an issue that needs to be tested with further focus groups and public surveys.
- Questioning the value of the English language or being British as core to the Commonwealth. The students suggested that an emphasis on these factors would lead to a feeling of inequality
- Belief that it is not countries nor flags which matters, only the people. Students added that in their view all countries are the same, no matter if they are in or out of the Commonwealth
- Emphasis on the value of learning about religions and exchanging impressions of beliefs to secure mutual understanding

- Emphasis on the need to support other countries: for medical and food supplies, to give money for transport. Students suggested that the main purpose of the Games should be to gather money from the wealthy and give it to the poor
- Strong feeling that tourism, trade, exchange and business in general is important for the Commonwealth to achieve its goals

6. 7-8. Sustainability of Cultureshock's international partnerships and other potential legacies

Cultureshock has revealed a strong potential for legacy particularly through its success in supporting international partnerships. Many of these partnerships are to be sustained in the short to medium term and there is an ambition to maintain them in the long term. Local collaborations and new partnerships also appear sustainable in the short to medium term. Many of them have occurred in the context of culturally diverse organisations and community groups dedicated to social inclusion endeavours.

The model of Cultureshock as an umbrella organisation for an arts and cultural programme was appreciated by most programme participants, both local and international, grassroots and mainstream. In this respect, there is evidence that a critical mass exists in Manchester and the North West to support the creation of a permanent city and/or regional festival. Furthermore, the many successful examples of collaboration with international partners suggests that future Manchester-based events can attract the participation of a growing number of overseas art groups and establish a reputation for international presentations.

Furthermore, a key legacy is a regained confidence in what Manchester and the region is capable of. A reflection on the media coverage indicates that the Games at large, SoFF and Cultureshock in particular have created a success in terms of image. This is particularly relevant when considering that the 2000 and 2001 forecasts for the event were not very encouraging, fearing controversies similar to those of the Millennium funds and the effects of the tourism crisis following the foot and mouth outbreak.

In contrast, a challenge in terms of legacy is that of the main theme for the festival. The material collected in this report does not offer a basis to suggest that the Commonwealth theme could be sustained in Manchester and the North West region beyond the Games.

7. Recommendations

Programme rationale for a festival in Manchester / the North West

The format and scope of a cultural programme must be adapted to its particular context of delivery. One of the most relevant issues to clarify at the very outset is the geographical and time span of the programme and the sort of linkage it wants to establish with other existing or parallel events, in particular if they are major events with a strong and well-recognised rationale of their own.

It is difficult to make specific recommendations on this issue. Please consider the generic 'options analysis' presented within the discussion and conclusions chapter (section 5) as the most suitable point of departure.

Agendas / Mission statement

- Determine key agendas and establish a hierarchy of priorities: is the aim to create a national/international impact or to be accessible? Are the key audiences the local community or external visitors? Although it is possible to envisage a combination of both aspirations, a lack of prioritisation may lead to undesirable and uncontrolled biases
- Clarify key concepts: what is meant by innovation? Can it incorporate entertainment and/or a populist approach or does it exclude it? For what reason? What is meant by inclusion? How does it differ from other concepts such as diversity?
- Test the preconceptions of key partners and event organisers

Design

- Geographic and time span: a city focused event happening within a shorter time period is the best option to ensure greater impact. But it is positive to establish activity over a wider geographical area/region and longer period for the purposes of social inclusion. Determine which one is the main priority prior to choosing the best model
- Themes: positive to be distinguished from general entertainment but not to the extent of becoming marginal to the 'party' – an event/festival programme, regardless of innovative ambitions, must also entertain and be appealing to the general public. This has been proven to be successful in famous examples such as the Edinburgh Festival (combination of International and Fringe) and other festivals in countries such as Australia (Adelaide Festival, also combining main Festival with parallel fringe activities)
- Strands: if the vision is to be innovative, challenging, emphasise the critical strands through debate, workshops and seminars. These activities can also assist in audience development.

Programme delivery

Management

- Secure a general manager to gain greater control of the work and the ability to oversee all the programme's main requirements including: legal expertise, ability to manage financial plans and budgets, responsibility to liaise with board and external partners, secure a hierarchy within the team
- Establish a supervisory board with a clear advisory task, in charge of securing the accountability and consistency of decisions
- Consider the benefits of setting up the cultural programme as a limited company. Where time and financial constraints do not allow this, try to guarantee the two points above to compensate
- Set up clear operational targets: this will allow proper performance assessment and will ease the task to identify key challenges and limitations to achieve objectives
- Develop effective communication mechanisms both within the team and with partners and programme participants. Avoid disappointments and false expectations
- Define key programme tasks at an early date, be aware of its real capacities – and ensure they are clear for the programme participants (funder, producer, promoter...)

Funding and sponsorship

- Beyond the obvious need to raise funding at an earlier stage,
- Secure the funding of national bodies- make them understand the relevance of the event
- Negotiate a sponsorship agreement with Games or any other major event organiser at an early stage – any major sponsor must consider the cultural dimensions of an event in parallel to any other more popular dimensions such as sport or entertainment activities

Marketing, image, promotions

- The emphasis on generic marketing is preferable when resources are scarce. But findings reveal that extra support for 'beacon' or flagship projects is beneficial when there is an expectation of having an impact, attracting mass media attention
- Ensure participants understand what is provided within the umbrella brand from an early stage
- Ensure the branding options are consistent with the programme's core vision: a programme intending to have a major media and economic impact should be clearly linked with major event; a programme envisaging a focus on artistic innovation can benefit from a separate identity
- Sustain the effort towards linking with tourism bodies / establishing a post for tourism liaison within the cultural programme team

Dealing with social inclusion and diversity

- Define clear agenda at the outset: why diversity? Why inclusion? With what main aim? How it differs from other programmes?
- Distinguish diversity from social inclusion: clarify points of contact, but avoid ambiguities and avoid allocating them interchangeable definitions
- Test key concepts: e.g. black led organisations vs. culturally diverse background; social inclusion vs. cultural diversity; grassroots vs. professional
- Negotiate definitions and agendas with the broader community
- Ensure the participation of these communities not only in final programming, but also in decision making. For instance create a culturally diverse advisory board, secure that the team members in charge of delivering the event have a diverse background

Securing the impact of arts and cultural programming within major events

The key findings and analysis in this report and the outcomes of prior research on related issues indicates that any attempt to incorporate cultural and arts programming within a major event must take the following points into consideration:

- Establish clear links with the main event, and to accomplish that:
- Lobby for the incorporation of cultural experts into the main event office,
- Offer evidence/statistics of the benefits and potential of cultural programming alongside past major events (i.e. the case of the Barcelona '92 Olympics)
- Liaise with Games marketing and communications staff in particular
- Negotiate sponsorship and branding issues far ahead in time, to ensure mutual benefits
- Negotiate the possible benefits of joint activities within key event areas such as opening and closing ceremonies, baton relays, street celebrations
- Negotiate the inclusion of arts/cultural activities within main event spaces or in parallel to main events (sporting or of other nature)

Many of the recommendations applicable to Cultureshock and other future attempts to establish a cultural programme alongside a major sporting event are identical to those for the cultural programme of the Olympic Games. Please refer to the Special Report 'Recommendations for the programming, management and promotions of an Olympic cultural programme'.

Changing perceptions of the Commonwealth

This report has offered evidence of the many challenges that must be faced to influence youth perceptions of the Commonwealth via a cultural programme. To maximise the potential, a series of factors must be considered:

- Complement cultural and arts activities with youth workshops exploring definitions and perceptions of the Commonwealth explicitly
- Establish collaborations between arts groups, festival organisers and key Commonwealth institutions such as the Commonwealth Youth Forum and others; use the combination of materials and expertise to direct action
- Develop further focus groups with youngsters to identify their key concerns and aspirations and adapt future messages to these aspirations

Securing the sustainability of international partnerships

This research corroborates the impression that one of Cultureshock's great successes has been the establishment of international partnerships with Manchester and North West cultural organisations. Some patterns are emerging that seem to indicate their sustainability.

- Sustain the initiative of early grants for research and development and encourage their use as tools for exploring the potential of new international collaborations
- Support the development of joint city/region databases incorporating all new international contacts
- Work towards facilities that allow the accessibility of the database and sharing this information within Manchester / the NW / other UK regions (e.g. creation of intranets between arts organisations, creation of contact resources websites)
- Encourage local organisations to keep in touch with international counterparts. This factor is becoming very accessible thanks to the development of new technologies
- Support the development of programmes to visit the countries of origin of partners. Exchange programmes tend to be a rewarding option

Maximising the legacy

- Plan ahead an event model that can be sustained in the medium to long term: work towards the follow up of event activities, interactions, partnerships
- Invest in research and development at an early stage
- Encourage the publication of material on the experience: catalogues, proceedings, videos, webs.
- Fund evaluation schemes from an early date: ensure the compilation of evidence starts early to allow for comparisons between planning and delivery etc.
- Fund evaluation schemes after the event has happened: in particular, fund public surveys to assess the public perceptions of the experience
- Encourage the practice of individual project self-evaluation and the sharing of this information
- Lobby for the inclusion of references to the experience of the cultural programming within the final reports of the main event: make sure the know-how is retained and made accessible

8. Outcomes of the research

The 'Research Brief' indicated that the main purpose of the project is to inform partners about:

- appropriate mechanisms for future investment in International Arts and Cultural Programming
- benefits/pitfalls of hosting a cultural programme across a region/city
- the value of investment in research and development
- future templates/models for the other major arts and sports events in this region or elsewhere in the UK

These four components have been understood as the key outcomes of the research. They have emerged in response to a combination of the main research objectives. In particular:

- This project has allowed the identification of '**appropriate mechanisms for future investment in International Arts and Cultural Programming**' by assessing the effectiveness of the programme's management and promotion structures, the strengths and weaknesses of the programme as a delivery mechanisms for the arts (see the findings sections 5.1 and 5.2, and conclusions 6.1 and 6.2).
- The **benefits/pitfalls of hosting a cultural programme across a region/city** have emerged from the study of the opportunities and constraints presented to the programme and the assessment of likely economic impacts on the city and region (section 5.5 and Special Report: Economic Impact). Relevant information has also emerged from studying the ability of the programme to utilise the arts as a tool for social inclusion and its effectiveness in reflecting cultural diversity (sections 5.3, 5.4 and 6.3 and 4).
- Evidence of the **value of investment in research and development** has been provided throughout the process of undertaking this project. Specific evidence on this aspect is provided in the sections dedicated to explore the value sustainability of international partnerships (sections 5.7 and 6.7).
- Finally, information and suggestions about **future templates/models for the other major arts and sports events in this region or elsewhere in the UK** is provided by a combination of all findings associated with the programme rationale, management and promotion structures and potential legacies, particularly the option analysis presented in section 6.5.