

e) Government joint initiatives

The previous points indicate how, up to year 2000, the approach of most Australian government bodies to support the cultural programme was rather vague and limited. To explain this, scholars such as Louw and Turner have pointed out at the conflict that took place in terms of 'ownership' of the Games (2000, pers. comm., 25 Aug). The Games had been awarded to the city of Sydney, so they were designed to be the responsibility of the state of NSW, and the federal government was to have only a secondary role in terms of decision-making and resource allowances. According to Louw and Turner, this led not only to a lack of coordination between state and federal bodies, but also to a certain sense of competition among different states which also wanted to benefit from the Games and had priorities and interests differing from the ones in Sydney and NSW. On some occasions, this led to a defensive posture on the part of SOCOG or NSW. This is best exemplified in their relationship with Queensland, a state very proactive and interested in taking part of the Olympic project which was not allowed a degree of participation as high as it would have expected. The low contributions of federal arts funding during the first three years of the Olympiad could also be understood as a measure to avoid conflicts among states.

However, in preparation for the Olympic period, local, state and federal bodies joined their efforts in a common initiative that was to be one of the greatest catalysts for the promotion of the OAF. This was the creation of a non-accredited media centre, the Sydney Media Centre (SMC). This Centre was given the mission to serve all media, regardless of their Olympic accreditation by providing stories about Australian aspects not specifically related to sport. The SMC was run by Tourism NSW and the Department of State and Regional Development (state bodies), in conjunction with the Sydney Harbour Foreshore Authority (local government), the Australian Tourism Commission, and the Department of Foreign Affairs and Trade (federal government). Tourism, trade and culture were focal points of most press conferences at the SMC and, in terms of culture, the final arts festival, *OAF'2000* was a key beneficiary.

The most remarkable examples of events created to promote the OAF were the *OAF'2000* inaugural conference in July 2000; two press conferences held in September by two of the festival's major stars (French ballerina Sylvie Guillem and Italian tenor Andrea Bocelli), and a conference held by *OAF'2000* artistic director Leo Schofield in conjunction with representatives of Tourism NSW. On top of it all, the OAF was provided with a media information office at the SMC in partnership with *ausarts2000*, the ambitious programme under the auspices of the AC¹⁰².

9.2. Arts community

From 1995, a large number of Australian press articles portrayed negative comments by artists and arts institutions that were contrary to the Games. The initial hostility of the arts community towards the Games might have been accelerated by the strong presence of articles in business journals featuring sponsorship distribution figures. In such publications, it was emphasised that there would be an increasing rate of sports sponsorship over arts sponsorship from 1997 until the end of the Games. For example, *The Australian Financial Review* stated that, "unfortunately, in 1996-97, corporate sponsorship of the arts generated only \$29.2 million compared with the \$281.9 million

¹⁰² Look at chapter 7, section 2.d. 'Media: publicity strategy', for more information on the success of the OAF media information centre

generated by sports” (28 May 1999: 14). In *The Sydney Morning Herald* a series of articles expressed the concerns of Margaret Seares, Chairman of the Australia Council, about the difficulties that the art community was facing to compete with the Games for sponsorship (see 14 March 1997: 29).

The bad image that the Olympics had among arts opinion leaders explains some of the initial difficulties faced by OAF managers to get their festivals acknowledged and embraced by the community. Arguably, the possibility to participate in the OAF and establish a direct link with SOCOG should have enabled a change in this trend. However, other relevant issues to consider are the real possibilities that arts organisations had to get involved, the quality of the communication and relationship between them and SOCOG and the outcomes and benefits brought by such an experience. Find below a brief description of the process followed by a majority of Sydney arts organisations in their relationship with SOCOG since 1995.

a) Evolution of the relationship between SOCOG and the arts community

End of 1993 – Olympic bid is won – to 1995 – calls for participation in the OAF:

The content analysis of press publications from 1993 to 1997 suggests that, prior to the first press announcements made by SOCOG, most Australian arts organisations were unaware of the cultural aspect of the Games and considered the Olympics a threat rather than an opportunity for the arts¹⁰³. In contrast, according to the OAF programme manager, once artists and arts groups learnt about the existing plans for a series of Olympic arts festivals, an important number of them showed an interest in being involved (Brown 1999, pers. comm. 15 Sep).

1995 –calls for participation – to 1998 – planning and implementation of festivals:

SOCOG received many arts and cultural proposals from all sorts of organisations since 1995. However, the existing budget limitations and poor resources allocation led to a rejection of most offers and initiatives during 1998 and 1999. Proposals that were particularly affected were those from community artists that did not have an established professional profile nor a possibility to be self-funded. Furthermore, the enormous bureaucratic apparatus implicit in all negotiations with SOCOG prevented many small organisations from approaching the OAF. Kerry McIlvenny, NSW Community Arts Association has stated,

“The relationship with the people in charge at the OAF department has been very good, but SOCOG in general has not proven to be an approachable organisation from the community point of view. Community artists have not really felt invited to participate. The deadlines and conditions have been designed for extremely organised, business like companies or on-going projects not needed of initial support. The opportunity to create new, grassroots artwork is missing” (1999, pers. comm., 13 Sep)

Perhaps as an effect of this, arts community leaders and other arts groups excluded from participation in the OAF have suggested that the most successful way to ensure inclusion in the festivals was the ability to lobby and profit from personal contacts with SOCOG decision-makers¹⁰⁴ (personal communications with McIlvenny 1999, 13 Sep & Gouriotis 1999, 14 Sep). By mid 1999,

¹⁰³ See chapter 10. ‘Media coverage: content analysis’.

¹⁰⁴ As previously stated, the creation of the Cultural Committee in 1995, led to suspicion within artistic circles about the power that Committee board members would have to determine who was to be part of the OAF and who was not to be.

according to the former director of Sydney's major multicultural festival, Carnivale, artists representing minority groups felt that the work that was being showcased in the OAF did not adequately reflect the Australian arts reality of 1999 (Marinos 1999, pers. comm., 13 Sep). The leaders of other important cultural institutions such as the Casula Powerhouse in Sydney, have corroborated the same idea (Gouriotis 1999, pers. comm., 14 Sep 99).

1998 to 2000 –implementation of festivals

The review of press clippings published along 1998 has revealed that major arts companies were extremely critical of the OAF due to the planned 'appropriation' of the Opera House from August to November in year 2000¹⁰⁵. Expectedly, criticism was stronger at the time when none of these companies had been appointed to be part of the event. Nevertheless, some companies with an international profile that were later invited to take part in *OAF'2000* argued that participating in this festival would not make a great difference for them. Even though they accepted that the Games are a unique event with an extraordinary appeal, they felt that the OAF was not going to increase the profile of their performance in any significant way, because the uniqueness of the Olympics was still not associated with the arts. Confidentially, one of their project managers acknowledged that "any visitor coming to Sydney for the first time will try to go to the Opera House. You do not need an Olympic Arts Festival to get that." Consequently, in 1999, most participating flagship companies tended to focus their concerns on the conflict created for their long-term sponsors, whose logos were to be banned from all Olympic venues and leaflets during the event¹⁰⁶, rather than on the long term benefits of their Olympic involvement.

Generally, both elite and community artists felt sceptical about the impact and benefits of the OAF. This scepticism can be applied to each of the four festivals, regardless of their apparent success. *The Festival of the Dreaming* left an unprecedented legacy for Aboriginal artists and organisations to claim a greater position in the arts world. However, according to Tatz (1999) "considering the low basis the festival was starting from, its success in terms of public impact did not necessarily imply a success in terms of community representation" (pers. comm. 4 Oct). In contrast, one might argue that the fundamental achievement of this festival was the decision and drive to make it happen in the first place. In any case, contents, presentation styles and promotional strategies did not receive the unanimous support of Aboriginal elders, Land Council representatives and other indigenous people outside the artistic circle.

In a more extreme case, participants and observers of the 1998 and 1999 festivals wondered about what *A Sea Change* or *Reaching the World* were supposed to achieve and complained about the minimal outcomes brought by the experience (personal communications with Marinos 1999, 13 Sep; McIlvenny 1999, 13 Sep; Gouriotis 1999, 14 Sep).

Finally, *The Harbour of Life* or *OAF'2000* also met the disapproval of a wide range of artists and organisations. The excluding process of negotiation with SOCOG disappointed ethnic and community arts institutions that did not participate in the event. Many among these groups have declared that observing how the event was planned and managed accentuated their scepticism about the chances that an Olympic arts festival can ever bring to non-mainstream organisations if it keeps

¹⁰⁵ See chapter 10. 'Media coverage: content analysis'.

¹⁰⁶ Refer to chapter 8, section 2. for further comments on 'sponsorship ban' effects.

being staged in the present conditions (Díaz 1999, pers. comm., 15 Nov). In addition, mainstream arts institutions participating in the event were divided in their consideration of the benefits brought by holding an exhibition or performance during the Olympic period. The points below describe these impressions in further detail.

b) Perspective of the ethnic arts community during Games time

As stated above, the existence of the OAF did not stop a relevant part of the arts community from feeling that the Olympics were a threat to innovative and representative cultural manifestations. This feeling was expressed from the moment when Sydney won the bid in 1993. However, in many cases, it was strongly accentuated after the experience of the initial festivals and the preparations for the final one in 2000.

At the time of *The Harbour of Life* or *OAF'2000*, the worst impressions were found amongst multicultural arts representatives and small companies from suburban Sydney. The latter claimed to be doubly disappointed: firstly for the impossibility to be an active component of a festival “exclusively designed to showcase high art”, and secondly for their exclusion as potential venues or receptacles of the event (1999 Gouriotis, pers. comm. 14 Sep). Cases deserving special consideration were said to be the suburbs of Auburn –(whose council incorporates Homebush, site of the Olympic park), Parramatta –(adjacent to Homebush and a demographic centre of Sydney) and Liverpool – (host of some sporting competitions). Despite their geographical proximity to the principal sporting competitions, none of these suburbs hosted events taking part in the *OAF'2000*¹⁰⁷.

Sydney’s multicultural arts representatives denounced the lack of genuine interest in embracing the existing diversity of the city despite its being a focal point of the OAF mission statement. To substantiate this impression, the former director of Sydney Carnivale¹⁰⁸, the most comprehensive multicultural festival in Sydney that happens to be held annually in the period chosen for the 2000 Olympic Games, repeatedly denounced the disinterest by SOCOG in integrating Carnivale as part of *The Harbour of Life* (Marinos 1999, pers. comm. 13 Sep). After unclear discussions on the matter, the decision was to hold the festival once the Olympics had finished. The festival was finally held in parallel with the Paralympic Games but it was not allocated any special Olympic fund.

Interestingly, the Premier of NSW, Bob Carr, proposed the creation of a street festival to be held during the Olympic period with the aim of reflecting aspects of Sydney’s multicultural society at a grassroots level. The NSW Ethnic Council obtained a grant for this and local ethnic councils were invited to present proposals (McMill 1999). However, Carnivale was not included in the negotiations. Furthermore, the initiative did not contemplate the possibility to interact or

¹⁰⁷ A remarkable case was that of Rosehill, an area neighbouring Olympic Park and host of sporting competitions, that was to be host of ‘Australians all’, the only OAF event “taking place out of the city centre” (SOCOG 1999b). After a year of strong promotions about the dedication of the final festival to expand out of the city centre and reach suburban Sydney communities, the initiative was finally cancelled by mid year 2000 and the concert was transferred to a popular park in the heart of the city or ‘city business district’, where all other events were taking place.

¹⁰⁸ Carnivale embraces Australian artists from non-English-speaking backgrounds and organises shows in most Sydney suburbs. The festival team was dissolved at the beginning of November 1999 due to changes in the board constitution (in hands of the NSW state government). By January 2000 a new team was put into place leading to new policies reinforcing the marketing potential of the event and stressing the need for the festival to be considered a display of professional artists and not just a community celebration.

collaborate with the OAF. The Street Festival project was thus designed independent from established ethnic and multicultural arts groups and was focused on folkloric and community celebrations rather than artistic groups. Consequently, this festival did not provide a platform for the participation of multicultural artists and arts institutions.

The frequent confusions and misunderstandings between different factions of Sydney's ethnic arts community and government bodies provide evidence of the lacking clear multicultural arts policy and thus, the difficult relationship between organisations within the otherwise proudly titled 'diverse cultural Sydney.' (For a celebratory view of Sydney's multicultural community see Collins & Castillo 1998.) The lack of a genuine multicultural representation within the OAF and *OAF'2000* in particular, seems to have been a direct effect of this situation.

c) The perspective of mainstream arts venues

Mainstream institutions and venues participating in the *OAF'2000* were not as critical of the event as the ethnic arts groups, but they were not unanimously positive either. Although most institutions saw a clear benefit in the potential media exposure that an Olympic-related event would bring to them, there were also doubts about the long-term legacy and sustainability of such exposure.

The Sydney Opera House was one of the key venues for the festival in August 2000 and the sole OAF performing arts venue during Games time in September 2000. The venue was to be the flagship of the *OAF'2000*. Consequently, its management team worked throughout year 2000 to maximise the opportunity. The 'Opera House 2000' was a public relations programme, which started with the New Year's Eve celebrations, a time when the Opera House rooftop was used as a background for an acrobatics show and an extravagant fireworks display. The 2000 programme continued throughout the Sydney Festival in January 2000 when, besides the normal music and dance programme, a special roof light design show was put into place every night of the festival. These were some of the activities to be repeated and enhanced during Games time in order to attract massive public attention and emphasise the key role of the building in Sydney's lifestyle. In fact, most of the limited range of *OAF'2000* outdoors events took place in the Opera House forecourt. This was the case for the Torch Relay Opera Gala on the 14th September; the staging of a Tainui Dance free show featuring Maori dancers from New Zealand, and the nightly lighting of the Opera rooftop. According to the Sydney Opera House Media Relations officer, these events, combined with the international dance, music and opera programme taking place indoors, ensured the protagonism of the venue throughout Games time. As such, it provided great opportunities for national and international media coverage (Coste- Paul 2000, pers. comm., 5 Oct).

However, doubts still remain as to what extent the interest of the international media was focused on the venue external image as a cultural icon of Sydney, or whether it also looked at and praised its indoors cultural programming. The exterior image of the Sydney Opera House had a significant presence in the media. This was due to its central role within the OAF programme and the amount of sporting competitions happening in front of it,. These comprised the Olympic sailing contest, the men and women triathlon and the men and women marathon. Additionally, the Opera House had a privileged status in most Olympic rituals such as the arrival of the torch to Sydney -ie. one of the torches was lit from one of the House roof sails- and the Closing Ceremony Fireworks Spectacular.

In contrast, the involvement of the Opera House in the official Olympic cultural programme wrought some negative consequences. The most noticeable case was a significant increase in ticket prices that, arguably, prevented the average public from attending events during Games time¹⁰⁹. Many shows were almost sold out, which brought a balance to the Olympic experience. Unofficially, some observers have suggested that most of the shows were sold out because of Olympic sponsor functions and other pre-arranged Olympic family evenings, rather than because of a massive public attendance. Indeed, this brings into question the extent to which the Sydney Opera House played a relevant role for the general public during the Olympic period.

Besides the Sydney Opera House, the only arts venues with a strong presence during the Games time were Sydney's main visual arts galleries and museums. Together, these comprised one of the most extensive visual arts programmes ever presented in an Olympic cultural programme (Kidd 2000, pers. comm., 30 Sep). The Art Gallery of New South Wales, the Australian Museum, the Australian National Maritime Museum and the Powerhouse Museum, among others, met at a special session in the presence of OAF programme manager to discuss the opportunities the Olympic period could bring them. Interestingly, the Evaluation and Visitor research manager at the Powerhouse Museum noted that, "each of these institutions [had] a very different opinion about how to maximise the Olympic experience... [which ultimately] provoked great difficulties to create joint projects and partnerships among them" (Scott 2000, pers. comm. 4 Oct).

Scott has offered some views on the approach of each institution present at the meeting (*ibid*). To start with, for the Australian Museum, the Games were seen as an event that would not increase visitors to the venue. Indeed, it was considered that it would diminish them due to the venue being located away of the main Olympic sites –i.e. sporting venues and entertaining sites such as the *LiveSites*. Consequently, the Museum decided not to create any special exhibition. Instead, it hosted low budget display of pictures with some potential to be linked to an Olympic theme. In contrast, both the Art Gallery of New South Wales and the Powerhouse Museum considered the Olympics as a good opportunity to host some major hallmark exhibition and reach as many local and international visitors as possible. As such, the Art Gallery presented a wide range of prestigious exhibits: *Papunya Tula*, a highly praised Aboriginal exhibit; *Australian Icons* an exhibition presenting some of the greater Australian names in painting; and *The Dead Sea Scrolls* a rare and internationally renowned collection. The Powerhouse Museum also presented three major exhibitions, all from overseas countries: a world first import of Greek antiquities; a collection of Korean art works, and the *Codex Leicester* by Leonardo da Vinci. Catering for the locals, the Powerhouse Museum also presented a display of items from the Opening Ceremony and other Sydney Olympic memorabilia. From a different perspective, the Australian National Maritime Museum considered the Olympic Games as a great chance to get some extra revenue. The Museum is located in the Darling Harbour, an area that hosted the second major Olympic competitions site after Olympic Park.. It also hosted two of the six Olympic *LiveSites* and one of the most popular outgoing places in the city. Consequently, the approach of the Museum to the Olympic period was to present some spectacular exhibitions¹¹⁰ and, importantly, rent space for Olympic sponsors and athletes functions. The latter proved to be the most lucrative strategy.

¹⁰⁹ The price for events taking place within Opera House OAF programme in year 2000 duplicated and, sometimes, triplicated the average prices of similar quality events in Australia (Morgan 1999: 15).

¹¹⁰ Two prestigious historic ships were brought to the venue and an exhibition about Australia sporting life was commissioned

In the opinion of the OAF programme manager, the visual arts institutions participating in the OAF final festival were very proactive and took complete control of the works presented, from the initial selection and design, to the final promotional strategy. The OAF assisted only in terms of branding and publicity management¹¹¹ (Brown 2000, pers. comm., 6 Oct). An interesting addition to this related involvement of mainstream Sydney arts institutions was the design and development of an ambitious visitor research project by the Powerhouse Museum and the Australian National Maritime Museum. Departing from the fact these institutions are located in the surroundings of Sydney Darling Harbour, which became an Olympic sports site and a major Olympic entertainment location, both museums were interested in seeing whether the Olympic experience was going to bring any change to the profile of tourist and local visits to their venues in the near future. The visitor research project started a year prior to the Games and intended to compare qualitative and quantitative data collected intermittently from visitors attending exhibitions from September 1999 up to September 2001¹¹². This was one of very few initiatives providing evidence of the interest by some institutions to consistently explore how the Olympic Games can impact on the cultural venues of the host-city. This sort of research may contribute to develop a better understanding of the role and potential of the cultural programme of the Games.

9.3. *Private sector*

The *Sydney Morning Herald* (SMH) was the exclusive official presenter of the OAF from 1997 to 1999 and kept its commitment in the year 2000, this time accompanied by the City of Sydney. As already stated, the association of the paper with the festivals was the result of negotiations between SOCOG, Fairfax and News Ltd., the latter two being Team Millennium Partners.

Jayne Christey, SMH Olympic Programme Sponsorship manager, has argued that, “the involvement of the paper with the OAF was a self-evident move [because] the SMH positions itself as the ‘leading arts supplier’ in Sydney and addresses upper and middle-upper urban socio-economic groups” (1999, pers. comm., 23 Aug).

As Olympic sponsor, key benefits sought by SMH representatives and sponsorship managers of other Sydney Millennium Partners were the following:

- **Partnership opportunities** with other Millennium Partners
- **Image / recognition** the company associated with the Games is considered to lead its product category
- **Competition**: related to the above issue: some companies are less interested in being Olympic sponsors themselves than they are in preventing their competitors from obtaining it.
- **Internal rewards**: Staff incentives, Hospitality packages, Tickets...

Sources: Extracted from personal communications with Christey 1999, Jeffrey 1999 and Bits 2000.

In its publication ‘Marketing fact file’, the IOC adds some other possible benefits to the above list:

¹¹¹ The only visual arts exhibition especially commissioned by the OAF was *Shrines for the New Millennium* an Oceanic indigenous art exhibition presented at Sydney College of the Arts in collaboration with Australian Aboriginal and Torres Strait Islanders, French, New Zealand, Korean and New Caledonian institutions.

¹¹² Questionnaires were distributed in equal amounts in September 1999, January, July and September 2000 and will be distributed again in January, July and September 2001 (Scott 2000, pers. comm., 4 Oct)

- **Brand equity:** “Sponsorship of the Olympic Movement can increase goodwill and esteem toward a sponsor as the ideals and spirit of the Olympic Games are associated with the sponsor’s brand” (IOC 2000: 6.8)
- **Business objectives:** “Sponsorship of the Olympic Movement can enhance core business objectives such as revenue goals, share goals or brand awareness” (*ibid*)
- Brand repositioning (*ibid*)
- **Showcasing:** “the Olympic Games [...] provide unmatched opportunities for sponsors to showcase technology, products or services” (*ibid*)

In the case of the OAF, SMH considered that the major benefit of the sponsorship was the opportunity to use the Opera House as main venue for the group business to business functions in the year 2000 (Christey 1999, pers. comm., 23 Aug). This association would also allow the creation of a special ‘subscriptions offer’ consisting of the provision of tickets to the OAF for SMH subscribers. Christey stated that the support provided to *A Sea Change* and *Reaching the World* did not result in great outcomes, especially as both festivals were happening outside Sydney in areas where the paper has no distribution. However, she emphasised that SMH was to benefit from their continuous support. In her words, “the reason to keep our commitments as official presenter has been the guarantee to receive top priority for hospitality packages in the Sydney Harbour and Opera House in year 2000” (*ibid*).

Contrasting with SMH, *Telstra*, an Australian telecommunications company with a strong tradition in supporting the arts, did not show any interest in being involved with the OAF. According to Adam Jeffrey, Group Manager- Sponsorship and Olympics, it was not expected that an association with the OAF would offer any special surplus in terms of cultural profile. Being official sponsor of the ‘Adelaide Festival’¹¹³ and sponsoring the ‘Australian Ballet’ and the ‘Australian Opera’ amongst others, *Telstra* had already a wide access to top range cultural venues and a clear profile in the area. Jeffrey (1999) states that the company association with the Olympics was aimed at the celebration of Australia, and in this context, *Telstra* “gets better value by assisting the national teams in popular sports as swimming or the Sydney to Hobart yacht race” (pers. comm., 2 Sep). *Telstra* might have expected to be associated with the OAF in any case, as it happened to be both an Olympic sponsor and the patron of several companies involved in the arts festival. Their position as sponsor of the ‘National Aboriginal and Torres Strait Islanders Award’, which was held at Sydney Customs House as part of the *OAF’2000*, provided *Telstra* with a good opportunity in this regard. The company was introduced as the event’s presenter in the venue and in *OAF’2000* promotional materials.

Besides SMH and the City of Sydney, the only special collaboration of an Olympic sponsor with the OAF was *Energy Australia*, a company that was Team Millennium Partner within SOCOG’s national programme. *Energy Australia* agreed to sponsor a night light show designed by Marc Newson, which had the sails of the Opera House as its backdrop. The show took place from the opening night of the *OAF2000* until the end of the Games and was called ‘Energy of Australia by Marc Newson’.

In contrast, the *Seven Network*, official Olympic broadcast right holder in Australia, Team Millennium Partner and, by chance, main sponsor of Opera Australia at the time of the Games, did not have any involvement in the OAF. Neither did it offer any coverage, vignettes or inserts about the cultural programme in its Games coverage. According to Fiona Hammond, *Seven Network*

¹¹³ The festival is currently called ‘*Telstra Adelaide Festival*’ and it is nationally recognised as the leading festival in the country, the only one with an international profile at the level of the Edinburgh Festival.

communications manager, the only OAF event receiving some coverage in the network was Andrea Bocelli's Torch gala. This was because "Seven is a commercial TV station associated with sports and entertainment but not dedicated to the coverage of arts events and activities" (Hammond 2000, pers. comm., 2 Oct). In Hammond's view, Australian public broadcasters such as ABC and SBS were the ones to accomplish this role.¹¹⁴

Other Olympic sponsors invested or offered in-kind support to events that were not strictly related to sports. However, rather than supporting activities taking place within the official Olympic cultural programme, they tended to sponsor events that were part of the city outdoors programme – *LiveSites*, a range of youth and community based initiatives, and events organised by the sponsor itself. The table below lists some of the cultural or entertainment programmes external to the OAF in which Olympic sponsors were involved:

Table 9.i: *Olympic sponsors involvement on cultural and entertainment programmes in year 2000.*

TOP Sponsors (World-wide)	Cultural /entertaining programme	Description
▪ <i>The Coca Cola company</i>	▪ <i>Coca Cola Olympic Club Sydney & POWERADE Training Camp</i>	▪ Offer 300 teenagers from around the world with the opportunity to experience the Games
▪ <i>McDonald's</i>	▪ <i>Olympic Youth Camp</i>	▪ 400 teenagers from around the world share two weeks of cultural exchange and Olympic excitement in Sydney and Australia
▪ <i>Panasonic</i>	▪ <i>Olympic LiveSites!</i>	▪ Six giant screens displayed in six popular city locations to showcase Games coverage
▪ <i>Samsung</i>	▪ <i>World of entertainment at the Olympic Rendez-vous@Samsung</i>	▪ Cultural performances celebrating diversity by folkloric groups at <i>Samsung</i> tent, Olympic Park
▪ <i>UPS</i>	▪ <i>Aqua Spectacular</i>	▪ Nightly laser and water show in Darling Harbour
▪ <i>Visa</i>	▪ <i>Olympics of the imagination arts contest</i>	▪ A world-wide arts contest for kids between 9 and 13 years old from 25 countries. 36 winners attend the Games
Team Millennium Partners (National)	Cultural /entertaining programme	Description
▪ <i>Swatch</i>	▪ <i>Olympic LiveSites!</i>	▪ Six countdown clocks, one at every site
▪ <i>AMP</i>	▪ <i>Torch Relay Sponsor</i>	▪ Funds and promoted the relay in Australia
▪ <i>Holden</i>	▪ <i>Hospitality Community Project</i> ▪ <i>Concert at the Domain (2000)</i>	▪ Assistance to the Chinese community ▪ Sydney Symphony Orchestra open air free concert
▪ <i>Westfield</i>	▪ <i>The Olympic Journey (1997-99)</i> ▪ <i>Hosting the Kids 2000 Olympic Arena</i>	▪ Olympic-related activities, especially for children
▪ <i>Westpac</i>	▪ <i>2000 Pacific School Games</i> ▪ <i>Westpac Olympic Youth programme</i> ▪ <i>National Education Programme</i> ▪ <i>The Olympic Journey (1997-99)</i>	▪ Youth-oriented educational Olympic programmes

¹¹⁴ See following section, 4. 'Media'.

Sydney Olympic supporters	Cultural /entertaining programme	Description
<ul style="list-style-type: none"> ▪ Nike 	<ul style="list-style-type: none"> ▪ Kids interactive sport park ▪ Radio Free Sydney 	<ul style="list-style-type: none"> ▪ Entertainment park at the Domain and Fox Studios ▪ Underground radio station featuring athletes' interviews combined with youth-oriented house, techno, acid jazz and World Beat music

Source: Own elaboration based on: IOC 2000: pp. 6.12 - 6.21 and sponsors media news releases

Other sponsors providing extra funds and assistance to the Olympic *LiveSites* project were *Coca Cola*, *Kodak* (TOP) *AMP* (Team Millennium – national) and *Cadbury's* (Provider).

9.4. Media

The Sydney 2000 Games presented the unique situation of two publishing companies being Team Millennium Partners. The marketing negotiations of SOCOG with Fairfax and News Ltd. did not necessarily affect the papers editorial freedom, but secured the quality and quantity of Olympic coverage and the publication of special supplements on their respective 'core properties'¹¹⁵. News Ltd. 'owned' as core properties the right to associate its national paper, *The Australian*, with Olympic ticketing and the torch relay. Fairfax 'owned' the right to denominate the *Sydney Morning Herald* (SMH) – Sydney's main paper – the 'official presenter' of the four Olympic arts festivals. Fairfax also 'owned' the exclusive right to present official information about the Education Programme and the Volunteer Programme through the *Sun Herald* -tabloid, national coverage.

The content analysis of the OAF press coverage from January 1997 up to October 2000 reveals a disproportionate predominance of SMH publications over the rest of Australian national and local newspapers¹¹⁶. Interestingly though, the coverage was not evenly distributed during the four years of the Olympiad and SMH was not always the leading publication in offering information about the festivals. Remarkably, in 1998, at the time of the nation-wide festival, the local and regional coverage was more comprehensive than the official presenter's coverage. Moreover, from January to June 1999, when the OAF went overseas, coverage was almost non-existent in all Australian papers. From August 1999, SMH would, again, be the leading paper in offering information about the OAF. However, most of the articles were dedicated to the preparations for the *Harbour of Life* or *OAF'2000*, rather than to the 1999 international festival, *Reaching the World*. The unbalance in the coverage of different festivals suggests a failure of the four-year or Olympiad concept, at least in regards to the ability to be perceived by, attract and influence the public opinion. Nevertheless, as explained below, from the perspective of the media, the main problem was the inability of individual festivals to provide stories with newsworthy angle.

It is a common assumption amongst media and public relations managers that basic ingredients making a story appealing to the media are bad news, sensationalism, uniqueness or a 'human touch' (Cutlip, Center & Broom 1994). In this sense, it can be argued that the 1997 festival succeeded in attracting the interest of the media through the arguments of uniqueness and human touch. The festival was considered unique in the sense that it claimed to be the 'first of its kind' in Australia (i.e.

¹¹⁵ See chapter 8, section 2. 'SOCOG marketing and communication programmes'.

¹¹⁶ See chapter 10, for a detailed analysis of the OAF press coverage 1997-2000.

the first large festival fully dedicated to the celebration of Aboriginal cultures). It also provided a clear human touch by emphasising that it offered a platform for accelerating the long and difficult process of reconciliation in the country. In 2000, an appealing ingredient of the *OAF'2000* might have been associated with the notion of sensationalism, as it incorporated a series of mega-scale events such as the 'Symphony for a Thousand' at the Superdome and the visit of renowned international stars such as Andrea Bocelli. In contrast, according to the Olympic and arts editors of Australia's main national newspaper, the festivals in 1998 and 1999 were not supported by arguments that were clear and strong enough to gather the attention of the media. This led to a loss of momentum in the middle years of the Olympiad (Lyll 1999, pers. comm., 28 Sep; Strickland 2000, pers. comm., 13 Sep).

During an informal interview, Glenn Marie Frost, SOCOG Communications and Community Relations general manager, suggested that the use of 'cultural ambassadors' in parallel with the 'sports ambassadors' represented by popular athletes under SOCOG's coordination, would have increased the public appeal of the arts festivals. Indeed, this initiative was part of the OAF communication strategy since 1997 and included major arts groups such as the Sydney Symphony Orchestra as its ambassadors. As such, the apparent lack of awareness about this initiative might indicate that the selected 'ambassadors' were not popular or appealing enough for the general public and Olympic interested audiences (Frost 1999, pers. comm. 17 Sep). Frost has informally commented "what a frenzy it would have been raised if Australian stars and icons such as Elle McPherson or Nicole Kidman had advocated for the OAF" (*ibid*). Interestingly, this was the case for the Olympic closing ceremony, starring the mentioned top model, McPherson, and Australian pop star Kylie Minogue.

From the point of view of Kimina Lyall, Olympic editor of *The Australian*, a major limitation for the OAF to get good publicity was the conventionalism of most manifestations during *A Sea Change*, *Reaching the World* and the programme announced for *The Harbour of Life* or OAF`2000 (1999, pers. comm., 28 Sep). Lyall has argued that the definition and programming of these festivals were neither controversial nor challenging enough to compete with the appeal of other Olympic happenings. Furthermore, according to Lyall, during the year 2000, the massive amount of 'unique' sporting moments originated by the Games "will easily overshadow the 'once-again' performance of a classic opera or ballet if it does not incorporate attractive and niche added values" (*ibid*).

In any case, *The Australian* took into consideration the need to provide coverage about the *OAF'2000* during Games time and to associate it with the rest of Olympic activities. The paper's arts editor negotiated with the Olympic editor to guarantee that all coverage of *OAF'2000* was included in the special separate Olympic section of *The Australian*, which was to be published from the 15th September to the 1st October 2000. In an informal interview held after the end of the Games, the arts editor commented that stories and reviews about the OAF appeared every second day during Games time. Moreover, two one-page feature articles were published, one prior to the Games and another one after the end. Additionally, the Olympic edition of the paper included a daily page featuring a Sydney diary of events which listed most if not all *OAF'2000* events happening on the day (Strickland 2000, pers. comm., 5 Oct). In contrast, in the approach to the Games, the OAF was treated as any other Australian festival. This was so because, in words of the arts editor, "it was necessary to make a balance between a Sydney focus and a focus on activities happening in the rest of the country" (Strickland 2000, pers. comm., 13 Sep).

In terms of coverage, at the beginning of the section it was suggested that SMH was by far the paper providing more stories about the OAF. This could be understood as a direct effect of it being the official presenter of the festivals. However, it is necessary to consider other elements, as the policy for arts coverage in Australia varies strongly from paper to paper. SMH and *The Australian* were the two mainstream papers with a stronger dedication to cover the Olympics. As such, they were, theoretically, premised on similar conditions to cover the cultural programme. Nevertheless, while SMH has a policy to include up to three daily pages about culture and the arts, *The Australian* only publishes arts pages every other day. This is another condition that explains the difference in percentage of articles dedicated to the OAF in *The Australian* (13% of the totality of articles reviewed¹¹⁷) and SMH (39%).

The arts editor of *The Australian* has explained the approach of the paper to cover the OAF (Strickland 2000, pers. comm., 13 Sep). *The Australian* offered a wide coverage of *The Festival of the Dreaming* and was constant in reporting the evolution of the OAF'2000 since its official launch in October 1999. From that date to March 2000, most articles were dedicated to summarising the highlights of the festival programme and to report criticism by some companies and artists disappointed with the contents, the ticket prices, the cancellation of some events and/or SOCOG's way of dealing with it all¹¹⁸. From July to September 2000, articles were much less critical and focused on announcing the forthcoming opening of the festival and on highlighting the confirmed programme of events. The editor has acknowledged that, in general, there were not many cover stories about the OAF. Rather, highlight articles, artist profile stories and, during the time of the festival, a wide range of review articles were reported. In the editor's opinion, the lack of cover or editorial stories for the final festival was the result of "a programme which had very few pieces telling 'stories' or having an edgy side" (*ibid*). Further to this, there was the added difficulty that the festival was happening at the same time as the other Olympic events that were clearly perceived as more newsworthy.

"*The Festival of the Dreaming* offered a more attractive concept from a journalist perspective. [...] The [OAF2000], besides not being insightful enough, has had to compete with the torch relay and the sporting competitions, events containing highly appealing motifs that have in the end taken over most space in the papers." (Strickland 2000, pers. comm., 13 Sep)

From a different perspective, in 2000, SMH updated the editorial strategy put in place during *The Festival of the Dreaming* and created a distinctive OAF logo to accompany most reviews and cover articles on the 2000 festival. The paper published stories about the OAF'2000 on a daily basis from the 18th August – official opening of the festival – to the end of the Games. The content analysis of all press coverage reveals that the paper published an average of four OAF'2000 articles a day during the Olympic period¹¹⁹. However, not all of them were marked as such and, as it had been the case in 1997, many did not even mention that the event was part of the Olympic festival. This fact might have, once more, affected the potential association of the cultural events with the Olympic Games,

¹¹⁷ See Chapter 10. 'Media coverage: content analysis'.

¹¹⁸ Some of the most common criticisms were about the lack of new Australian work in either theatre, opera or concerts. There was also much criticism related to some problems attached to ticket deliveries and some protest for the cancellation of the very few events happening out of the city central business district (CBD). Notably, numerous artists and community leaders denounced the transfer of the concert *Australians all*, the only OAF'2000 event that was supposed to happen outside the city centre, from its original placement in the western suburb Rosehill, into yet another venue in the city centre, Moore Park.

¹¹⁹ See chapter 10. 'Media coverage: content analysis'.

more so as SMH maintained the OAF coverage within its traditional arts and culture pages – the section called *Metropolitan* – while the Olympic edition focused on the sports competitions. The only non-sporting news included in the paper Olympic section were the articles dedicated to the torch relay and ceremonies. Nevertheless, it is worth noting that, after the end of the Games, the paper web site provided links to most articles about the OAF within the archives of its *Olympics Extra* section.

9.5. Summary

The involvement of different stakeholders in supporting and/or influencing the OAF programme evolved throughout the four-year period of the Olympiad. For the most part, stakeholders saw and interest in the first festival, became vague or reticent to support the two central ones, and increased their contributions in time for the final events in year 2000. Interestingly, despite the far greatest resources made available for the *OAF'2000*, in average, perceptions about the 1997 festival were far more positive than about the final one.

Government bodies were divided in their interests and expectations towards the OAF. Local and state bodies seemed to interpret the festivals as an opportunity to expand tourism and trade opportunities. From this perspective, their focus was the final festival, *OAF'2000*, as it was expected to be the event gathering most media attention and reaching an international audience. Their policy was thus dominated by a rationalist and market-oriented approach to the arts. Alternatively, the approach taken by federal bodies such as the AC suggest a greater interest in revisiting notions of Australian culture and fighting classical stereotypes. As such, their emphasis was in exploring and supporting the notions of multiculturalism and aboriginal reconciliation that had been presented since the bid stage as Australia's 'brand images'. This made them particularly supportive of the first festival but also the final one, for its potential international projection. Both approaches had common goals and used similar techniques in their support to the OAF but, arguably, the first welcomed the use of pure entertainment and spectacle in general whilst the second tended to put the emphasis on maximising representation and a shared vision in the cultural discourse.

The arts community has revealed mixed feelings about the OAF experience. Many groups were touched and encouraged by the artistic challenges and energy resulting from the first festival in 1997 and grew expectations for the years to come. However, the remarkable lack of resources affecting 1998 and 1999 was a great disappointment for a large section of the community, multicultural and ethnic groups in particular. The frustrating experience of the middle festivals revitalised a sense of scepticism towards the Olympic cultural programme and set the tone for the *OAF'2000*. The final festival was regarded by a broad range of artists and arts institutions as an elitist and unrepresentative event, unable to assist changing stereotypes about Australia and unable to bring new legacies to the national cultural sector. The consultation with members of the arts community, including some groups that were part of the final festival, indicates that many of them did not feel they could influence the format of the programme. Furthermore, many have stated that, for the most part, the programme did not offer them an opportunity to progress or explore new field.

Representatives from the corporate sector have declared that it was difficult for them to see the OAF as an investment as profitable as other components of the Games. The strict Olympic marketing regulations can be seen as a cause of it. But beyond that, causes have been found on the ambiguous and at times exclusive character of the programme itself. Olympic sponsors have suggested that the

OAF – the *OAF'2000* in particular – was not an element of the Games with an ability to engage with the audience and make a difference in the way that other activities such as the ceremonies but also the free street entertainment can. Thus, they tended to see greater benefit in developing an association with either the sporting competitions, the Olympic rituals or their own specially designed community fun programmes.

Finally, the media understood the OAF as an interesting addition to the Games but, regrettably, lacking the public interest and uniqueness that distinguishes other Olympic elements, from infrastructural issues to indeed the sport competitions. During the interviews, journalists, press editors and broadcasters shared the impression that the OAF programme was not challenging nor daring enough, with the only exception of the 1997 festival. They all agreed that the concept of an indigenous festival in grand scale was impacting and relevant to Australia, two ingredients that are necessary for a good news story. However, that momentum was lost in following festivals, a factor accentuated by the growing presence of other more easily recognisable sort of Olympic news. The final festival, despite the wide coverage offered by major papers such as the SMH and *The Australian*, was not seen as an event as distinctive as the first one and, most of it all, was not seen as an event capable of engaging with the average Olympic fan nor the Australian population at large.

In sum, it is not clear that the support provided by the average OAF stakeholder was led or contributed to strengthen a coherent cultural policy for the event. The interests were disperse and so were the followed procedures and final outcomes. The search for spectacularity and media appeal was mixed with the ambition to guarantee local representation. In any case, it can be argued that the programme stakeholders were unable to prevent the imbalances and limitations provoked by the weak position of the OAF within SOCOG.

10. Media coverage: content analysis of 1997-2000 press clippings

This chapter presents a selection of findings resulting from the content analysis of four years of Australian press coverage on the OAF. The main objective of the chapter is to provide evidence that assist evaluating the perceived relevance of the Olympic cultural programme from a media perspective. The content analysis has assisted to identify which elements of the festivals have been considered more news-worthy and whether they were interpreted as a significant component of the Games experience. Importantly, this analysis has also helped to measure the effectiveness of the OAF to project the images and values it intended.

An important caveat relevant to these findings and their ability to offer an insight into the OAF perceived relevance, is that they are limited to studying and comparing the media coverage between the arts festivals, rather than comparing the presence of the festivals in relation to other Olympic stories. Thus, the content analysis does not allow to state that the coverage of OAF stories is a certain percentage of all Olympic stories.

10.1. Procedures for the content analysis

a) Research sources

The press clippings used for the research have been provided by SOCOG's Record Services with consent of the OAF publicity department. The only exception is the clippings for year 2000, which by the time of the research data collection had not been stored yet and so, have been directly provided by the OAF publicity department.

The selection of clippings was undertaken by 'Australia Media Monitors', an independent company contracted by SOCOG to follow up all media coverage on the Sydney Olympic Games from 1993 to the end of year 2000. The OAF publicity department received a daily pack of articles dedicated to the Olympic arts programme and cultural events, which were consequently classed by date and filed at SOCOG's Record Services after a year of reception. It has been a great chance to recover, read and analyse the totality of these articles. The most challenging aspect of the research was to get access to the articles compiled during the final festival between August and September 2000, as these were still in possession of the festivals publicity manager at the time they were needed for analysis. In this regard, it is most appreciated the support of Michelle Hanna, assistant project coordinator, who forwarded a copy of the articles to make possible their analysis.

b) Selection of papers and articles to analyse

The selection of papers to be followed up and the amount of articles reviewed has directly depended on the 'Australia Media Monitors' own choice or availability. In total, the analysis has looked at thirty-one different newspapers – from national to state, regional, local papers and tabloids throughout Australia – and six hundred ninety-three articles (693) published in the four-year period of Sydney's Olympiad.

It could be claimed that the amount of articles reviewed does not precisely correspond to the real amount of articles published during that period in Australia. However, the numbers reflect the amount of press coverage kept by SOCOG and are representative of the period in terms of thematic variety and presentation formats, because the 'Media Monitors' service followed exactly the same work procedures for each day of the period.

In terms of the reliability of the findings, it is important to note that the articles have not been selected or 'censored' according to the interest of the festivals' media department because they were used to monitor the festival impacts and allow appropriate reactions by the publicist. Furthermore, SOCOG records manager notes that the media files kept either at the Records Service or respective publicity departments responded to the unbiased gathering by 'Australia Media Monitors' and were kept intact as such (Rizakos 1999, pers. comm., 11 May). According to the same source, none of them was publicly available other than for research purposes.

For the purpose of the analysis, the thirty-one papers have been categorised under eighteen titles. To reduce number of categories, papers which had Sunday variations have been understood as one single publication. For example, the *Courier Mail* and *Sunday Mail* have been gathered under the common name '*Courier Mail*'. As well, all papers with a local or regional character, either suburb based, village based or specific community based, have been gathered under the common name of 'Local-regional' papers.

The papers composing the research sample belong to all states in Australian geography. Box 10.i. below lists the name of each paper and relates it to the area or state were the paper is distributed

Box 10.i: List of analysed papers, area of distribution and publishing company

Paper name	Distribution area (acronym in brackets)	Publishing company
The Advertiser	South Australia (SA)	News Ltd.
The Age	Melbourne, Victoria (VIC)	Fairfax
The Australian + The Weekend Australian	Australia wide	News Ltd.
Australia Financial Review	Australia wide	Fairfax
Bulletin	Australia wide	
Canberra Times	Canberra, Capital Territory (ACT)	Canberra Times Group
Courier Mail + Sunday Mail	Queensland (QLD)	News Ltd.
Daily Advertiser	Western Australia (WA)	
Daily Telegraph + Sunday Telegraph	New South Wales (NSW)	News Ltd.
Examiner	Tasmania (TAS)	Examiner Group
Herald Sun + Sunday Herald Sun	Victoria (VIC)	News Ltd.
Local - regional	Differing territories	Differing news groups
Mercury + Sunday Tasmanian	Tasmania (TAS)	News Ltd.
Sydney Morning Herald	Sydney, New South Wales (NSW)	Fairfax
Sunday Times	Western Australia (WA)	News Ltd.
Sun Herald	New South Wales (NSW)	Fairfax
The West Australian	Western Australia (WA)	West Australian Newspapers Holding

Source: Australia Media Monitors and individual papers website

In terms of area distribution, three of the papers were distributed Australia wide, three belonged to the state of NSW with capital Sydney; three were based in Western Australia with capital Perth; two in the state of Victoria with capital Melbourne; two in the state-island of Tasmania; one in the Australia Capital Territory and one in South Australia. An area not mentioned in the above listing is the Northern Territory. Papers belonging to the Northern Territory exclusively had a limited distribution and have been considered 'local or regional' newspapers.

In terms of publication companies, the two major publication groups in Australia are Fairfax and News Ltd. and both were Team Millennium Partners¹²⁰. Of the papers examined, seven belonged to News Ltd., whose principal newspaper is *The Australian*, distributed nation wide, and four to Fairfax, whose principal newspaper, *The Sydney Morning Herald* (SMH), was official presenter of the OAF. As commented in chapter 2, 'Research Methodology', the content analysis has had a special interest in contrasting the amount and tone of the articles published by Fairfax with those of News Ltd., and to further contrast it with articles by other publication companies and regional or local papers. This has been to determine the extent to which Fairfax and News Ltd. coverage was affected by their Olympic sponsorship deal with SOCOG. In particular, there has been a close follow-up of the coverage by the SMH, as the paper is from Sydney and was the official presenter of the four festivals. The research held the hypothesis that the paper would be especially supportive of the OAF or that, at least, it would be the paper offering the greater coverage of the events.

c) Main categories of analysis

The main categories of analysis have been as follows¹²¹:

- date (differentiating year and month from January 1997 to September 2000)
- title of publication (18 separate titles),
- key subject (classified in 25 groups),
- festival the article refers to (either one of the four festivals or the OAF as a whole)
- way the article refers to the festival (word or terms used, categorised into 13 categories)
- reference or not to the OAF (either as a core reference, only reference or no reference)
- length of the article (standard, long or short)
- inclusion of images or photos (yes or no)
- tone (positive, negative or neutral with variations between descriptive or analytical-critical) and,
- art form being presented (distinction of seven art forms as categorised in the OAF literature)

The articles have been alternatively ordered by date and by content or key subject. Chronologically, it has been relevant to appreciate how the appreciation of the festivals evolved over time (festival by year, references to OAF by year) and to see the evolution of impressions for or against the festivals (tone of articles by year). Thematically, it has been relevant to determine which issues have raised maximal media attention (percentage of articles by subject), within which festivals (key subjects by festival) and how they have been evaluated (key issues by tone).

The way differing publications have approached the festivals has been studied through analysing the tone of articles by paper and analysing the issues covered more often by paper. It has also been an

¹²⁰ For a detailed definition of the notion of 'Team Millennium Partner', see chapter 8, section 2. 'SOCOG marketing and communication programmes'.

¹²¹ See appendix 6 for detailed information about the research categories and codification processes.

important element of analysis to compare ways in which the festivals or events have been denominated (festival name or motif according to the journalist). As well, it has been interested to measure the extent to which mentions to the OAF or the Olympic Games have been made to explain the reason why the festivals were happening (reference to OAF= core, reference only or non-existent).

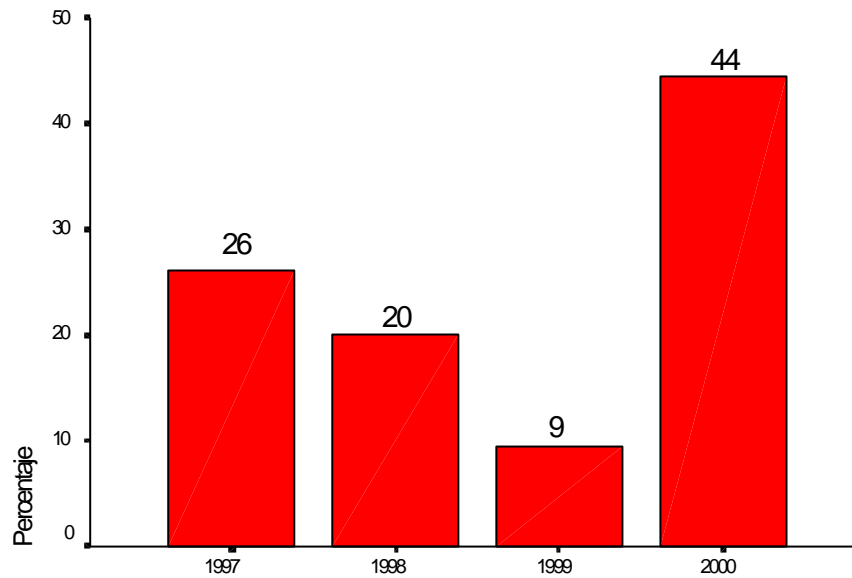
10.2. Findings

The following pages present a selection of graphs featuring the main results of the press content analysis. Taking into consideration the wide range of data presented in this thesis, these graphs should be understood as a complement to other information and findings discussed in prior chapters and not as a comprehensive exposition of all the data found.

The wide amount of data collected for the purpose of the content analysis should be further explored in future reports, thesis or projects in order to establish data correlations and construct new hypothesis. The data presented in this chapter are, essentially descriptive and the conclusions they lead us to are meant to be uniquely the confirmation or refutation of prior statements and arguments.

The areas that have been considered most relevant for the chapter are:

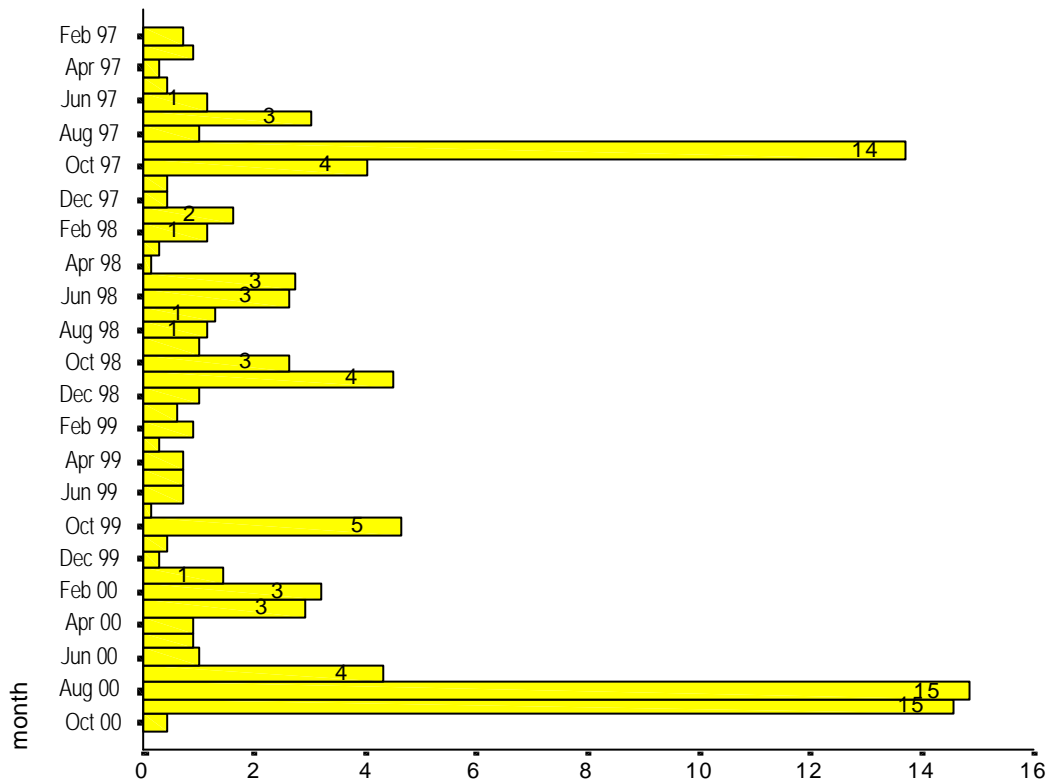
- **Graphs 10.i and 10.ii:** Percentage of articles published by year and by month
- **Graphs 10.iii to 10.vi:** Percentage of articles published by festival, percentage of publications by festival depending on the year, and contrast between publications about specific festivals and denomination given to each festival
- **Graphs 10.vii to 10.x:** Percentage of articles by key subject, analysis of tone by subject and percentage of articles by tone
- **Graphs 10.xi and 10.xii:** Percentage of articles referring to the OAF, percentage of references by year and percentage of references by festival
- **Graphs 10.xiii to 10.xvi:** Percentage of articles by paper, percentage of references to the OAF by paper, percentage of positive neutral or negative tone by paper, percentage of articles dedicated to specific festivals by paper
- **Graphs 10.xvii and 10.xviii:** Percentage of articles dedicated to each festival by subject, and study of subjects more associated to each festival.

Graph 10.i. % Articles by year

Graph 10.i. puts into context the predominance of media coverage during year 2000, the Olympic year. This predominance is even more remarkable if one considers that the articles compiled from that year for the purpose of this content analysis, were published between January and September 2000 (over 9 months). In contrast, articles from prior years had been published along the complete twelve-month period (see the monthly distribution in graph 10.ii. below).

Contrasting with the high rate of publications in 2000, there was a progressive decrease of articles from a peak in 1997 to a minimal media presence in 1999. The graph confirms the argument that both 1997 and year 2000 were when the festivals attracted most media attention and thus had a stronger presence in the minds of the Australian public. Interestingly, year 1998 does not seem to present such a great contrast comparing to year 1997 in terms of coverage. However, this should not be interpreted as an indication of the level of coverage of the 1998 festival, but rather as an indication that in the second year of the Olympiad, there were many different motifs for the publication of articles about the OAF. This argument is developed over graphs 10.iii and 10.iv.

Graph 10.ii. % Articles by month

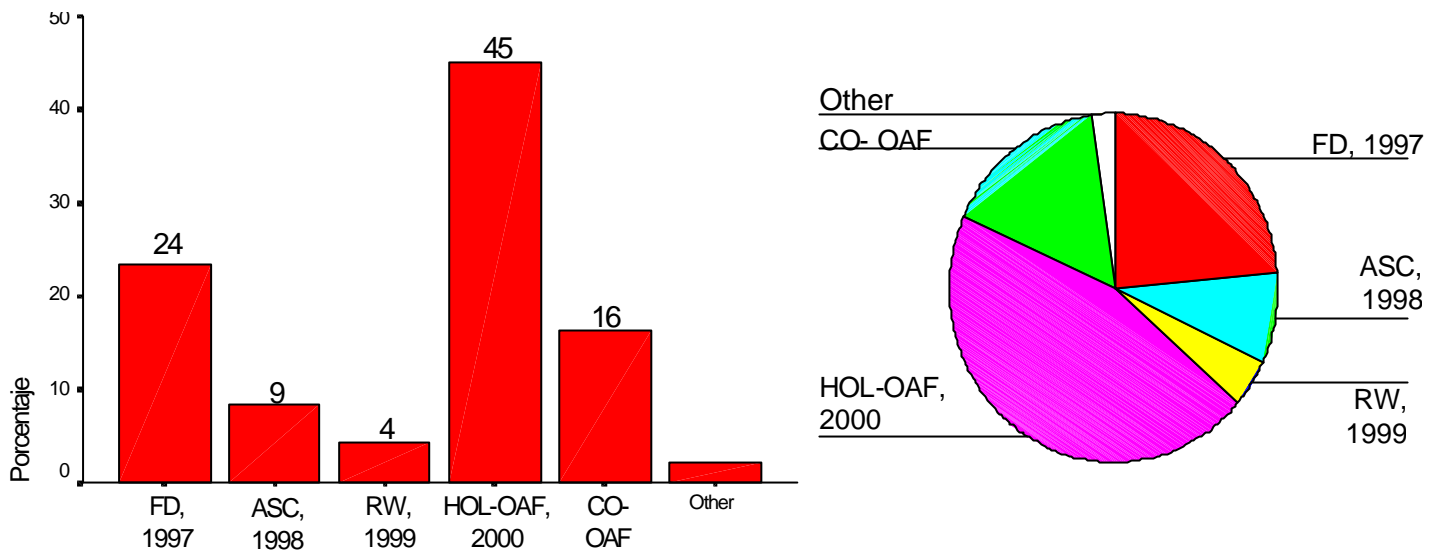


The most interesting finding of the above graph is the nearly exact proportion of articles published in September 1997 (month when *The Festival of the Dreaming* was taking place) and articles published in August and September 2000 (the two months when *The Harbour of Life* or *OAF'2000* was taking place). The similarity of the proportions indicates that, over these three months, publications about the OAF happened daily. A review of the festivals' marketing, sponsorship and publicity agreements, indicate that this daily presence took place, essentially, because of the role of SMH as presenting partner.

Other interesting data are the smaller but also noticeable peaks in publications over July 1997 (contrasting to June and August 97), May – June 1998 (contrasting with March and April 98), October –November 1998 (contrasting with September and December 98) and October 1999 (contrasting, remarkably, with September and November 99). Each of these dates corresponds with the month when each respective festival had its media launch: *The Festival of the Dreaming* was launched in July 1997, *A Sea Change* in May 1998, *Reaching the World* in November 1998 and the *OAF'2000* in October 1999. This confirms the impression that the official launch of the festival was key to gather media coverage, especially for the period between 1998 and 1999.

Finally, it is worth noticing the peaks taking place in October 1997 and February – March 2000. Arguably, the peak in October 1997 was due to publications of reviews and cover articles evaluating the first festival once it had finished and was generally considered a success. The peak over February and March of 2000 can be explained on the ground of them being the months when the OAF tickets went on sale. An analysis of subject coverage in articles by month reveals that, effectively, most articles published during these months were focused on ticketing issues.

Graph 10.iii. % Articles by festival

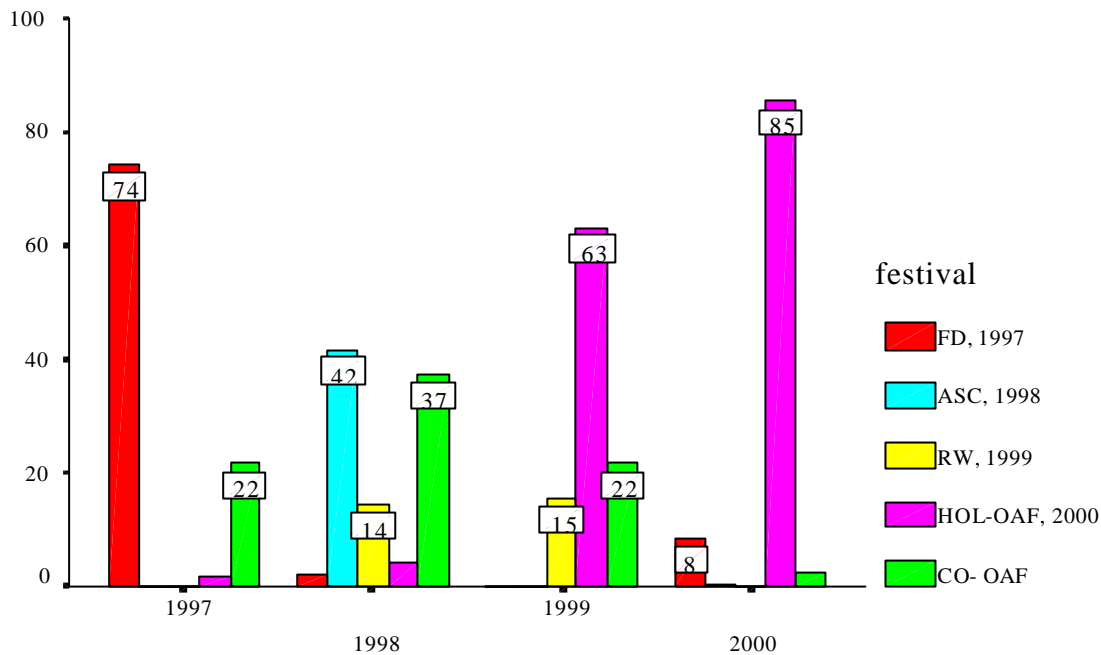


The graphs above show which festivals received most coverage. These percentages reflect the amount of articles dedicated to the events being part of respective the festivals, independently of their key subject or the denomination the journalist gave to the events or activities described. Under these terms, the festival receiving major coverage was, remarkably, the final one, *OAF'2000*, which concentrated close to 50% of the total number of articles. *The Festival of the Dreaming* was second, gathering a 24% of the total, followed by articles dedicated to the OAF as a whole or the notion of a Cultural Olympiad (16%). Articles within this category have been identified as those which did not describe or review events from a particular festival. Rather, they did one or several of the following: offered a perspective on the Olympiad; discussed the role or sense of the OAF or Cultural Olympiad concept; referred to the history of the Olympic cultural programme; analysed the components of the programme, and/or compared one festival with one or more of the others.

The label 'other' gathers articles that were dedicated to festivals and events unrelated to the OAF but that did make some sort of indirect references to the OAF. This was the case for articles dedicated to other Australian festivals (the Sydney Festival, the Adelaide Festival), or to other cultural, festive or educational Olympic events (The Olympic Journey, Share the Spirit student arts prize).

At this point, it is relevant to compare the amount of articles by festival with the amount of articles by year (fig. 10.i. in section 10.1.a). This is shown in the graph below,

Graph 10.iv. % Festivals mentions by year



Graph 10.iv. above is a significant indication of how references to the different festivals evolved along the years. It is revealing to see how the percentage of articles dedicated to *The Festival of the Dreaming* and *The Harbour of Life* (HOL) or *OAF'2000* were obviously predominant on the year of the festival, 1997 and 2000 respectively. However, *A Sea Change* would only be slightly predominant in 1998 and articles dedicated to *Reaching the World* were a minority even in 1999.

Interestingly, both *The Festival of the Dreaming* and *HOL-OAF'2000* had some article dedicated to them in every year of the Olympiad. Remarkably *HOL-OAF'2000* was the focus of 63% of articles published in 1999.

References to the OAF in general or the concept of Cultural Olympiad also took place every year, with a special emphasis in 1998. Considering that the category CO-OAF comprises articles referring to either the festivals' four-year period or explaining the links between arts and the Olympic Games¹²², such a distribution in time could be understood as an attempt on the part of the journalists to clarify the role of each of the festivals. This effort was predominant in 1996 but lost relevance in 1997 when most articles would focus on introducing or describing the Aboriginal festival. The effort was recovered in 1998 in order to better put into context the 1997 events. Interestingly, Graph 10.xii: OAF references by festival, suggests that most articles about *The Festival of the Dreaming* did not make any allusion to it being part of the OAF.

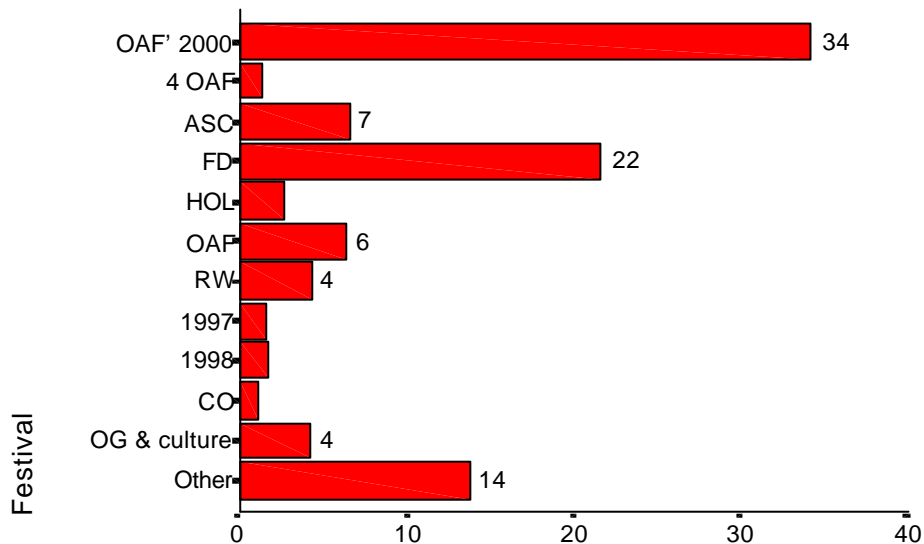
Many festivals and events were mentioned during 1998. References to *A Sea Change* were only done during that year, in combination with the anticipation of the 1999 festival. Interestingly, as already mentioned, in 1999 references to *Reaching the World* had basically the same proportions as in 1998. This can be explained, fundamentally, by the great expectation aroused by the final festival, that would start being promoted from June 1999 and was officially launched in October 1999, but also

¹²² See graph 10.vi. 'Festivals by denomination'.

by the lack of interest that the Australian media had in following events happening overseas. Graph 10.iv. (festival mentions by year) demonstrates that the noticeable amount of OAF coverage realised during 1999 did not actually imply any sort of publicity support for the festival happening that year.

A final point worthy of remark is that, while the presence of articles explaining the existence of a generic OAF or Cultural Olympiad was more or less noticeable in the period between 1997 and 1999, these references were almost non-existent in the Olympic year. This can be explained by the fact that the final festival appropriated the generic name of the four-year period and the OAF team made explicit efforts to minimise references to prior Olympic arts events so that the impact of *OAF'2000* was not lost. This might have led the media to believe that the final one was the only true Olympic festival. Conceivably, this situation accentuated the lack of associations of prior festivals with the Olympic project.

Graph 10.v. % Articles by denomination



It is important to compare the percentage of articles dedicated to each festival with the way the festivals or their events were being denominated by the media. Graph 10.v. above reveals that a remarkable majority of articles, 34% of all, would either mention the specific title of *OAF'2000* or would refer to the 'arts festival' or 'Olympic arts festival' occurring in year 2000. This could be interpreted as a sign of the success of the final festival marketing campaign and the appropriateness of changing the festival name into what would be most clearly perceived and assimilated by both media and the general public.

It is revealing to compare this with the amount of articles mentioning the initial title, *The Harbour of Life* which, as already explained, was used from 1997 to 1999. Looking at the graph, only 3% of articles referred to *The Harbour of Life* as a key focus during the whole Olympiad period. This data should not be confused with the possible amount of articles that mentioned *The Harbour of Life* as a name but were focused on other festivals as the principal feature. For instance, most articles dedicated to the generic CO-OAF did mention the original title of the last festival.

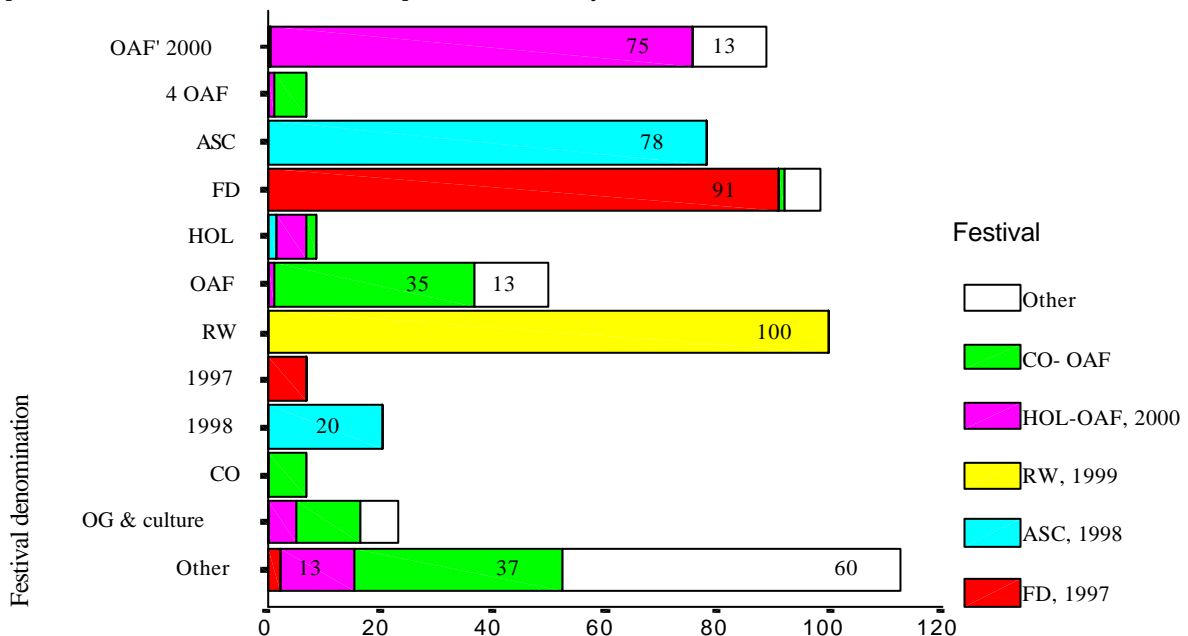
Nevertheless, the lack of specific articles mentioning *The Harbour of Life* as a key feature is an indication of the difficulty to promote concepts and names that are not easy to understand at first sight. This was the case for *Reaching the World*, only mentioned in a 4% of cases, including the period when it was taking place. *A Sea Change* would gather more attention, and was defined as such in 7% of cases. Nevertheless, the festival remained unmentioned or referred to as the festival or events ‘happening in 1998’ in 2% of cases.

Contrasting with the two middle festivals, *The Festival of the Dreaming* was the second festival receiving maximal attention and being appropriately identified in a 22% of the total articles. An extra 2% of articles would refer to the 1997 events but would not use the given title. This fact would not diminish the overall success in promoting and making easily identifiable the festival name and its purpose. A different matter was the ability to promote its association with the Olympics.¹²³

From a different perspective, it is very interesting to see the variety of forms that took the references to the generic OAF or Cultural Olympiad concept. As such, 6% were dedicated to the OAF in general and used this title specifically, 2% referred to the ‘four Olympic Arts Festivals’ as the main focus for their coverage; 1% did mention the phrase ‘Cultural Olympiad’, and 4% referred to the relationship between ‘culture and the Olympic Games’, writing about the festival of the Olympic Games, Olympic cultural events or Olympic arts in short.

Finally, 14% of cases gave the festivals or events different names or did not address them with any particular name. Graph 10.vi. below indicates how the journalist’s given denomination to festivals varied depending on the festival or events being described.

Graph 10.vi. % Articles dedicated to specific festivals by denomination



The festival gathering a major success in terms of title identification was *Reaching the World*, with a 100% of articles about the festival mentioning its official name. This should not be taken out of

¹²³ See graph 10.xii. ‘OAF references by festival’.

context, as the 1999 festival was the event receiving the least coverage of them all, with only a 4% of the total of articles.

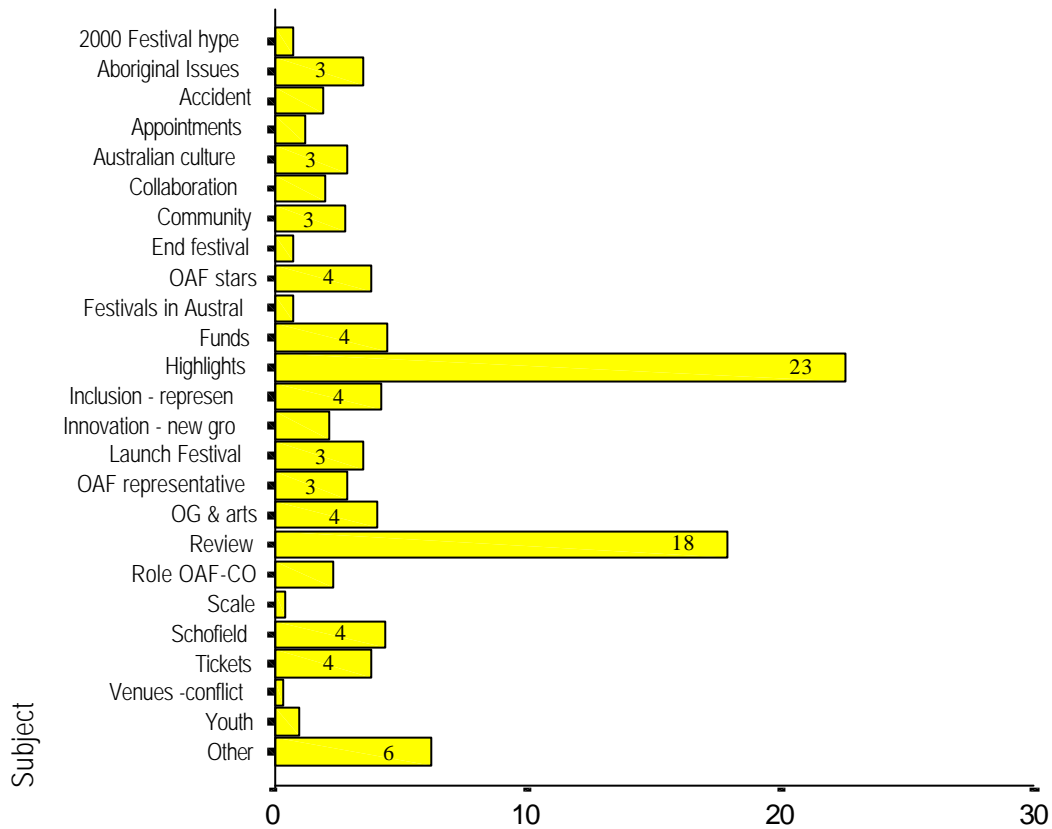
With this in mind, it is much more remarkable to see that *The Festival of the Dreaming*, which was covered by a 24% of articles, was referred to by its official name in a 91% percent of cases. A 7.5% would refer to it as the '1997 festival' and a 1.5% with other names.

A Sea Change gathered a 78% of dedicated articles using the official title. However, again, the absolute amount of coverage was very low and so, it is more revealing to see that *OAF'2000*, the festival accumulating a 47% of all articles, was denominated by its official name or a similar denomination in a 75% of cases. In contrast, only around a 5% would call the final festival *The Harbour of Life*, which has already been signalled as significant, considering that the latter name had been used since the bid stage in 1993, while *OAF'2000* was a name appropriated in October 1999. 13% of articles about the 2000 festival would refer to it with other names or not give it a name at all. Interestingly, 13% of articles used a denomination close to *OAF'2000* that would not be about the final festival but other events, arguably, the entertaining programme set up by the City of Sydney during Games time, *Live Sites* and other sort of cultural events.

Alternatively, those articles dedicated to the OAF in general or the Cultural Olympiad concept, used a variety of denominations, from OAF explicitly (35%) to references to the 'four Olympic Festivals' (5%), the name Cultural Olympiad (6%), references to the cultural programme of the Games or 'sporting arts' events (8%) and a long list of other, various names in a 37% of cases.

Finally, other sorts of event, not actually linked to the OAF would, at times, be denominated as such. This was remarkably the case with the *OAF'2000* festival, and also in terms of using the generic name OAF.

Graph 10.vii. % Articles by subject



Graph 10.viii. shows which elements or themes caught better the attention of the media. Prior to interpreting the data, it is relevant to notice that only one key subject has been identified per article. This has led to codifying only the most relevant or noticeable theme every article has dealt with, instead of designing a comprehensive list including all subjects treated. It is in this light that it can be understood why the graph shows that only 3.5% of articles dealt with Aboriginal issues when, in fact, nearly all articles about *The Festival of the Dreaming* (24%) treated some sort of Aboriginal issue. The 3.5% above indicates the percentage of articles whose essential focus was the discussion about political, economical or social conflict related to Aboriginal and Torres Strait Islander peoples. In other cases, when the focus has been on the type of show presented or the artists performance, despite the mention to Aboriginal issues, articles have been classified under the subject of 'highlights', 'reviews', 'OAF stars' or as appropriate to each case.

Moving to the analysis of the data, the graph above reveals a remarkable majority of articles being destined to either highlighting festival events (23%) or reviewing specific events (18%). This can be explained on the grounds of the average function of the arts pages in most newspapers, which is to act as an opinion leader or reference point for the readers to select which arts activities or entertainment offers to attend. This sort of coverage, although potentially beneficial for the image of respective festivals in case of having a positive tone (see graph 10.viii: tone by subject) has a potential negative effect in what regards the promotion and understanding of the OAF and what it stands for as a cultural programme. This is so because a focus on highlighting or reviewing particular events does not always lead to mentioning the name of the festival they belong to nor the idea of a larger

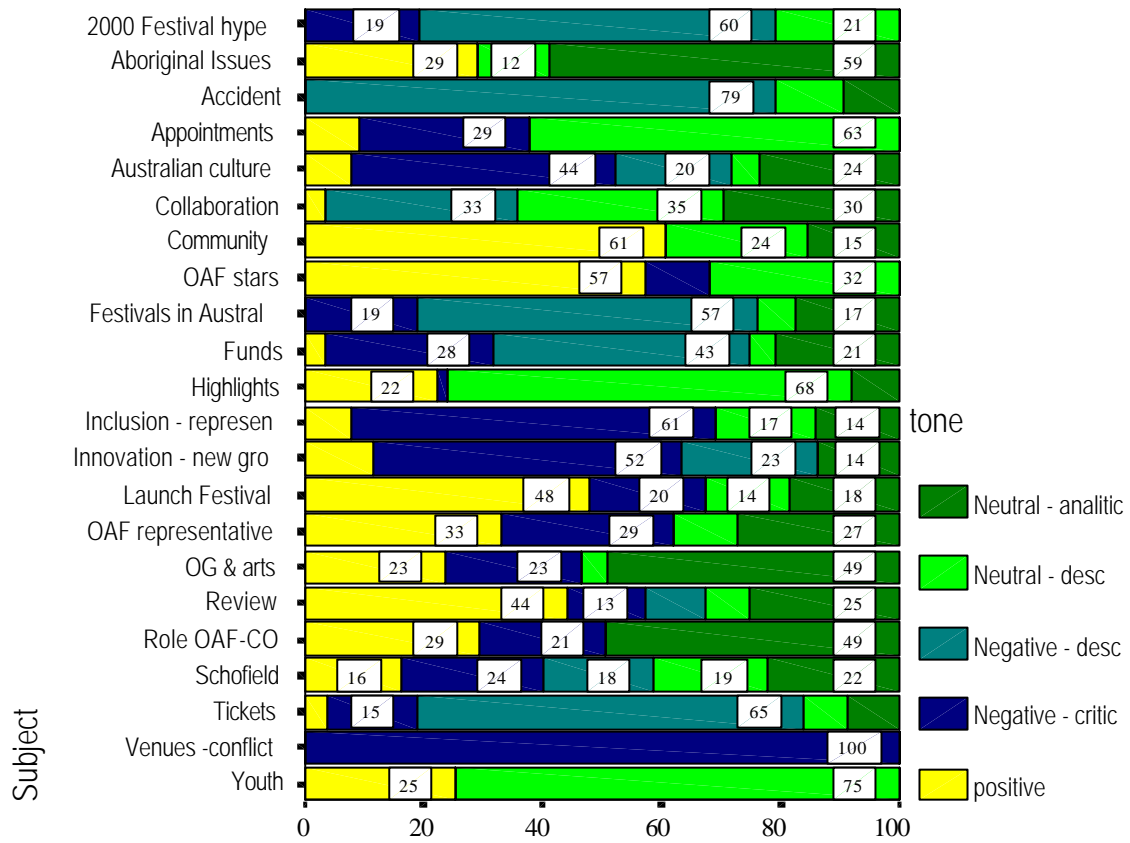
programme such as the OAF. Thus, such an approach risks missing the association of the events with the Olympic project and their role as reflecting the cultural policy choices of the host-city.

Other subjects gathering the attention of journalists have been much more diverse and can be grouped in several generic categories. Firstly, there are the subjects related to the management and implementation of the festivals. These include, in percentages of 4% to 4.5%, the subject of 'funds' implying the use, distribution, lack or increase of funds to support the festivals; 'tickets', referring to ticket sales or ticketing conflicts; 'Schofield', meaning those articles dedicated to the artistic director of the final festival, a well-known personality in the arts circles of Sydney and Melbourne; and articles dedicated to the biography or a personal interview of some of the stars participating in each of the festivals. Secondly, gathering between 3% and 3.5% of articles, the most frequent subjects are 'venue conflicts', which are those articles mentioning the negotiations to use or renounce to use specific venues and the criticism by some companies; 'OAF representatives', signifying those articles mentioning the role or function of managers, assistants or directors within the OAF team; and the subject 'accidents', meaning articles describing difficulties found in the production or staging of shows. Most articles classified as 'accident' referred to collapse of the grades where the audience was placed during a theatre show of *The Festival of the Dreaming*.

Other subjects relate to the character of the festivals programming, the evaluation or comments on the themes or events presented and their social repercussion. Among these, gathering between 4% and 4.5% of articles, we find the topic of 'inclusion- representation' meaning the ability of the festivals to allow for cultural representation or to be inclusive of Australian diverse artists and groups. As well, the topic of 'Olympic Games and arts', meaning the relationship between the arts or cultural events and the Olympic sporting events. Secondly, gathering between 3% and 3.5% of articles we find the subject of 'Australian culture', which refers to those articles commenting on the ability to showcase Australian artists and their works alongside the festivals. However, this does not question the demographic background of an Australian artist, as has been done for the 'inclusion- representation' category. In this percentage group there is also the subject of 'community', referring to the chances for participation or access to events of the wide Australian community, from kids and students to regional areas population and non-professional artists. Moreover, as already mentioned, 3.5% of articles focused on the discussion about Aboriginal issues, such as political, economical and social references, without much reference to artistic or OAF specific elements. Finally, around 2% of articles discussed about 'collaborations', which reflects the ability of the festivals to encourage new partnerships among artists, companies or institutions. Also, 'innovation-new ground' consists of those articles dedicated to analysing the level of creativity and originality of the events or shows presented within the OAF.

In order to understand the perception that the above subjects had among journalists and, through their influence, a part of the general public, it is paramount to contrast key subjects with the tone of the articles.

Graph 10.viii. % Tone of article by subject



In general, it can be appreciated that subjects like ‘reviews’, ‘community’, ‘OAF stars’, and the ‘launch’ of festivals, were covered positively. Other subjects, such as ‘highlights’, ‘Aboriginal issues’ and ‘OAF representatives’ were viewed either in a neutral way or a positive way, with slight predominance of the neutral approach. This entails a simple description of facts in the case of articles dedicated to highlights, or an analysis of events without explicit judgement in the case of Aboriginal issues.

Subjects that were approached in a negative way were the references to the so-called ‘2000 festival hype,’ which were comments about the great amount of events planned for year 2000 that could be bad competition for the OAF or prejudicial for the Australian population in terms of public expenditure. Also included here were articles referring to ‘accidents’ within the staging of OAF shows and the subject of ‘Australian culture.’, In the case of the latter, a majority of articles was thought to have a very scarce presence in the OAF programming, particularly during *OAF’2000*. The subject of ‘funds’, which in a majority of occasions would be referred to as ‘insufficient’, was also considered a negative connotation, as was the subject of ‘inclusion-representation’, a theme that strongly criticised by artists and institutions based in suburban Sydney and Australian ethnic or multicultural communities. According to the commentary of some interviewees¹²⁴, these groups did not consider that they had had a chance to take part on *OAF’2000*; also mainly negative were the references to ‘innovation- new ground’, which was seen to be missing, and the references to

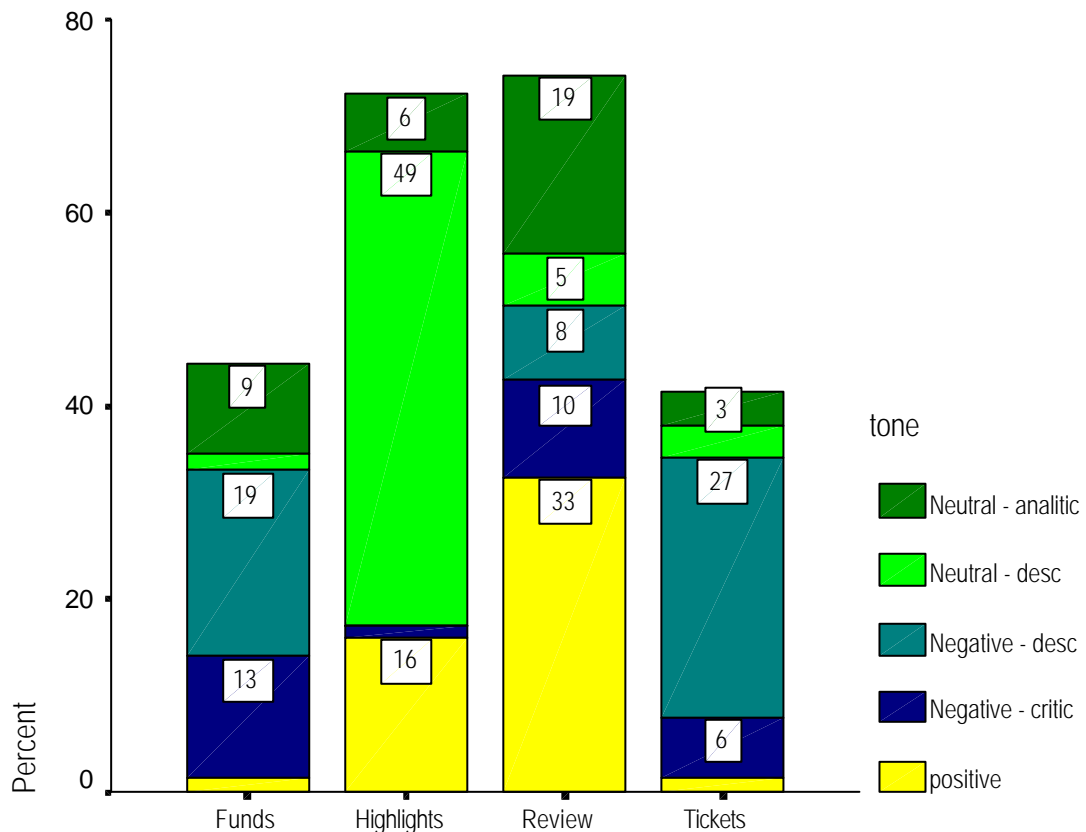
¹²⁴ See chapter 9., section 2. ‘Arts community’.

‘ticketing’, which related to high pricing, delays or losses in the sales process, and confusion about SOCOG’s sales system.

At this point, it is important to notice the difference between negative-descriptive and negative-critic approaches. In the analysis, *negative-descriptive* approaches are journalists’ comments that explain a problematic fact or issue without it necessarily leading to subjective or personal criticism. This was the case for articles about ‘accidents’, a section of the articles describing the ‘funds’ situation, and most articles about the ‘ticket’ process. Alternatively, a *negative-critical* tone occurs in articles where it is the journalist who is being negative or unfavourable towards the event(s) presented. This was the case for all negative articles about ‘inclusion-representation’, and a majority of the negative articles about issues on ‘Australian culture’ and ‘innovation- new ground’. The negative-critic approach is considered to have been the approach having a stronger potential to damage the image of the OAF.

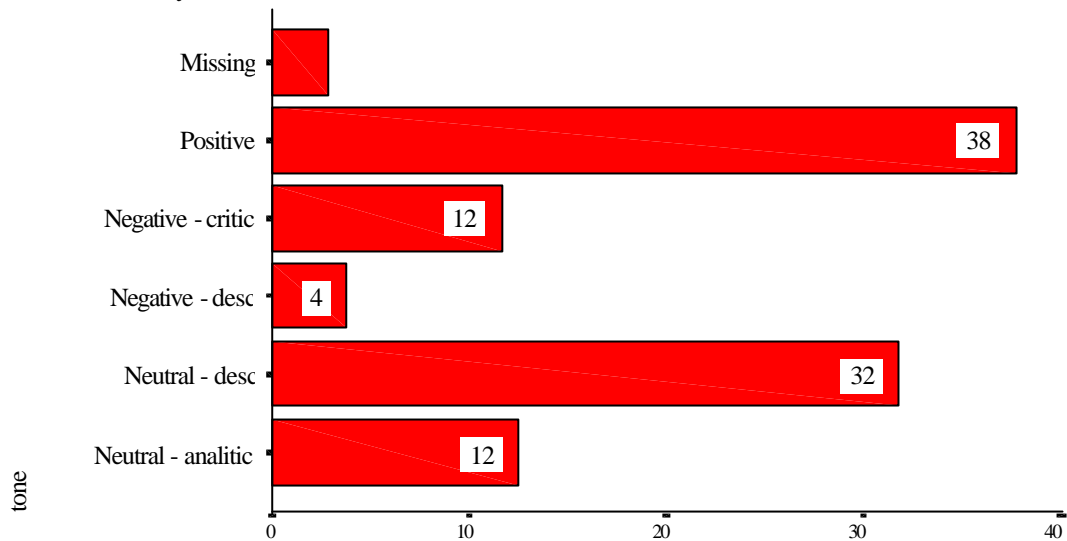
Find below a graph offering further detail on the tone of approach to those subjects receiving major coverage.

Graph 10.ix. % Tone of articles by subject – selection of subjects



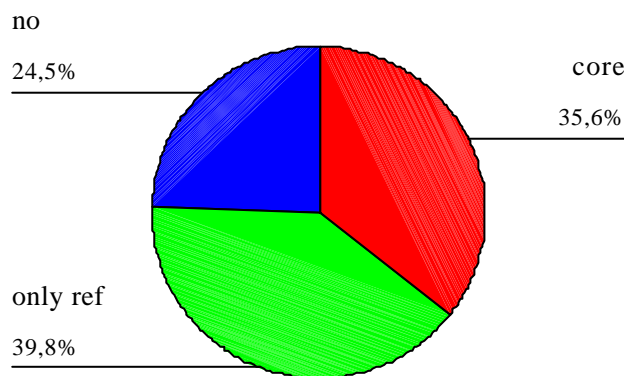
To conclude the analysis on tones or nature of the approach to different subjects, it is relevant to see the general distribution in percentage.

Graph 10.x. % Articles by tone



The positive approach prevailed within 38% of cases, closely followed by the neutral- descriptive approach with 32%. Taking into account that the two subjects more frequently treated were festival highlights and festival reviews, the prevalence of positive articles can be associated with the remarkable majority of positive festivals reviews. Additionally, the strong presence of the neutral- descriptive approach can be associated with the noticeable predominance of purely descriptive and neutral articles destined to accomplish the function of agenda-highlights. Finally, both negative-critic and neutral-analytic approaches occupied the 12% of cases.

Graph 10.xi. % Articles referring to the OAF

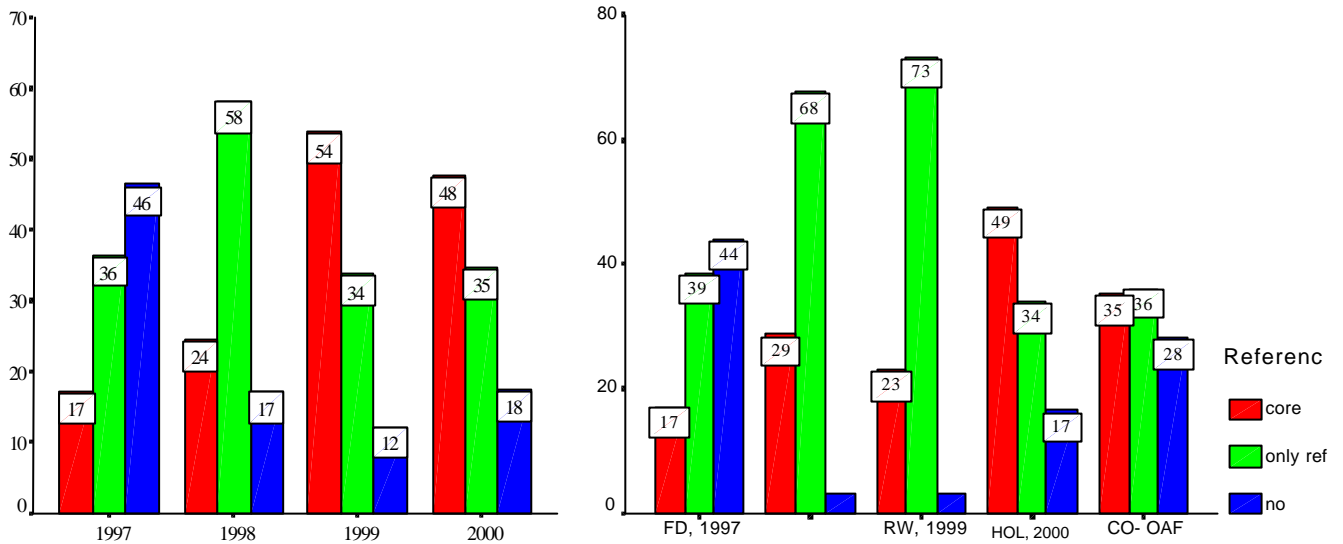


The above graph shows that the distribution of articles making reference to the concept of OAF or Olympic Arts Festivals was balanced. Combining two sections of the pie, it is clear that the majority of articles referred in some way to the notion of OAF either as a core or tangential reference. However, considering the many variations that the 'tangential reference' might have taken, it is not appropriate to conclude that direct references to the OAF were predominant throughout the Australian media. 40% of articles presented 'only references' to the OAF concept, and these would range from references to SOCOG, which assisted making the link between the arts feature being treated and the Olympic project; to the specific use of the words 'Olympic Arts Festivals'. In the latter case, such reference would often be placed exclusively at the foot of the article, particularly in

arts reviews as part of the information tips, which included date, venue and other details about the event.

The way journalists referred to the OAF varied depending on the year and depending on the festival to which the article was dedicated. This is supported by graphs 10.xii. and 10.xiii. below.

Graph 10.xii. % OAF references by year and Graph 10.xiii. % OAF references by festival

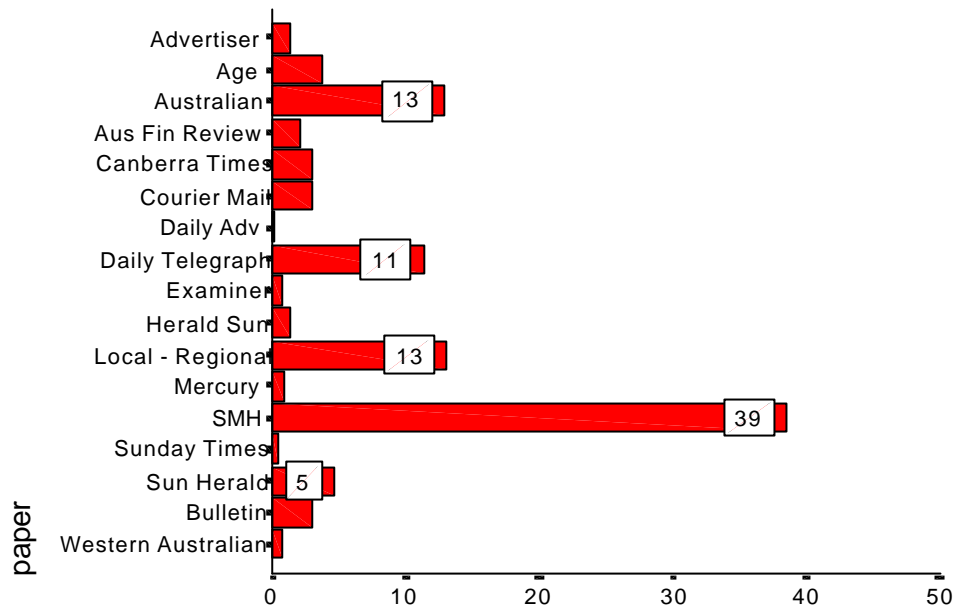


Graph 10.xii. shows the distribution of types of references by year. An expectation might be that references to the OAF would increase the closer the article was published to the Olympic Games period. Indeed, this trend is apparent to some degree, the percentage of core references rises from 17% in 1997 to 48% in 2000. However, the peak of core references did not happen during the Olympic year but in 1999 (53% of core references). This can be explained on the grounds of 1999 being the year when the final festival was launched to the media, which involved the publication of many articles explaining the nature of *OAF'2000*. 1999 was also a year when the media put an emphasis on re-visiting and explaining the concept of a four year OAF or Cultural Olympiad (see Graph 10.i. Festival by year).

Although the trend of references in 2000 was similar to that of 1999, it is also interesting to note that the Olympic year provided a higher number of articles that did not make any reference to the OAF. This can be explained by looking back at Graph 10.iv (festival mention by year), which offers a comparison by years. In 1999 a great number of articles were dedicated to the generic OAF-CO concept. However, in year 2000, a majority of articles were exclusively dedicated to the events or artists taking part in *OAF'2000*. As shown in graph 10xiii., within articles dedicated to the *OAF'2000*, the title or nature of the festival was not mentioned in 17% of cases.

The most remarkable case takes place in 1997. During that year, 46% of articles did not make any reference to the OAF. This can be attributed to the fact that most articles were dedicated to reviewing specific events within *The Festival of the Dreaming* which, as shown in graph 10.xiii., did not incorporate any reference to the OAF in 44% of cases. This suggests that the festival was perceived to have significance in its own right, and thus, did not require being cited within the context of the OAF.

Graph 1.xiv. % Articles by paper

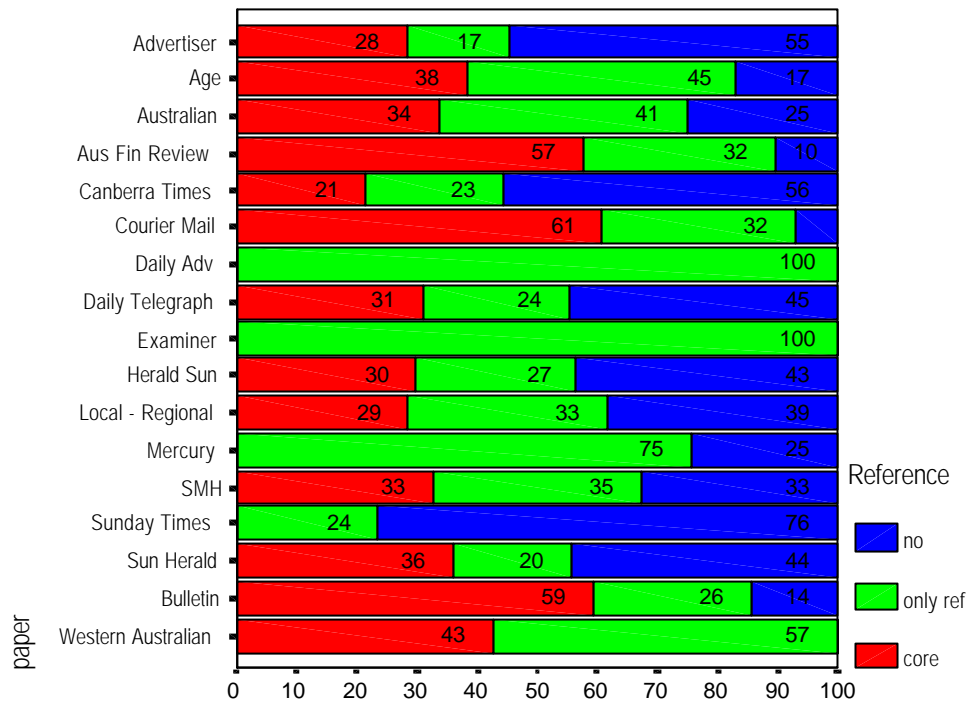


By far, SMH was the paper dedicating more coverage to the OAF, totalling 39% of all articles. This was followed by *The Australian*, the country main national paper, which published 13% of articles. All local and regional papers combined add up to another 13% of publications.

The noticeable difference in coverage between the two major Australian papers can be better understood if we consider the role of the publication companies they belong to, Fairfax and News Ltd. Significantly, *The Daily Telegraph*, a NSW paper published by News Ltd., gathered 11% of publications. This places News Ltd. in a much closer position to that of Fairfax. Yet, *The Sun Herald*, is a tabloid paper of Fairfax also published in NSW, a fact that adds an extra 5% presence to Fairfax within the OAF coverage arena. In total, if percentages of each different paper are calculated in function of the publication company they belong to,¹²⁵ Fairfax papers accumulate 50% of publications throughout the country, while News Ltd. accumulate an approximate 33%. This leaves other publication companies gathering around 17% of articles. With these data in view, it can be argued that the coverage by Fairfax and News Ltd. did not differ as strongly as it might appear at first view. Both were Olympic media partners and both offered support to promoting SOCOG media assets.

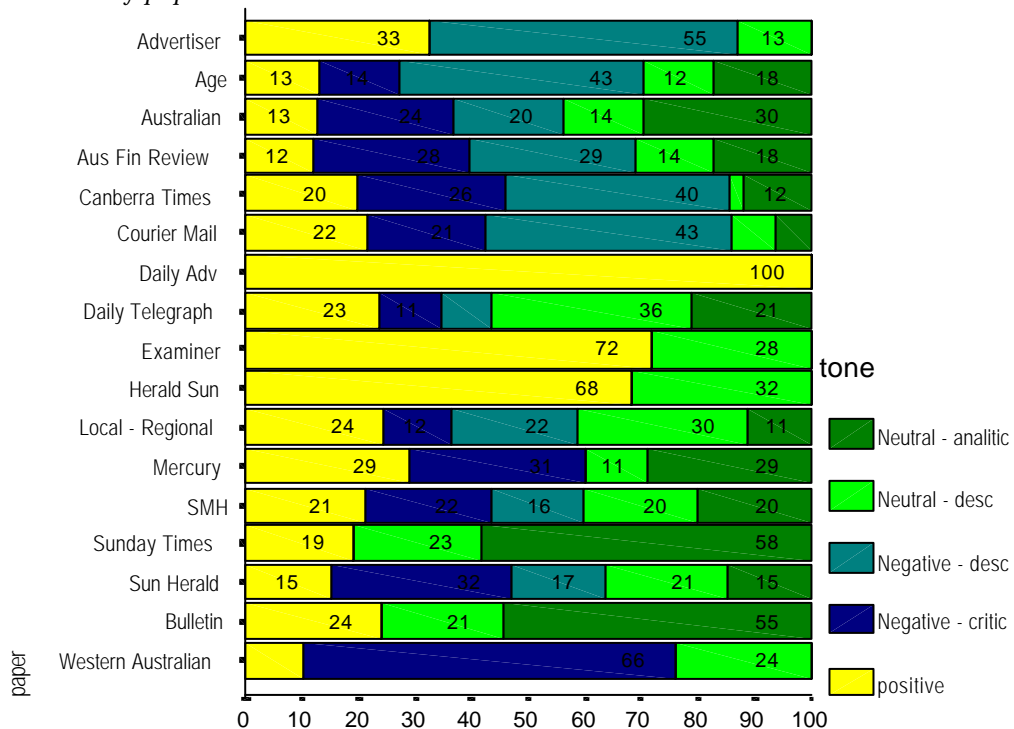
¹²⁵ See box 10.i. in this chapter.

Graph 10.xiii. % References to the OAF by paper



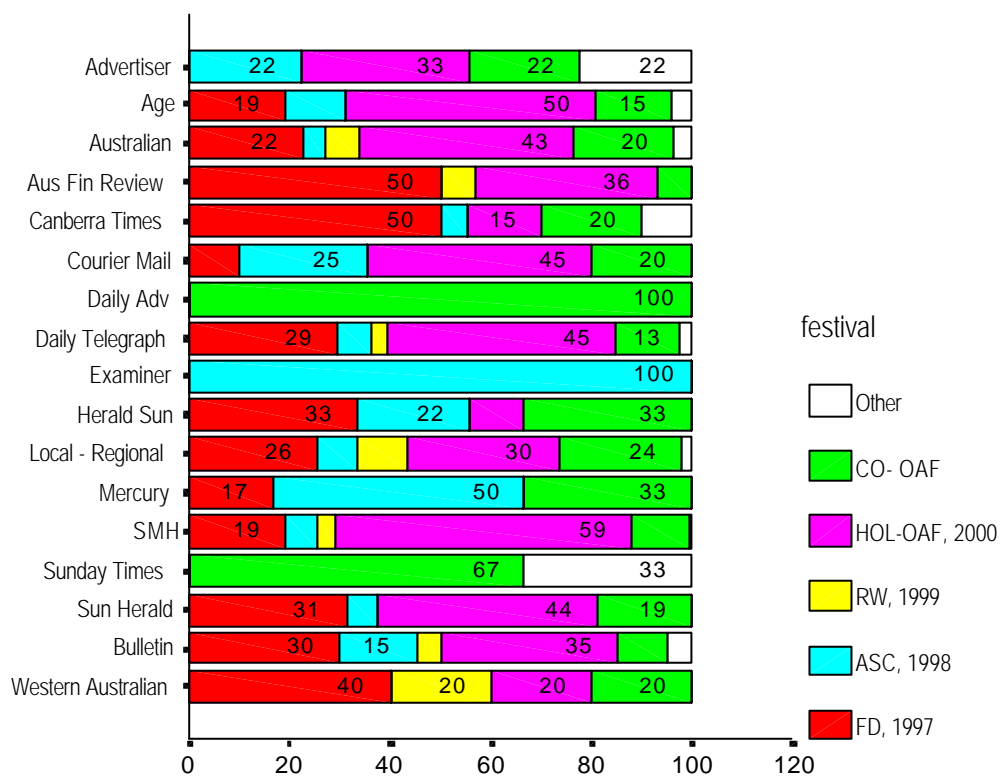
Graph 10.xv. describes the percentage of references to the OAF by paper. Notably, the distribution of references is very balanced in all cases, to the extent that it is not possible to find a clear correlation between a paper, publication company or editorial line and the approach of articles towards the OAF concept.

Graph 10.xiv. Tone by paper



Regarding the tone of different papers in their treatment of the festivals, it is not possible either to identify any remarkable pattern or correlation between paper or publishing company and tone or articles. The only point worth noticing is the predominance of a negative approach by papers such as *The Advertiser*, *The Australian Review*, *The Canberra times* and *The Courier Mail*, and the reduced presence of positive coverage by papers such as *The Age* and *The Sun Herald*. These papers were distributed at a national level or in states other than NSW. This might indicate some correlation between distribution area and tone. Arguably, papers distributed in Sydney and NSW incorporated a greater number of articles covering day to day news such as event reviews and festival highlights, two subjects that were mostly treated in a positive light (see Graph 10.viii. tone by subject). In contrast, papers distributed in other states might have had a predisposition to publish articles about conflicts and controversies.

Graph 10.xv. % Articles dedicated to specific festivals by paper



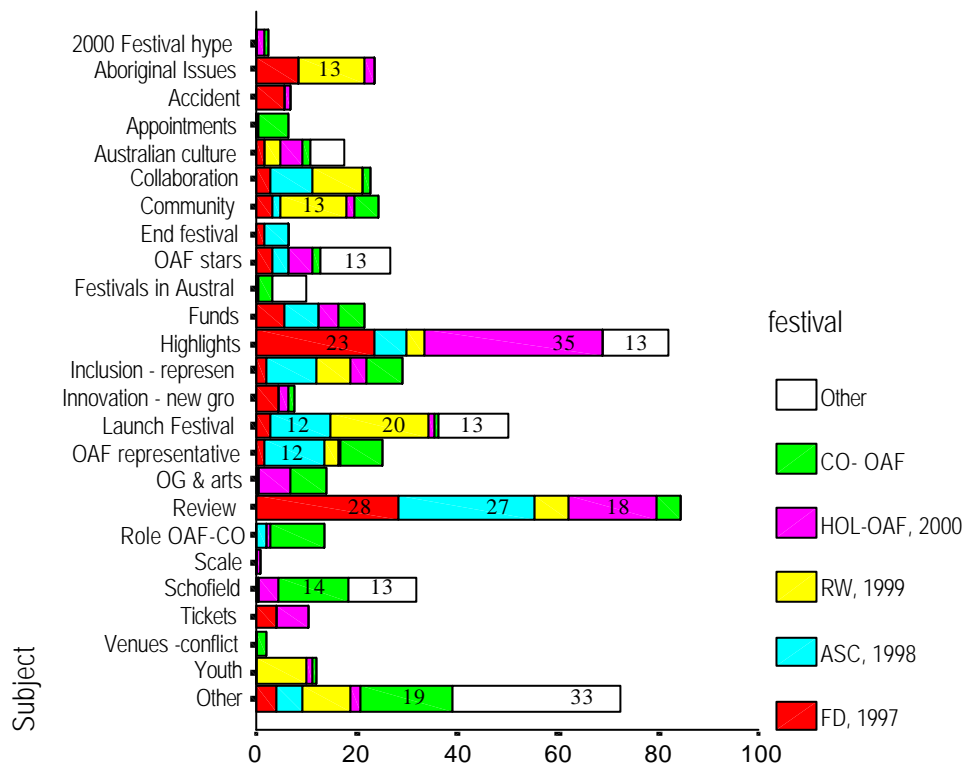
Graph 10.xvii. shows the distribution of articles dedicated to each festival by paper. Generally, papers offered some coverage about each of the festivals. In most cases, papers put a special emphasis on *The Festival of the Dreaming* and HOL-OAF'2000. Notably, SMH dedicated 59% of articles to the final festival in 2000, *The Age* dedicated 50% and *The Australian*, *The Courier Mail*, *Daily Telegraph* and the *Sun Herald* dedicated between 43% and 45%. Alternatively, *The Australian Financial Review* and *The Canberra Times* dedicated 50% of their coverage to the aboriginal festival in 1997.

In contrast, it is revealing to see that some papers did not offer any coverage about the major festivals of 1997 and 2000 and focused, instead, on minor festivals or the generic concept of OAF- Cultural Olympiad. This was the case for three out of the 18 analysed papers. Indeed, it is important to notice

that the amount of articles published by these papers was minimal¹²⁶. Nevertheless, it is interesting to see which events attracted their attention. *The Examiner*, a paper from the state of Tasmania, dedicated all coverage on the OAF to *A Sea Change*. This can be explained by the fact that the 1998 was the only festival occurring in the state and the event was highly praised¹²⁷. The *Daily Advertiser*, a paper from Western Australia, dedicated all coverage to the generic OAF-CO concept. Finally, *The Sunday Times* dedicated 50% of its coverage to the generic OAF-CO concept and 50% to other festivals and events that the paper associated with the OAF even though they were not part of it.

At this point, it is relevant to note that the only trend common to all papers was the dedication of articles to the generic OAF-CO concept. This reveals a shared interest in explaining that the Games have a cultural component and suggests that this issue has an appeal for the media. The challenge for the cultural organisers is not to lose momentum and to ensure that all cultural activities invite the media to sustain references about the nature of Olympic cultural programming.

Graph 10.xvi. % References to each festival by subject



The above graph shows the percentage of articles addressing a specific festival in the context of each subject. An interpretation of the graph will help to understand the extent to which the festivals were successful in promoting media coverage of specific themes and to identify the issues that the media considered to be more relevant to each festival. In this sense, it is relevant to distinguish the subjects

¹²⁶ 1% to 2% of the total, as seen in graph 10.xiv.

¹²⁷ According to Hassall (1999, pers. comm., 11 Nov) Tasmania is an area in Australia where there is not a high level of cultural or festival activity. As such, the celebration of activities during the *A Sea Change* event was highly regarded.

that are reflective of the OAF mission statements and festival themes, from the subjects that emerged out of what was deemed newsworthy by respective papers.

Subjects reflective of the OAF mission have been categorised as ‘Aboriginal issues’, ‘Australian culture’, ‘collaborations’, ‘community issues’, ‘inclusion-representation’, ‘innovation- new ground’ and ‘role of the OAF- CO’.¹²⁸ References to ‘Aboriginal issues’ were made largely during *The Festival of the Dreaming* and *Reaching the World*. The scarce percentage of articles on the subject has already been justified in the interpretation of Graph 10.vii. At this point, the interest lies in highlighting the presence of *Reaching the World* as a context for coverage on Aboriginal social or political issues. The fact might be an indication of the efforts during the 1999 festival to assist Aboriginal artists and shows that it had been successful in 1997 to tour in overseas countries. Graph 10.xvii. below indicates the great presence that the issue had within the overall percentage of subjects associated with *Reaching the World*.

The subject ‘Australian culture’ was treated on occasion of all festivals except *A Sea Change*. This should be considered carefully, as it suggests an opposition between the media or general public perception of what Australian culture is and the theme for the 1998 festival, which was the exploration of Australia’s diverse cultures and their continuous transformations. In contrast, the subject is central to 4% of articles about the *OAF’2000* and 3% of articles about *Reaching the World*. Taking into account that most of the articles dealing with this subject had a negative tone (see Graph 10.viii. Tone by subject) this supports the impression that the two latter festivals were criticised by their limited ability to offer a perspective about Australian culture. Additionally, this suggests that the lack of references to this subject during the coverage of *A Sea Change* is an indication that there were no grounds to criticise the festival on this matter.

The distribution of the subject ‘collaborations’ reinforces one key argument discussed in prior chapters. It was essentially addressed during *A Sea Change* and *Reaching the world* (approximately 10% of total of subjects related to each festival) and not mentioned on any of the articles dedicated to *OAF’2000*. This indicates that both the festivals in 1998 and 1999 were appreciated for their emphasis on providing room for partnerships and collaborations among companies.¹²⁹ It also reveals the poor appreciation that *OAF’2000* received on this same aspect.

The subject ‘community’ was treated mainly during *Reaching the world*. Considering the very scarce amount of coverage on that festival, the fact should be interpreted as a sign that most articles about the festival were motivated by the presence of regional, school children and other outreach events included in its programme. The inclusion of non-professional and community based activities has already been considered one of the festival strengths for promotion. Furthermore, Graph 10. xvii. indicates that during 1999, together with ‘Aboriginal issues’, was one of the key reasons for press publications. It is also worth mentioning that most papers publishing articles on the 1999 festival were local or regionally based.¹³⁰

The subject of ‘inclusion – representation’ was the focus of 10% of articles dedicated to *A Sea Change*. This could be interpreted as success in terms of promoting the main theme of the festival. However, considering the data revealed by Graph 10.viii. ‘Tone by subject’, it is significant to

¹²⁸ See Graph 10.vii. ‘Articles by subject’ for an explanation of each subject.

¹²⁹ Graph 10.viii. ‘Tone by subject’ indicated that the subject of collaboration was mainly treated as a positive issue.

¹³⁰ See Graph 10.xv. ‘Festivals by paper’.

consider that a majority of articles treating the subject had a negative tone. As such, they were critical about the real chances the OAF was providing for cultural representation. A more detailed analysis of these percentages reveals though, the most negative articles about the issue of 'inclusion-representation' were destined to *OAF'2000* or the concept of OAF-CO in general.

The subject 'innovation – new ground' was remarkably treated during *The Festival of the Dreaming*. Contrasting this with the article tone reveals that nearly 100% of the time, the theme was treated positively. Thus, the 1997 was considered successful at opening new ways for the development of artistic expressions in Australia. *OAF'2000* was the other festival gathering articles with such a subject. Interestingly, when contrasted with their tone, the latter have mostly been negative or critical about the issue. Most articles defining the character of *OAF'2000* would define it as conservative or conventional.

Finally, within this first group of themes, references to the role of the OAF or the Cultural Olympiad concept, were essentially done on occasion of those articles dedicated to describe or analyse the four-year festival period. This fact reinforces the impression that most articles about specific festivals obviated explanations about their Olympic character and explains the reduced amount of articles treating the OAF or Olympic arts theme as a core element.

In contrast with the first, the second group of themes suggest that the subjects more frequently treated were in fact not related to the OAF mission statement or each festival themes and emphasis. Journalists and arts editors would rather see as the main areas of interest for publication those articles dedicated to 'reviewing' events or 'highlighting' the components of an arts programme, the coverage of the 'festival media launch' and issues related to controversies that in the case of the OAF were seen to be 'funding', 'ticketing strategies', or 'accidents'. Alternatively, subjects attracting media attention have been defined as those having a human interest that in the above list could be identified with 'OAF stars', 'appointments' or 'OAF representatives'.¹³¹

Highlights and reviews have already been defined as the main focus of most published articles. This has been the case for all festivals. Remarkably, the listing highlights have been the main focus of articles dedicated to the *OAF'2000* (a total of 35% of all articles¹³²) closely followed by articles dedicated to *The Festival of the Dreaming*. However, reviews have been markedly predominant in articles about the 1997 festival (28% of articles) and, interestingly, about *A Sea Change* events, but not so much in the case of the final festival (18% of articles). The existence of abundant reviews about *A Sea Change* indicates that, in terms of media perception, the 1998 festival was considered more relevant for the Australian public than the festival in 1999, which received a very low percentage of reviews. Despite not being able to have an impact Australia wide, *A Sea Change* was noticed and celebrated locally or regionally as any other local festival or event.

The subject 'launch festival', signifying each festival media launch, normally occurring four to one year prior to the opening of the event, was paramount to the coverage of the middle festivals, occupying 12% of the total of articles dedicated to the 1998 events and, remarkably, a 20% of articles about the 1999 festival. The launch, organised by the OAF team as key component of their marketing and publicity strategy, guaranteed a media presence of the festival overall programming and, in most cases, some sort of reference to the festival purpose. The duration between the festival

¹³¹ See Graph 10.vii. 'Articles by subject'.

¹³² Seen Graph 10.xvii. d, below.

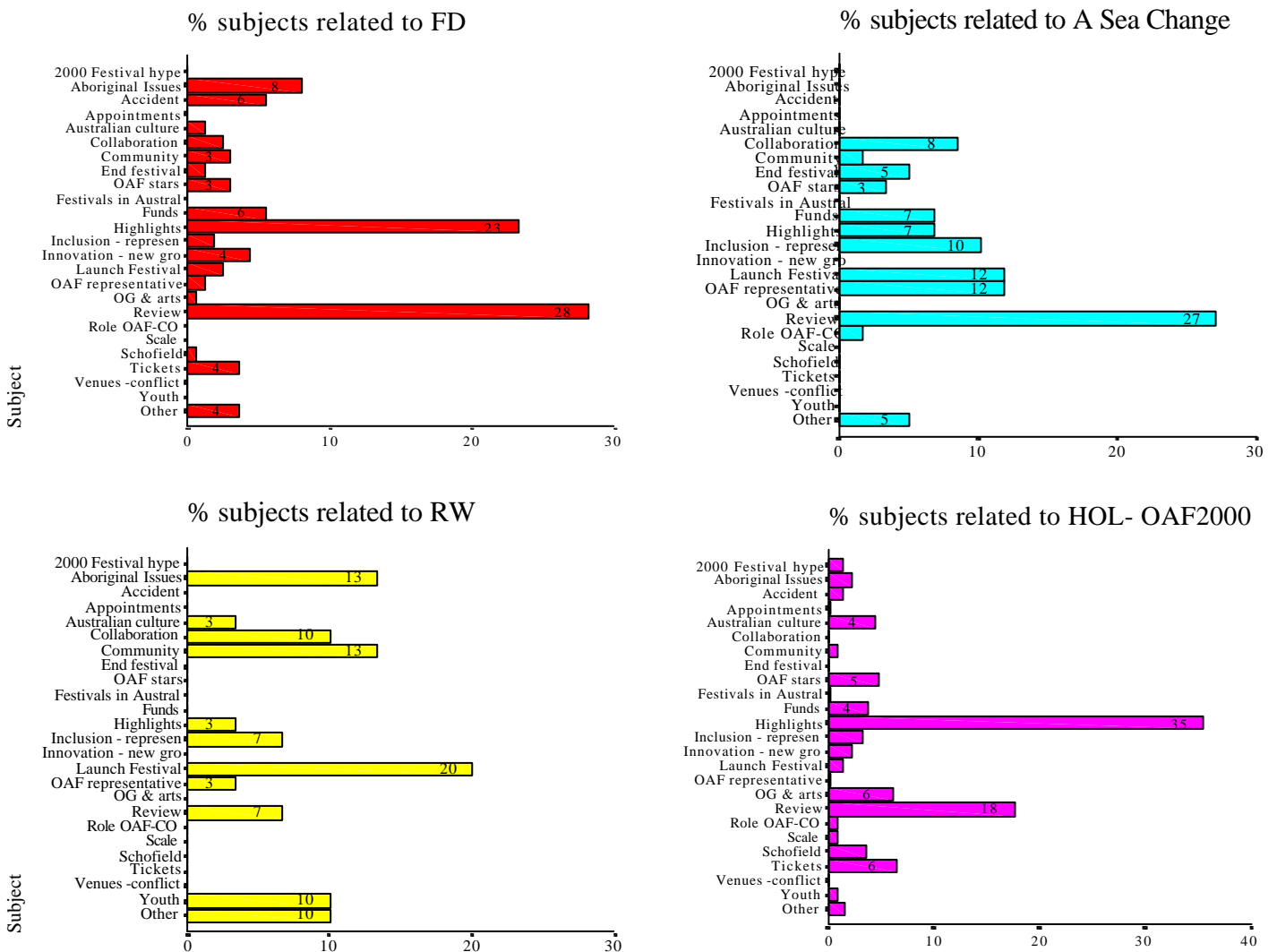
media launch and the festival opening explains the existence of coverage about 1999 events in year 1998 and the significant predominance of articles about the *OAF'2000* in 1999 (see Graph iv. 'References to festival by year'). The media launch of *A Sea Change* was done the same year the festival took place, which explains why there were no articles about it in years other than 1998.

'Funding' issues was a subject treated for all festivals excepting *Reaching the World*. The fact is relevant, as it accentuates the impression that there was not any sort of investment or funding strategy for 1999 events. As revealed in chapter 4, *Reaching the World* was the only festival not receiving any external funds or grants, only relying on the value in kind support of the presenting partner and the basic support of SOCOG.

Finally 'tickets' has been a subject relevant to *The Festival of the Dreaming* and *OAF'2000* exclusively, as these were the only festivals strongly relying on ticket sales. As referred in the Tone by subject graph, nearly the totality of articles dealing with ticketing issues had a negative tone, so the subject can be seen as one of the main sources for bad impressions about either of the two festivals.

After this general review at the relationship between subject coverage and the festivals the articles were referred to, the graphs below show in further detail the distribution of subject coverage by festival.

Graph 10.xvii. Study of subjects more associated with specific festivals



10.3. Summary

The primary objective of this analysis has been to evaluate and determine the perceived relevance of the Olympic cultural programme as an element of the Olympic Games¹³³. Rather than offering a strict comparison with other Olympic stories, the perceived relevance of the cultural programme can be inferred by analysing the way in which journalists referred to and interpreted the function of the different festivals. For this, it has been of particular importance to look at whether the cultural programme was identified as a component of the Olympic Games and/or associated with other elements of the Olympic experience.

In general, it can be argued that the OAF was perceived as an element of low relevance within the Olympic Games. Although two thirds of the articles analysed made some sort of reference to the association of the programme or specific festivals with the Olympics, only 16% made a clear emphasis in explaining the tradition of such a programme within the Games and its value as an intrinsic component of it. This means that the rest of references were limited to mentioning the name of respective festivals (notably, the 'Olympic Arts Festival' in 2000), which frequently was made in the form of an end-note, together with the date and location of specific events. Furthermore, during the Olympic period – at the time of greater press distribution – only 2% of articles were fully dedicated to explain the role and aspirations of the Olympic cultural programme while the rest tended to treat its components as average arts events.

Looking at individual festivals, one could be tempted to evaluate and compare the perceived relevance of each of them by considering the amount of coverage dedicated to each of them respectively. From this perspective, the final festival was clearly the dominant one, as it was the key feature of 50% of all analysed articles. *The Festival of the Dreaming* followed with 24% of articles while the 1998 and 1999 had an extremely low coverage – 9% and 4% respectively.

However, further analysis reveals that, despite the higher amount of coverage and despite the frequent reference to the word 'Olympic' in relation to the *OAF'2000*, there was a very low percentage of articles about this festival that offered background notes about its function and ambitions. Instead, the focus was on the programme specific arts contents. This was even more noticeable in the case of *The Festival of the Dreaming* which, despite being the festival receiving the most positive reviews and the one being celebrated as a ground-breaking experience in the Australian arts world, was practically not associated with the Olympic experience. Notably, 44% of articles about this festival did not include a single mention to the Olympics nor to it being part of the OAF.

¹³³ As indicated at the beginning of the chapter, it has not been possible to analyse the whole range of Olympic related stories published in the lead up and during the Games. Nevertheless, it is possible to speculate with some certainty that the OAF coverage was of marginal interest to the media when compared to, for example, sporting stories or the various scandals surrounding the Games preparations. As such, it is possible to claim that in the period analysed, Australian papers would publish a range of Olympic stories every single day, and that by year 2000 and, indeed, during the Games period, these would multiply frequently into entire editions or supplements. Yet, in such editions, the OAF was present in a very small proportion. This proportion can be inferred by the consideration that, at its peak, during the Olympic sporting competitions, coverage about the OAF reached a maximum average of five to six articles a day, all Australian papers considered, while other Olympic stories would expand over, at times, full newspapers, ranging from 20 to 30 pages each.

Beyond articles that were specifically about individual festivals, the generic concept of the OAF was dealt with in 16% of the total press coverage. Remarkably, it is within this 16% that the concept, history and function of the cultural programme is emphasised. Thus, it can be argued that the festival that had greater chances to be perceived as a relevant component of the Olympics was the generic OAF programme rather than any individual festival. An analysis of the discourse utilised within this 16% of articles reveals that 50% of them did so through reviewing the evolution of the Sydney OAF and its mission specifically. 25% was dedicated to explaining the links between culture and the Olympics properly and the other 25% was divided between the interest in explaining the concept of a Cultural Olympiad through history and the interest in emphasising that Sydney was presenting a four-year programme. This reveals an interest in explaining the case of Sydney in particular, over an interest to communicate the sense of the programme throughout Olympic history.

A second issue addressed with this content analysis has been the ability of the cultural programme to project the images and values intended in its mission statement and defined objectives. In general, it can be argued that the level of achievements was medium to low. This argument results from contrasting the festivals' defined objectives with the themes that were predominant in the press coverage.

Chapter 6 offers a list of the programme key objectives. They are defined as:

- genuine showcase of aboriginal cultures,
- manifestation of diversity, inclusion, representation
- international scope – showcase of excellence,
- national involvement – community participation,
- people's awareness and understanding of the OAF concept,
- development of new opportunities and,
- establishment of legacies.

A measure of success for this is the revision of themes that appear most frequently in the press and the tone (positive, negative, neutral) with which they are treated. As such, it is argued here that the OAF was particularly successful in 'showcasing the work and ambitions of aboriginal cultures', as this theme was treated as a central or secondary theme in a high percentage of articles and it was treated in a positive tone in 40% of occasions. Remarkably, the other 60% of articles treated it in a 'neutral' tone, thus, there was not noticeable criticism – no 'negative' approaches – on this issue. The second relative achievement was the portray of an 'image of excellence', as the amount of articles dedicated to praise the artists and institutions that were part of the programme was relatively high, and 55% of them treated this theme with a positive tone. Finally, the issue of 'community participation' was treated positively in 60% of articles, however, the press was very critical about the 'lack of collaborations' between the OAF and other institutions, in particular, from states and territories other than NSW. In this sense, the OAF did not entirely succeed in portraying participation and national involvement as a key element of the festivals' experience.

Negatively, an issue that the OAF failed to project was a sense of 'developing new opportunities.' This is evidenced in the 2.5% of articles that treated the theme of innovation within the programme, of which 80% referred to it by criticising its absence. The second issue that was most poorly projected was the idea of 'manifesting diversity, inclusion and representation.' 4% of articles discussed inclusion issues within the OAF, with 60% criticising the lack of sensitivity for these

matters. Thirdly, 60% of articles dealing with the issue of 'presenting Australian culture', criticised the OAF for failing to achieve so. Finally, it can be argued that the OAF did not succeed in promoting the idea that the festivals would leave long-term legacies. This argument is justified in the fact that the content analysis has not identified articles that treated the issue of 'legacies' as their main theme.

A final element that can be concluded from the content analysis is the poor ability of the festivals to have a media appeal and respond to the demands of communication specialists. The findings indicate that the OAF had a relatively low media appeal and that journalists treated it as an average arts event rather than as a distinctive component of the Games experience. The treatment of the OAF as an average arts event is evident in the predominance of articles dedicated to cover its highlights or programme agenda, and the predominance of articles reviewing particular events in the manner that is common in the arts section of most papers (these two approaches combined range up to 41% of all analysed articles).

Furthermore, the low media appeal of the festivals is evident in the lack of noticeable controversies and stories capable of occupying the papers front pages or editorial pages. The media was attracted by the controversies surrounding the festivals' funding process and the ticketing scandals. There was also an interest in analysing the political implications of the cultural programme contents in areas such as the showcase of aboriginal cultures and the representation of Australian culture. However, these aspects were not treated frequently (only up to 21% of all analysed articles) and were instead overshadowed by either the highlights and arts review approach, or the treatment of other generic themes about the design and purposes of the festivals (38%). As explained in the above paragraphs, the latter made a contribution to explaining the nature of the festivals and project (either positively or negatively) the images it intended. However, it tended to be relegated to the papers arts section and, as explained by the editors of a major newspaper such as *The Australian*, it was not considered particularly news-worthy in the context of other Olympic stories (pers. comm. with Lyall 1999, 28 Sep & Strickland 2000, 13 Sep).

PART FOUR:

General discussion and conclusions

11. General discussion and conclusions

This thesis studies the current state and application of cultural policies to inform the production of a great event's cultural programme. The Olympic Games have been considered a particularly relevant event to explore the uses and misuses of cultural policy. The approach has been to de-construct the definition of Olympic cultural programme, analyse the levels of cultural provision within the structure and agenda of the IOC and study the conditions and strategies that lay behind the design, management and promotion of a particular case.

These conclusions are structured to respond to the key research objectives identified at the outset of the thesis. This will be achieved by separating the conclusions into four sections, each of which address one of the main research questions presented in the first chapter¹³⁴.

11.1. Cultural policy of a great event global network

The first research question demanded 'How is an Olympic cultural programme informed by the cultural policy of the IOC?' To address this question, it has been necessary to analyse the notion of cultural programme that is held within the Olympic Movement (*Chapter 3*; review the current provisions offered by the IOC to sustain cultural endeavours, and finally determine whether there is a defined cultural policy guiding it all (*Chapter 4*).

The first conclusion to be made is that the definition or notion of Olympic cultural programme is unclear. The existence of such a programme as a separate element of the Olympic experience is the result of an explicit demand by the founder of the modern Olympic Games. However, this demand was made at the beginning of the 20th century, and it was based on the conception of culture that was current in Western Europe at the time. At this time, culture was understood as an arts expression, with an emphasis on the traditionally denominated 'high arts' such as painting, sculpture, music, theatre, dance, literature and so on. Interestingly, while notions of culture and cultural policy have evolved and become all-embracing throughout the century, the Olympic cultural programme has remained strongly attached to this initial conception. As revealed by the review of respective cultural programmes from their first implementation in 1912 up to Sydney 2000, they have rarely incorporated cultural elements external to the arts world.

A further consequence of the lack of a clear definition for the cultural programme has been the difficulty in implementing the programme properly and ensuring a full integration in the Games celebration. Respective OCOGs have had to face the task of justifying the presence of such a programme in their own terms. As such, depending on the agenda of the OCOG, the programme has been seen as an element crucial to the Games – from a nazi propaganda tool in the Berlin 1936 Games to a narcissistic showcase of the Hollywood style in Los Angeles 1984 – or as a purely decorative element without any influence on the Olympic experience. Remarkably, regardless of the approach taken by the OCOG, the implementation of the programme has encountered similar problems every time. The most frequent ones have been a lack of coordination with other Games components, difficulty in gathering resources and difficulty in attracting the attention of Olympic

¹³⁴ See chapter 1, section 2. 'Research purposes'.

spectators. Ultimately, the programme has not been able to raise a profile and stand out as a relevant component of the Games experience.

The poor definition of the cultural programme can be interpreted as a direct result of the IOC's limited dedication to evaluate and give content to its cultural discourse. It cannot be denied that references to the importance of culture in the Olympic movement are a constant in the discourses of IOC members and other representatives. However, the use of the concept is based on ambiguities and does not respond to any organised set of premises with an ability to guide real action. Furthermore, an analysis of the structure and agenda of the IOC reveals that the protection of cultural endeavours, the cultural programme in particular, is not a priority. The commission in charge of cultural matters appears as one of the less operative and influential commissions in the movement hierarchy. As such, it can be argued that the current IOC provisions for culture are not attached to any defined policy but rather to the punctual decisions of individuals with the ability to influence the Executive Board at particular times. These findings lead to conclude that the IOC has not undertaken a consistent process to establish its cultural policy, understood as a definition of culture in the Olympic context and a guide for cultural action. Considering the traditional limitations outlined in the previous paragraphs, this situation has been particularly damaging for the Games cultural programme.

In contrast with the situation of the cultural programme, other elements of the Games that enrich its cultural dimension are protected by specific policies and guidelines. This is the case for the Olympic rituals, symbols and ceremonies. These elements have been kept separately from the cultural programme and related activities and are not the responsibility of the cultural commission. Instead, they are gathered under the denomination "Olympic protocol" (IOC 1999: 67-73). Also, contrasting with the cultural programme, they are clearly identified as fundamental components of the Olympic movement (*op. cit.*: 17-24). Furthermore, over the years the IOC has developed extensive and policy guidelines in the areas of communication and marketing. These policies have proven extremely successful at a global level, in particular, the guidelines for the TOP programme – world-wide sponsorship – and the guidelines for selling television rights.

In this context, it can be argued that, if the IOC had been as consistent in its cultural policy as it has in the policies for Olympic protocol, marketing and communications, the profile of the cultural programme would have been raised long ago. However, for this to happen, the cultural policy of the IOC and, by extension, of the Olympic Games, must ensure a clear coordination of all the elements that are part of the Games' cultural dimensions. The question here is to realise, as Moragas suggests, that culture is not merely a decorative element of the Games but a component as important as the Olympic protocol and its well-known rituals. Blending the cultural programme with already successful components such as the ceremonies will allow the latter to gain in content and the first to strengthen, in general, the notion of an Olympic cultural dimension, a concept that, as so many others, is still blurred and ambiguous in present times.

To achieve this, the cultural programme must be re-defined and evolve from the limited function of a mere and often isolated 'arts component' into an overall programme of activities that is clearly linked with the sports, education and the ceremonial and symbolic programmes. Furthermore, the IOC needs to secure its interaction with highly developed policy areas such as communication and marketing that have proven successful and have gained respect. This links back to the exposition made in the introductory chapter, where it was argued that a way to ensure the global impact of

cultural policies is to intertwine them with communication and media policies. This is a step that must be taken within the IOC, if the cultural programme is to succeed as a world class component of the Games with a strong profile and the potential to showcase the particularities of Games host cultures to the many followers of the sporting competitions.

In sum, the IOC has an important task to accomplish as a guide for the implementation of a cultural programme that is relevant to the Olympic experience and uplifts the value of the Games cultural dimension. This will require a careful re-consideration of what is understood by culture in the Olympic context and the definition of a consistent cultural policy to guide action. To be effective, this policy will need to be co-ordinated with existing policies in the areas of communication and marketing. Also, to be meaningful it will have to be integrated with the policies currently referred to as 'protocol', 'education' and so on.

11.2. Cultural policy of the event local host

The second research question asked 'How is an Olympic cultural programme informed by the cultural policy of the local host?' To address this question, the thesis has looked at the tradition of cultural policy in Australia and has contrasted it with the country's sporting traditions and other elements that may have influenced its sense of identity and cultural aspirations (*Chapter 5*). Subsequently, the process to design the cultural programme has been analysed, paying special attention at its evolution from the generic proposals made at the bid stage to the specific definitions prepared by the team in charge within the Olympic organising committee (*Chapter 6*).

The review of Australia's cultural background has revealed that the country is, at present, at a crossroads, trying to come to terms with a definition of its identity but not finding an easy consensus among the increasing diversity of backgrounds and traditions of the population. The passion for sport has for long been considered as a clear element that unifies interests and aspirations across the country. However, it is unlikely that this tradition alone can solve the country's emerging identity tensions and cultural aspirations, in particular, as it is heavily linked to the Anglo-Saxon background of the first immigrants and so could be easily questioned by a section of the new-coming population.

Importantly, the traditional approach of cultural policy-making has been unable to assist Australians to find a common language. This has been due to a long maintained focus on supporting an outdated concept of culture modelled on classic western European notions of the high arts. The perspectives of cultural policy are being enlarged and have been for some years centred on a discourse that debates notions of multiculturalism. However, this discourse has been criticised by some as being a tokenistic exercise lacking real content. The last trend in Australia's cultural policy is an emphasis in a rationalist approach to the arts with a focus in diversifying sources of funding and addressing the demands of the market. This may revitalise the cultural sector and make it more competitive, but it has also brought the risk of slowing down the process to undertake a full conscious and honest revision of today's cultural environment in Australia and its emerging cultural aspirations.

The decision to bid for the Olympic Games for the third consecutive time can be interpreted as a sign of the country's will to find a place in the global context. The process acted as a catalyst to negotiate a common sense of identity if only to present a coherent and contemporary image of the Australia to the world. However, in the design and communication of the Olympic bid, it is possible

to detect a double approach that is not always clearly reconciled. Local audiences, potential Games stakeholders in particular, were animated by an economic discourse clearly focused on emphasising the benefits of the Games in terms of tourism development, business relations and related issues. In this discourse, cultural elements played a minor role and it is not possible to detect the influence of cultural policy makers. On the contrary, foreign audiences were attracted by a discourse based heavily on portraying cultural issues. This discourse responded to an approach to cultural policy that celebrates Australia's cultural diversity and led to the formulation of two main premises that claimed to represent the country's cultural character and immediate aspirations: multiculturalism and aboriginal reconciliation. These premises were at the core of the proposed Olympic cultural programme.

It can be concluded that at this early stage, the Games cultural discourse and, indeed, the promised cultural programme were informed by a coherent notion of cultural policy. However, it is possible to question the level of representation that this discourse involved. Somehow, the contrast between the Games selling discourse among locals and its presentation to international audiences suggests that the process to decide Australia's cultural image may not have been the result of an open negotiation with the general community. Rather, it was likely to have resulted from discussions between a privileged few, including the designated bid Cultural Commission and the bid communications team. This does not diminish the value of the defined cultural discourse and the two 'brand images' resulting from it. Expectedly, these images and the important concepts they involved were widely shared throughout Australia. However, the possibility that the images were designed without proper consultation with the wider community and without proper support by the Games stakeholders, is an indication of the many difficulties that were to be found at the time of implementing them.

From the time the Games were won, the strength of the Olympic cultural discourse and, especially, its coherence, started diminishing. With the creation of SOCOG, the priority discourse and key guiding policy for designing the Games would return to the field of economics and corporate interests. The proposed cultural premises or 'images' were kept as guiding concepts. However the operational structures that were to implement them were fragmented into a series of programmes and working groups that acted in almost complete isolation. Notably, the promised – and extremely ambitious – cultural programme was separated from the programmes in charge of interacting with the host community. Moreover, the various strands of Olympic community programmes were also isolated from each other. Thus, the so-called community relations programme was separated from the programmes in charge of addressing multicultural groups and the Aboriginal community. The education programme was also separated from each of the previous programmes. Furthermore, the teams in charge of implementing Olympic rituals and symbols such as the Torch Relay and the Opening and Closing Ceremonies were designated as separate elements respectively and thus were also isolated from the rest.

In this context, maintaining the coherence of the Games' cultural discourse was to be a great challenge. But this challenge was not properly addressed and thus, resulted in a complex, sometimes redundant and invariably confused discourse. The cultural programme was one of the areas most clearly weakened in this process, not only for its isolation, but also by its lack of resources. This was to condition the future shape and aspirations of the programme. Notably, it affected its ability to encourage new works, support emerging artists and develop a proper communication strategy for two of its four festivals.

In conclusion, it can be said that from the time when the Games were won, the Olympic cultural discourse and its cultural programme in particular, were not clearly oriented by a coherent host cultural policy. The bid Cultural Commission was transformed into the Olympic Cultural Commission and, initially, kept most of its original members. However, in the context of SOCOG, this group was not allowed as strong an influence in the cultural discourse as they had had at the time of the bid. Part of the limitation was the constraining scope of their responsibilities, which, as it has frequently been the case in prior Games editions, were focused on arts matters, rather than overseeing an embracing concept of culture. This situation accentuated the isolation of the 'cultural' or rather 'arts' programme from the rest of Olympic activities.

11.3. Conditions for producing and promoting the cultural programme

The third research question demanded 'Is the Olympic cultural programme able to play a relevant role in defining the Games' cultural dimension?' To address this question, it has been necessary to review the working conditions of the cultural programme in the context of other Olympic preparations. As such, the thesis has looked at the position that the programme held within SOCOG's structures of management (*Chapter 7*), and the promotional devices set up for the programme in terms of marketing and communications (*Chapter 8*).

Initially, it can be concluded that the OAF had a poor managerial position within SOCOG, which led to low resources and minimal influence within the organisation. The OAF was integrated in a highly structured and business-oriented organisation and was part of one of the organisation's most visible business groups, Marketing and Image. However, the programme did not benefit from the potential advantages of such a situation. Rather, it seemed to be affected by its negative aspects, which can be summarised thus,

- **Dislocated from the decision-power centres:** All OAF services, including the marketing and publicity consultancies, were located in the same area of the organisation headquarters. This might have increased the unity and consistency of the OAF project but also reduced the opportunities for OAF marketing and publicity consultants to interact with the overall Games marketing, communications and community relations programmes. An example is found in the constant budget reductions, which minimised the possibility of long term planning for the festivals and affected negatively the contract and production relationships of the OAF with other arts organisations. Further evidence is found in the delay for publishing the time-schedule for buying tickets to the OAF'2000, a delay that had remarkable repercussions in the distribution of Olympic cultural offers through overseas tourism agencies.
- **Poor identity:** The OAF was not designed as a critical component of the organisation. Contrasting with the Ceremonies Division, an area that reported directly to the SOCOG Board and maintained its budget allocation along the seven years of preparations for the Games, the cultural programme was vulnerable to last-minute changing resources-allocation and was affected by every one of SOCOG's budget cut processes.
- **Limited know-how:** Sydney festivals' limitations were inherited from Atlanta and other Olympic host cities. The transient nature of an Olympic committee plus the OCOG short-life cycle and reduced public accountability up to date, has led to the paradoxical need to keep 'reinventing' the process of staging an Olympic event after more than one hundred years of operating. This fact has been accentuated in the case of the OAF, as this is a programme that is not even defined in detail in the IOC regulations. The situation may change now with the implementation of the IOC 'Transfer of Knowledge Programme'.

- **Weak link to stakeholders:** Government, sponsors, media and artists were not equally and substantially involved in supporting the OAF. The OAF team was not given the means to develop strong and sustainable relationships with stakeholders and was not offered relevant support by SOCOG's Government, Sponsorship or Media Relations programmes. This meant a dependency on the stakeholders' particular interests and limited ability to negotiate.

From the perspective of promotions, despite the success of most Olympic communications and marketing programmes, SOCOG failed to expand wide awareness about the Games artistic components. This was partially an effect of management and structural limitations listed above, but also due to the non-inclusive nature of current Olympic sponsorship and broadcasting policies. This leads to conclude the following

- **The great contributions of the Team Olympic Partners (TOP) and Team Millennium Partners are not extended to the Olympic cultural programme.** This is because the exclusivity principle that makes TOP and Team Millennium programmes so valuable for Olympic sponsors tends to oppose the traditional profile of arts sponsorship deals, where most interested companies belong to the same product area. Furthermore, the high investment required clashes with the nature of most arts sponsorship deals. That is, the primary target market for an arts programme tends to be reduced and highly selective, not appropriate for a massive reach. Consequently, in Sydney, most corporate managers considered the OAF as the least cost-effective aspect of the Games, unable to compete with the appeal of the Opening and Closing Ceremonies, Torch Relay and sports events.
- **The world-wide Games exposure resulting from the lucrative Olympic TV broadcasting rights do not have a direct effect on leveraging the Olympic cultural programme.** As argued by Good (1998), to date, specific clauses to guarantee the coverage of cultural activities associated to the Games have not been established. The chairman of SOCOG's Olympic Cultural Commission proposed the creation of national cultural channel to broadcast all OAF artistic activities. Nevertheless, from 1997 to 2000 there was not any advance on this direction and during the period of the Olympic competitions, references to the OAF on television were almost non-existent. A remarkable example is *Channel 7* from the Seven Network, official broadcaster of the Sydney Games and Team Millennium Partner. The channel dedicated 23 hours a day to covering and reviewing the sporting competitions during the Olympic period, but did not create any cultural vignette to provide information about *OAF'2000* events taking place at the time.
- **The OCOG mainstream Olympic promotions, publicity campaigns and community events are not coordinated with the cultural programme.** The Sydney OAF had its own marketing and publicity department, working independently from the Communications and Community Relations (CCR) department. This arrangement might have been a logical decision considering the specific needs of an arts festival compared with the sports events. However, it relegated the OAF to a secondary place within the general Games marketing campaign, which received a higher allocation of resources. For example, impacting cultural and community programmes managed through the CCR were the 'Olympic Journey' and 'Share the Spirit Olympic Art Student Prize', but these programmes were not linked in any form to the OAF. Furthermore, in 1999, the official presentations of the mascots, the National Education programme and, especially, the Torch Relay preparations, received stronger media attention than the 1998 and 1999 arts festivals together. Another point worthy of remark is the way SOCOG's Internet web site was designed. The pages providing information on venues, Olympic time schedules or the history of Olympism did not include any reference to the OAF, and at the time of the official launch or official opening of each festival, SOCOG home page did not highlight the event in any differentiated form.

Further to these limitations, the study of the campaigns put into place to promote each individual festival provides evidence for concluding that there was a lack of support for Olympic arts marketing. The lack of interaction between arts, sporting and other community campaigns can also be explained by noting that average campaigns about general Olympic themes and OAF themes are radically different. The promotions about the sports competitions and the Games in general had a strong focus in promoting popular ownership and community participation and were directly associated with the purpose of the Olympic experience. In contrast, the promotions about arts events were either not associated with the Olympics, or presented as high end cultural activities dedicated to traditional arts audiences and special guests which, arguably, did not attract the attention of average Olympic audiences. Direct observations throughout Sydney and reporting by Purchase (2000), reveal that the free entertainment programme *LiveSites* promoted by the City of Sydney met an extraordinary response by the public and was the most popular and widely acknowledged event taking place in the city during the Olympic period.

In sum, from the perspective of management and communication, the Olympic cultural programme does not play a relevant role in defining the cultural dimensions of the Olympic Games. Instead, this role is being played by the Olympic Ceremonies, Torch Relay activities and related rituals and, increasingly, by the wide range of community-oriented and free activity programmes organised by the OCOG or the local host authorities. The tendency to use the Olympic cultural programme as a vehicle to support the arts using an elitist concept of what counts as art, seems to be a key reason for this situation.

11.4. Perceived relevance of the cultural programme

The fourth research question asked 'Is the Olympic cultural programme perceived as a relevant component of the Olympic Games?' To address this question, the thesis has studied the perspectives and interests of key Olympic stakeholders (*Chapter 9*) and has analysed four-years of press coverage about the programme (*Chapter 10*).

A first conclusion derived from this study is that the Olympic cultural programme is not believed to have the strength to act as the cultural ambassador of the Games. Instead, other Olympic programmes such as the Ceremonies, Torch Relay and indeed the sporting competitions are seen to take the lead. This question could lead us to discuss about the characteristics that separate arts events from sports events. However, on the basis of the findings, more illuminating answers to this question can be found by contrasting the way in which stakeholders approached arts events and sports competitions differently.

The perspective of government bodies and the arts community

A fundamental limitation of the approach by government bodies that prevented them from seeing the arts festivals potential was their lack of coordination and the lack of a shared plan or vision to maximise the cultural benefits that the Games could bring them. The apparently competing interests of different agencies in their claims of ownership over the Games accentuated this situation. As a result, a majority of government bodies failed to provide the long-term policy support that the cultural programme required.

Public bodies such as the Australian Tourism Commission at a federal level and the City of Sydney at a local level, were keen on exploring the potential for self-promotion brought by the Olympics. However, none of them used a cultural or artistic discourse as a core element of their promotions. This indicates that the public sector is still lacking confidence on the values and potentials of the Australian arts world. It also reinforces the impression that the most effective sources to promote Sydney and Australia are still associated with the country great outdoors life, the sporting traditions and ultimately, its growing business sector.

Further to the above, the non-existence of pressures or lobbying on the part of arts institutions to force a major involvement of government to support the OAF indicates that, in general, the arts community must not have kept major expectations about the festivals. It also reveals that these institutions were not strongly coordinated and that, as in the case of state agencies, they might have been affected by some sort of competition that prevented them from unifying interests and efforts.

According to Burton (1999), the arts world in Australia is still strongly dependant on government allowances despite them being increasingly rationalised (pers. comm., 25 Jun). Consequently, although the current government aims to move towards a more entrepreneurial arts environment, institutions and artists are still lacking a corporate approach to events funding and production. This is accentuated by the remarkable lack of structure of the arts sector, that is highly individualistic, organised in specific venues, individual artists and arts groups or companies.

In the context of the Sydney Olympics, the lack of a shared and continuous support of government and artists to the OAF can be seen as a missed opportunity to benefit from the Games' ability to link all kind of institutions and individuals for a concentrated period of time. Governmental support was finally granted, with the creation of the Sydney Media Centre and the establishment of *ausarts2000*. This can be taken as a proof of the success that joint initiatives government initiatives could bring to the Olympic cultural programme. However, these initiatives were only of use for the promotion of the final festival after it had been designed and produced, without contributing to the funding or implementation process. This suggests that it is still necessary to assist governments and arts institutions to discover the value that an Olympic cultural programme could bring in the long term.

The perspective of sponsors

According to Olympic sponsors or partners, the conditions to support to the Sydney OAF met some constraints that made the prospect less appealing than the sponsorship of Olympic sporting events. Further to this, non-Olympic sponsors were either denied the chance to collaborate or had to face very strong restrictions in terms of branding and recognition. This happened if they were interested in providing direct support to the OAF, but also if they were supporters of events or companies taking place within the OAF programme but not of SOCOG as such.

The latter case is especially relevant to understand the difficulties to promote the OAF by contrast to the sporting competitions. This is so because, contrary to the majority of sports venues and sports teams, Olympic arts participants and venues for the year 2000¹³⁵ were partly funded by a great number of corporations not involved in Olympic sponsorship deals. These corporations might not have had any interest in being associated with the Games. But they were affected by SOCOG

¹³⁵ This was the case of the Opera House, the Art Gallery of NSW, the PowerHouse Museum, the Sydney Symphony Orchestra or the Sydney Theatre Company.

regulations all the same if the arts group they sponsored was included in the OAF programme. Considering that most Olympic arts productions had not been exclusively funded and curated by SOCOG through the OAF, the resulting acknowledgement conflict became a major issue that made very difficult the process to market OAF events, including the design of brochures, programmes and the look of the venue.

Taking this into consideration, it can be concluded that the existing Olympic sponsorship regulations had multiple negative effects on the festivals' funding and cooperation and therefore reduced their promotional potential.

- In the first place, Olympic sponsors were likely not to see the value of providing extra funds for the OAF. On the one hand, because they tended to consider the sporting connection as the only leveraging benefit of their Olympic investment. On the other hand, because if they were interested and already involved in supporting the arts, they could consider it easy to be associated with the OAF without extra costs through 'passive' ambush marketing. Even though this might not have been always the case, the general public was likely to associate with the OAF any traditional arts sponsor who happened to support Olympic sport. This was the case for *Telstra*, Team Millennium Partner, supporter of the swimming Olympic team and official sponsor of the Adelaide Festival among others arts events.
- Secondly, non Olympic sponsors had to face strong restrictions to provide funds to the OAF. This paradoxical funding restriction was due to the prohibition for non-Olympic sponsors to be OAF sponsors if their product category conflicted with the category of any of the TOP or Team Millennium Olympic partners. Although it had already been a major OAF achievement to get the approval by SOCOG Board to seek the support of non Olympic sponsors, the unquestionable ban towards conflicting product categories excluded most major Australian corporations not already involved in the Olympic project.
- Finally, non Olympic sponsors supporting the arts were likely to lobby against the participation within the Olympic programme of the institutions they were involved with in order to avoid branding bans or limitations by SOCOG. As an example, *Philips*, which was supporter of the Sydney Symphony Orchestra and whose product category conflicted with Olympic sponsors such as *Panasonic* and *Samsung*, might have put difficulties to the inclusion of the orchestra in the OAF programme, to prevent the long process of negotiations that finally took place for the design of the concert promotional material in terms of sponsor acknowledgements.

The perspective of the media

From the media point of view, in the lead up to and during the Olympic period, there have also been multiple evidences of the advantages of covering sports, over the coverage of the arts. An initial reason was tied up to the strong sporting traditions of the country and the very generalised enthusiasm that winning the right to host the Games arose throughout Australia. This meant a remarkable majority of the Australian media audiences and led most publication companies and broadcasters to put a growing emphasis on Olympic sports news from a very early stage in time. On the contrary, the coverage of arts related features was not perceived as an integral part of the Olympic project and, as such, in some cases – eg. local or regional papers – it would be even decreased on the benefit of Olympic related stories.

During the 1997-1999 period, the coverage of sports was not the main media competitor against the arts festival appeal. Rather, it was the long chain of controversies resulting from the Games preparations in areas such as transport, budgeting or personal disputes among Olympic

representatives. Turner and Louw have argued that publication groups such as Fairfax and News Ltd. were looking forward to the chance of publishing about the difficult side of the Olympics because during the bid period there had been a shared agreement to avoid any sort of criticism in order to support the candidature (2000, pers. comm., 25 Aug). Others have added to the argument by stating that SOCOG offered “more than enough opportunities for negative and sensationalist coverage” (Mullins 2000, pers. comm., 22 Feb) by contrast to the cultural programme that, after 1998, “lacked the necessary insight to make for a good new-story” (Lyll 1999, pers. comm., 28 Sep).

In any case, the most widely accepted reason for the lack of media appeal of the arts festivals in the lead up to the Games was not so much their intrinsic nature as their failure to establish a clear link with the Olympic experience. In that sense, the decision to design the final festival as a showcase of high-end artistic performances accentuated the perceived division between the arts and the sports. This was probably a reason for the decision of most papers to keep information about the *OAF'2000* in the arts editorial pages instead of integrating them within the Olympic coverage section.

SOCOG Communications and Community Relations general manager indicated that it is necessary to accentuate the popular or accessible side of the cultural programme to make it more relevant to the Olympic experience, attract the interest of wider audiences and ultimately gather consistent media coverage. In chapter six it is described how, at the end of an informal interview, the manager mentioned the names of broadly popular Australians from the world of cinema, fashion and music that could have been used to promote the OAF in parallel to the athletes promoting the sports. However, this links back to Berkaak's (1999) comments on the danger of an over-commercialisation of values and commodification of culture for the benefit of the media and corporate groups. Berkaak's arguments put in question the advantages and dangers of resembling culture to entertainment for promotional purposes. The need to ensure a balance between the media appeal of a cultural programme that wants to reach global audiences and the commitment towards offering a representative and sustainable cultural perspective of the local community is discussed further in the next section.

11.5. Final conclusions

The introductory chapter to this thesis explains that cultural policy is currently merging with communication policies and increasingly being used as a promotional tool for cities and regions. This suggests that great events can be a good platform for the implementation of cultural policies assuring a maximum impact through the media. However, the analysis of current communication and cultural provisions for a paradigmatic event such as the Olympic Games indicates that the challenges for cultural policy choices to emerge may be far greater than the opportunities.

In order to overcome these challenges, cultural policy-makers, event host representatives and representatives from the event global networks need to address some generic considerations. These considerations could be defined as emerging tensions within the contribution of cultural policy to great events. Throughout this thesis, they have been identified as follows,

- Economic versus cultural imperatives
- Cultural responsibility versus media appeal
- Local representation versus global vocation
- Cultural programme versus cultural event

a) Economic versus cultural imperatives

In the context of globalisation and with a view to informing a great event, cultural policy needs to address economic imperatives. However, a balance should be maintained between the influence of economic and cultural objectives. In this sense, cultural policy should avoid becoming a means towards economic ends and should, instead, aspire to using economic objectives as an instrument to achieve cultural aspirations.

In the case of the Sydney Olympic cultural programme, the tension between economic and cultural imperatives was particularly evident at the bid stage. Once the organising committee for the Games was made operational, the tension faded and the economic imperative became the dominant guide for key decision-making, from managerial structures to promotions and interaction with stakeholders. In this context, the notions of cultural policy that had informed the definition of the cultural programme tended to be used more as an instrument towards the organising committee's corporate interests than as a basis for developing culture.

The predominance of economic imperatives in the structure of an OCOG can be explained by looking at the evolution of the Olympic Games from being an event led by humanist values, to one that is a highly lucrative enterprise led by the corporate values of the global market and the global media. Indeed, the new emphasis on corporate investment and media exposure has been critical to the development of the Games as the mega-event it is today. However, this has also implied a radical transformation of priorities and policies that does not appear to be well balanced to date. Sporting competitions, venue management and symbolic components with a strong communication value such as the Opening and Closing Ceremonies have been adapted to this new 'corporate' reality and have become major investing areas within an OCOG, SOCOG being a good example. In contrast, the role and purpose of the Olympic cultural programme is still presented in the idealistic manner that characterised the first period of the Modern Games and thus does not seem to fit nor to benefit from the current Olympic structure.

The lack of adaptation of the Olympic cultural programme to the current corporate trends has diminished its chances to flourish from a commercial perspective. However, this situation also offers a potential for the programme to ensure an emphasis on cultural rather than economic priorities. For instance, one advantage of the lessened pressure to be commercially optimised, is the possibility for socially worthy aspirations to be more prominent and thus, for having greater chances of being representative of the local host's cultural context. Nevertheless, the strive towards being culturally responsible and ensuring local representation reveals another of the enduring tensions for cultural policy within great events.

b) Cultural responsibilities versus media appeal

At the outset of this thesis, it is argued that, within the current Olympic Games media production strategies, the Olympic cultural programme has a particularly strong potential to be less dependent on the media. In so doing, it can, perhaps, engage with a more complex and more 'representative' image of the culture of the host-city and nation. Nevertheless, the Sydney case has demonstrated that there existed a difficult tension between the OAF intention to play a significant role in the

transmission of the cultural values of the country and the need to be attractive to the media and adapted to the principles of marketing.

Arguably, the intention to transmit relevant features of the nation's cultural identity was fundamental to the design of the three initial Sydney festivals. However, only the first festival was also supported with a relevant marketing and media campaign, and this was paramount to succeed in transmitting cultural values at the same time as having a remarkable media appeal. Essentially, the final festival was designed to satisfy media and marketing requirements, which allowed it to achieve a great level of public awareness and impact. Nevertheless, the festival was criticised for not being representative of the Australian arts environment and for not providing the public with a sense of ownership that made the festival truly relevant to the Olympic experience.

This contradiction reveals a major challenge for the cultural policy of great events. The Sydney case warrants the conclusion that the Olympic cultural programme needs a better adaptation to the demands of the media. Nevertheless, this adaptation cannot mean renouncing to the ambition of representing or exploring the identity components of the host nation.

Other Olympic components have already adapted to this situation with varying levels of success, the Ceremonies being perhaps the clearest example. However, this adaptation has also brought a need for simplification and standardisation that makes it very difficult to ensure insightful and representative perspectives about the local host. In this respect, the cultural programme continues to be an element with a strong potential and this should not be sacrificed for the aspiration of attracting the media. It is the responsibility of cultural policy-makers to find alternative solutions to this dilemma.

c) Local representation versus global vocation

A further challenge for cultural policy-makers to inform the cultural programme of a great event is the potential conflict between the global, generic aims of the event international networks – long term supporters, world-wide sponsors and so on – and the specific aims of the local host.

In the case of Sydney, the opportunity to present the host nation to the world – global image – led to summarising the characteristics of Australia's culture in a series of themes or 'brand images'. These images were used extensively to attract international audiences at the bid stage and were at the core of the design for the Olympic cultural programme. The brand images incorporated the notion of multiculturalism and Aboriginal reconciliation and were widely celebrated by the international media. Within the cultural programme, these images expanded into notions of cultural inclusion, artistic innovation, diversity and excellence. However, the process to define these images was not a direct result of open negotiations with the general community. This led some local groups, from the arts sector in particular, to complain about them not being fully represented within the Olympic cultural strategy.

It is not difficult to sympathise with these sentiments, particularly since the Olympic Games can be a wonderful opportunity to showcase one nation's cultural identity beyond tourist stereotypes. Furthermore, it is relevant reflecting on Berkaak's (1999) argument about the Games bringing an opportunity to re-think and re-construct those stereotypes according to the contemporary choices of

the host nation. Thus, the concerns about the presence of the local communities – local image – would seem to be a significant priority.

This conclusion identifies one significant reason for why, despite the relevance of the themes and images selected, the resulting messages promoted through the cultural programme did not meet general applause. The lack of an open negotiation with the wide community meant that the creation of an internationally appealing image of 'Australian culture', was based on the interests of a privileged few. Therefore, the process to define these images did not assist in the complex process to create a sense of ownership by those who were theoretically included in the concept.

In sum, the situation re-affirms the fragility of the cultural programme and cultural images in general in respect of the need to be accommodated to a marketing and mass media discourse. To use and maximise the benefits of media distribution can be very positive for the programme, but only if the concepts, themes or 'brand images' have emerged not from media imperatives but rather from a common or sufficiently negotiated vision by the host community.

d) Cultural programme versus cultural event

The Olympic Games is essentially a cultural manifestation with a broad cultural dimension of which the official cultural programme is only one component among many others. For its particular conditions – time length, flexibility in locations and freedom of design – the cultural programme offers a great potential to act as a catalyst to project the image of the host-city and nation in more representative ways than other Games components. However, this possibility has been constrained by the lack of guidance and definition about the role of this programme in the context of the Games and, in particular, by the poor managerial and promotional structures set up to implement it. This indicates a great limitation in the cultural policy of the Olympic Games and reveals one of the great challenges for defining the cultural policy of other great events. The challenge is to ensure that an event's cultural dimension is supported by a defined strategy or policy, instead of relying on the spontaneous outcome of other successful event components in economic and/or political terms.

The cultural dimensions of the Olympic Games range from the traditional Olympic ceremonies to the design of banners and Games symbols, and the provision of street entertainment. All of these elements, characterised by their spectacular visibility, have the possibility of engaging the local community in relevant and memorable ways and offer a platform to express the particularities of the host culture. However, for these elements to make a significant difference at a local level, it is necessary that they respond to a coordinated strategy and that they represent cultural values that are consistent with the values of the host community. The official cultural programme could act as a bridge between the visibility and media appeal of these elements, and the complexities of offering a genuine representation of any given culture. This should be the central function of the programme and it could be achieved by undertaking two processes. First, through ensuring the presence – and thus strengthening the visibility – of cultural programme components in the Olympic ceremonies, torch relay rituals, street entertainment and so on. Second, through developing and putting into context the visual discourse of ceremonies and rituals within an extensive and detailed cultural programme.

Nevertheless, the Sydney case shows that there is a remarkable lack of coordination between the most visible and successful components of the Olympic cultural dimensions and the official cultural programme. This has led to a low presence of the latter in the media, a lack of resources for the programme to effectively project the local characteristics of the host-city and a lack of perceived relevance as a component of the Games experience. This lack of coordination has limited the ability of the Games cultural dimensions to unfold in truly representative ways and secure long term legacies.

At the basis of this conclusion is the argument that the poor role played by an Olympic cultural programme should not be interpreted as evidence of it being an unnecessary component of the Games or a useless point of reference for other events. Rather, this situation is the product of some missed opportunities, deriving from a lack of understanding about how to implement effective cultural policies within a great event.

12. References

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- SOCOG (2000d) **Fact-sheet: Organising the Games- What is the Sydney Organising Committee for the Olympic Games?**, Sydney
- SOCOG (2000e) **SOCOG Annual Report 1999**, Sydney
- SOCOG (2000f) **Notes for the preparation of the Post Games Report** (unpublished), available at: Sydney Organising Committee for the Olympic Games- Publication Services, Sydney¹³⁶. *These notes were organised by programmes. The programmes reviewed included:*
- | | |
|---|---|
| a) Olympic Arts Festivals | h) Communications and community Relations |
| b) Image | i) Public Relations |
| c) Ceremonies | j) National Education |
| d) Government Relations | k) Multicultural Affairs |
| e) Aboriginal and Torres Strait Islanders Relations | l) Media Information Program |
| f) Torch Relay | m) Marketing Communications |
| g) Corporate Communications | n) Marketing and Advertising |
| | o) Sponsorship |
- SOCOG (2000g) **OAF'2000 Marketing and promotions plan**, charts presented during a meeting at SOCOG Headquarters (unpublished) available at: Sydney Organising Committee for the Olympic Games - OAF Marketing Department, Sydney
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¹³⁶ These notes have now been published in the form of the '**Official Report of the Sydney 2000 Olympic Games**' [online] available at: <http://www.gamesinfo.com.au>

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- UNESCO (1998b) **Conferencia Intergubernamental sobre Políticas Culturales para el Desarrollo** (Conference, 30 March- 2 April), UNESCO, Stockholm
- UNESCO (2000a) **The Strengthening of UNESCO's Role in Promoting Cultural Diversity in the Context of Globalisation**, (CLT/CIC/BCI/DC.DOC 5E), UNESCO, Paris
- UNESCO (2000b) **Cultural Diversity in the light of globalisation. The Future of the Cultural Industries in East and Central Europe**, Symposium of Experts organized in collaboration with the Polish National Committee for UNESCO, (30 June – 1st July 2000), Warsaw
- UNESCO (2000c) "2001-2010: Diversité Culturelle: Les Enjeux du Marché" in: **Table ronde des Ministres de la Culture**, (Round Table, March), UNESCO, Paris

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12.2. Web sites

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- Australia Cultural Network <http://www.acn.net.au>
- Australia Dep. of Foreign Affairs and Trade <http://www.dfat.gov.au>
- Australian Tourist Commission & Olympics <http://www.atc.net.au>
- City of Sydney <http://www.cityofsydney.nsw.gov.au>
- Dept. of Com., Info. Tech. and the Arts <http://www.dcita.gov.au>
- Department of Immigration and Multicul. Affairs <http://www.immi.gov.au>
- International Olympic Committee <http://www.olympic.org>
- NSW Ministry for the Arts <http://www.arts.nsw.gov.au>
- Sydney Organising Committee <http://www.gamesinfo.com.au>
- Sydney Media Centre <http://www.sydneymediacentre.com.au>
- Tourism Queensland & Arts Festivals <http://www.qttc.com.au/media/olympic/arts>

12.3. Interviews

The following persons had personal communications with the author. Most of these communications were held in the form of a personal interview lasting one and a half hour in average. Other sorts of communications were telephonic interviews and written correspondence. All the names listed below were interviewed personally excepting when indicated¹³⁷.

Bits, Linda (2000) Public Relations Manager, Swatch (2 Oct)

Brown, Karilyn (1999- 2000) Olympic Arts Festivals Programme Manager, SOCOG (6 Aug & 15 May 99; 6 Oct 00)

Burton, Christine (1999-2000) Course Director Arts Management, University of Technology of Sydney (informal interviews Jun 99- Jan 00)

Cahill, Janet (1999-2000) Olympic Project Manager, University of Technology of Sydney (25 May 99 & informal meetings up to Sep 00)

¹³⁷ The interview list provided here includes only those interviews quoted in the report. Find the complete research interview process in appendix 4 and a selection of interview transcriptions in appendix 18

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- Christey, Jayne** (1999) Olympic Sponsorship Manager, Sydney Morning Herald (23 Aug)
- Coste-Paul, Ghyliane** (2000) Olympic Media Relations, Sydney Opera House (5 Oct)
- Couttie, Sue** (1999) Publicity Manager, Olympic Arts Festivals, SOCOG (23 Aug)
- Cunningham, Stuart** (2000) Head of School, Media & Journalism, Queensland Univ. of Technology (25 Aug)
- Díaz, Justo** (1999) NSW Multicultural music coordinator & Carnivale musical coordinator (15 Nov)
- Duby, Christoff** (2001) Manager OCOG Relations, IOC (20 Mar)
- Dyer, Jo** (1999) General Manager, Bangarra Dance Theatre Company (16 Sep)
- Frost, Glenn Marie** (1999) General Manager, Communications and Community Relations, SOCOG (17 Sep)
- Good, Debra** (1999) Cultural Olympiad researcher (informal interviews Jun- Aug- Sep)
- Gouriotis, Con** (1999) Director, Casula Powerhouse Regional Arts (Telephonic interview, 14 Sep)
- Hassall, Craig** (1999) General Manager Image, Special Events and OAF, SOCOG (23 Aug, 11 Nov)
- Hammond, Fiona** (2000) Olympic Sponsorship Officer, Seven Network (2 Oct)
- Jeffrey, Adam** (1999) National General Manager- Special Events & Olympics 2000, Telstra (2 Sep)
- Jordana, Lancia** (2000) General Manager *ausarts2000*, Australia Council (4 Oct)
- Keigheri, Victoria** (1999) Policy Officer in the Cultural Affairs and Protocol Unit, City of Sydney (Aug)
- Kidd, Bruce** (2000) Dean, Faculty of Physical Education and Health, University of Toronto (30 Sep)
- Louw, Eric** (2000) Senior Lecturer in Communications, The University of Queensland (25 Aug)
- Lyall, Kimina** (1999) Olympic Editor, The Australian (28 Sep)
- Marinos, Lex** (1999) Ex-director Carnivale, member SOCOG Multicultural Advisory Committee (13 Sep)
- McDonald, Donald** (1994) Chairman SOCOG Cultural Commission, interviewed in **Arts Today** (Dec)
- McIlvenny, Kerry** (1999) NSW Community Arts Association (13 Sep)
- Müller, Norbert** (2000) President of the German Olympic Academy, Professor at Johannes Gutenberg University (9 Sep)
- Ne Van, Chris** (1999) Sponsor Relations- Media Partners manager, SOCOG (1 Sep)
- Neilson, Les** (1999) General Manager- Arts Branch, Department of Communications, Information Technology and the Arts (Written Correspondence, Aug)
- Phillips, Therese** (2000) Acting Marketing Manager, Arts Queensland (25 Aug)
- Powell, Beth** (1999-2000) General manager of Major Projects, City of Sydney (20 Aug 99 & 8 Oct 00)
- Schofield, Leo** (2000) Artistic Director of *The Harbour of Life* or *OAF'2000*, SOCOG (9 Mar)
- Sheehy, Brett** (1999) Deputy Director, Sydney Festival (8 Nov)
- Staiff, Russell** (1999) Coordinator BA (Tourism), University of Western Sydney (27 Sep)
- Strickland, Katerina** (2000) Arts Editor, The Australian (13 Sep, 5 Oct)
- Sulway, Stephanie** (1999-2000) marketing manager for the Olympic Arts Festivals (14 Sep 99 & 14 Aug 00)
- Turner, Graeme** (2000) Professor Department of English, The University of Queensland (25 Aug)
- Veal, Anthony** (1999) Associate Professor, Dept of Sport, Tourism and Leisure Studies, University of Technology of Sydney (15 Apr)
- Werner, Amanda** (2000) Media Relations Officer – Arts and Events, Sydney Opera House (4 Oct)
- White, Maggie** (2000) Olympic Liaison, Australian Tourism Commission (3 Mar)

12.4. Forums, Conferences and Public Speeches

1. Australasian Political Studies Association (1999) **Special Session: Politics of the Olympics**, University of Sydney (27 Sep)
2. Centre for Olympic Studies (1999a) **The Olympics in the Next Millennium**, University of New South Wales, Sydney (22-23 Sep)
3. Centre for Olympic Studies (1999b) **Red, Black and Gold: Sydney Aboriginal People and the Olympics**, University of New South Wales, Sydney (22 Oct)
4. Centre for Olympic Studies (2000) **5th International Symposium for Olympic Research. Bridging three centuries: Intellectual Crossroads and the Modern Olympic Movement**, University of New South Wales in coordination with the University of Western Ontario, Sydney (8-9 Sep)
5. Centre for Research and Education in the Arts (1999), Robyn Archer: **The future of the arts in Australia**, University of Technology of Sydney (28 Oct)
6. Commonwealth Department of Communication and the Arts (1994) **Creating Culture: the new growth industries**, Parliament House, Canberra (11-12 Aug)
7. International Olympic Academy (2000) **8th International Post-Graduate Seminar on Olympic Studies** (4 May-14 June)
8. Multicultural Arts Alliance (1999) **The future of Multicultural Arts**, Australian Museum, Sydney (7 Nov)
9. Sydney Arts Management Association Group (SAMAG) (1999) **Sponsoring the Arts**, The Opera Centre, Sydney (30 Aug)
10. Sydney Media Centre (SMC) (2000) **Media Briefing, Indigenous Unit- Australian Film Commission**, Sydney (26 Nov)
11. University of Technology of Sydney (1999) **Olympic Lecture Series**, University of Technology, Sydney. Sessions quoted in the dissertation:
 - Tatz, C. (1999) *Aboriginal representation in the Olympics* (4 Nov)
12. *OAF'2000* Media Launch (1999) . Speakers quoted in the dissertation
 - Schofield, L. *Presentation of the Olympic Arts Festival* (13 Oct)

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Research Methodologies

Historical Research: cultural provisions of the IOC

Appendix: 1. Archival and documentation review at the Olympic Museum

Utilisation of the library facilities

Fact sheets: The IOC fact-sheets are updated regularly by the Communications & New Media department. They were a good source of information to get an initial impression of the IOC structure and to perceive in general lines the character of its main agenda.

Official Reports of the Olympic Games: In order to gather an understanding over the management and communication strategies set up to promote specific Olympic cultural programmes a series of official reports of the Olympic Games were reviewed. First were reviewed the reports from recent Games, from Los Angeles'84 up to Atlanta'96. Secondly, guided by findings derived from other archives and documents, were reviewed the official reports of Games that are reputed for having organised remarkably successful cultural program. This was the case of Mexico'68, Munich'72 and Montreal'76.

Analysis of material distributed for bidding cities: This analysis was aimed at gathering evidence about the specificity and coherence of requirements and guidelines to design and produce an Olympic cultural programme. This assisted in the understanding of the position of cultural programmes within the IOC agenda. Additionally, in combination with an analysis of the Olympic Charter and the mission statement of entities in charge of safeguarding the IOC cultural matters, the review of bidding material allowed studying whether these regulations respond to a definite cultural policy in the Olympic Movement.

Utilisation of documentation services

IOC Session summaries by Wolf Lyberg: Particularly helpful in the initial stages of the research was a collection of summary reports prepared by Wolf Lyberg, former secretary general of the Swedish National Olympic Committee. These reports summarise all IOC Sessions up to 1993 and the meetings by the Executive Commission up to 1999. These documents helped identify which IOC Sessions were most relevant to the thesis.

Hanging files: Prior to being granted a leave of embargo for recent official material, the research was organised in a way that permitted to combine the study of historical archives with documents as current as possible. The Olympic Museum documentation services store a series of 'hanging files' containing brief notes, memos, copies of magazines and other very specific and current materials about the IOC organised by theme. Critical has been the consultation of files dealing with themes such as the following :

- *Art and Sport (general):* This file stored both historical and recent materials about Olympic art activities. The review focused on two main activity areas: *Olympic arts Competitions 1912-1948, Art and Sport Contest – 1998-2000*
- *Olympism and culture:* This file stored some copies of issues of the 'Olympic Review' magazine treating Olympic art and cultural matters. However, there were no reports about definitions of Olympic culture, Olympic cultural programmes and so on. This lack of information on the subject led to conclude that no specific documents or memos have been created about this issue.

- *Commission of Culture and Education:* This file included some useful information about the merging of the Culture Commission and the Commission of Education and the IOA in March 2000. Unfortunately, due to the closeness in time – the hanging files were reviewed in May 2000 – not further documents were included to explain the functions of the new a commission.
- *IOC Commissions (general):* Interesting information about the composition of each IOC commission at present times. This allowed furthering the understanding of the composition of the IOC, the functions of its different members and the relationships between commissions.
- *IOC Publications:* This file contained information about the foundation of the ‘Olympic Review’, its initial aims, its evolution and themes currently treated. Some memos indicate that this publication has always acted as a means to promote the Olympic cultural programmes and activities. Information about another IOC publication, now extinct, the ‘Olympic Message’, confirmed this impression.

Review of the verbal proceedings of IOC Sessions: The study of summaries by Lyberg, guided the selection of IOC Session reports that were of special relevance to the thesis. The review focused on sessions held after 1980 and tried to identify how the accelerated evolution of issues related to marketing and communications related or contrasted with the evolution in the treatment and discussion of the IOC cultural activities.

Sessions especially revealing for this thesis were Session 81 (Moscow 1980) where the Cultural Commission chairman claimed that the development of sports and culture could help reduce political tensions; Session 88 (Berlin 1985) where the chairman expressed the view that athletes should have a bigger role in the cultural programme of the Games; Session 91 (Calgary 1987) where it was suggested to invite Nobel Prize Winners to the Games cultural programme. Finally, a very important session with regards to the treatment of culture in the Olympic Movement was the 98th Session held in Lausanne in 1993 on occasion of the opening of the new Olympic Museum. This session which focused entirely on discussing about art, culture and Olympism but did not incorporate any debate on issues of policy, definitions and guidelines.

Utilisation of the archival services

The archival review was centred on analysing material from the period between 1965-1976. This was essentially because this was the time when the first IOC commission dedicated entirely to foresee Olympic cultural matters was created, in 1968. This was also because of the embargo on many of the recent archives.

Culture and Education Commission archives: The analysis of Cultural Commission (CC) archives was the most detailed and specific source of information for the thesis historical review. The analysis started with a review of the verbal proceedings of CC meetings from 1968 up to 1976. After the leave of embargo, the analysis of proceedings progressed up to year 2000.

Avery Brundage Collection: The review of the above archives was complemented with an study of the Avery Brundage Collection, on microfilm. This collection included some useful documents physically unavailable at the OSC, such as details about the IOC art committee set in place up to 1948, activities held for art competitions between 1912 and 1948, and a wide variety of material about music festivals and other sort of art events sponsored or co-produced by the IOC or Avery Brundage as its President.

Olympic Games archives: The archives of respective Olympic Games were reviewed in order to gather specific information about past Olympic cultural programmes and activities. Interestingly, the amount of information about these programme was very scarce and disorganised in Games editions such as Melbourne’56 and Tokio’64 cultural festival. In contrast, information about the Mexico’68 cultural program was very abundant and exhaustive. After the leave of embargo, the research focused on the review of Los Angeles’84 Olympic Arts Festivals, the Barcelona’92 Cultural Olympiad and the Atlanta’96 Cultural Olympiad.

Appendix: 2. Interviews at the Olympic Museum and the IOC

- **Françoise Zweifel, IOC Secretary General** (5 April 2001): information about the position of the Culture and Education Commission and the prospects for developing greater role of the Olympic Museum to foster the links between Olympism and culture
- **Christoff Duby, OCOG relations, IOC** (20 March 2001): information about how the recently established 'Transfer of Knowledge Program' may assist in the supervision of the management and promotional potential of an Olympic Cultural Programme
- **Jean François Pahud, Head Curator, Olympic Museum** (4 April 2001): assisted to understand the priorities of the Olympic Museum in regards to the design of exhibitions and thus, the way the relationship of Culture and Olympism is being reflected through the institution
- **Anne Chevalley, Pedagogic Services, Olympic Museum** (5 April 2002): offered detailed information about the Museum education programmes and an insight on how further cultural programmes and activities could increase the impact of Olympic education
- **Nicole Dumuid, Communication services, Olympic Museum** (24 April 2001): assisted in the understanding on the promotional activities of the Olympic Museum and the use of the institution as a platform for holding special events, congresses and seminars
- **Marie Héléne Roukhadzé, Communications and New Media, IOC** (24 April 2001): fundamental to gather current information about the activities of the Culture and Education Commission and their possibilities for development. Also very helpful in providing details about IOC publications

Case Study: Interviews & telephonic questionnaires

Appendix: 3. Interview subject categories

The subjects interviewed for the Sydney OAF case study belonged to the following categories:

A) Academics / Researchers specialised in:

- A1** Communications, cultural policy, sociology
- A2** Leisure, tourism, arts, events management and sponsorship
- A4** Analysis of the Olympic Games

B) Managers/ assistants working in the arts:

- B1** Arts organisations
- B2** Public Sector bodies for the Arts
- B3** Other Public Sector bodies

C) Managers / assistants within the corporate sector supporting the Olympic Games:

- C1** Media organisations covering or sponsoring the Olympic cultural programme
- C2** Other corporate organisations sponsoring the Olympic Games

D) Managers / assistants working for the Sydney Organising Committee for the Olympic Games:

- D1.** Communications & Community Relations Division
- D2.** Marketing & Sponsorship programmes
- D3.** Olympic Arts Festivals
- D4.** National Education Programme
- D5.** Multicultural Affairs Services
- D6.** Records Centre

E) Managers / assistants working for other Olympic related organisations

- E1.** UTS: Olympic Project
- E2.** Olympic Coordination Authority
- E3.** Sydney Media Centre
- E4.** Athens 2004 – Culture and Ceremonies

- Find in the following pages the complete list of experts that were contacted and interviewed.

Appendix: 4. List of interviewees

<i>A) Academic Researchers</i>	<i>doing research at::</i>	<i>Interview Date</i>
A1. Communications, Cultural Policy, Sociology	1. UTS , Elisabeth Jacka, Dean Faculty of Humanities ,	4 May 99
	2. UTS , Noel Sanders, Assoc. Professor Cultural Studies, Faculty of Humanities	Aug-Dec 99
	3. UQLD , Graeme Turner, Prof. Dept of English , –member CIPC	25 Aug, 00
	4. UNSW , Colin Tatz, Genocide Studies, Faculty of Anthropology	4 Nov 99
	5. Univ Tech QLD , Stuart Cunningham, Prof. & Head of Fac. Media & Journalism	25 Aug, 00
A2. Leisure, tourism, arts, event management and sponsorship	6. UTS , Christine Burton, Course Coordinator, MA in Arts Management	28 Apr 99
	7. UTS , Tony Veal, Associate Professor, Dept of Sport, Tourism and Leisure Studies	29 Apr 99
	8. UTS , Rosemary Johnston, Director Institute Research & Education in the Arts	1 Oct 99
	9. UTS , Johnny Allen, Director, Australia Center for Event Management	30 Sep 99
	10. University of Western Sydney , Russell Staiff, Coordinator, BA Tourism	27 Sep 99
	11. Griffith University , Laurence Chalip, Assoc. Professor, School of Marketing	21 Aug 00
	12. Macquaire University , David Throsby, Professor, Faculty of Economics	Dec 99
	13. UTS , Catherine Fitzgerald, masters student on Sponsorship – Westpac & OG ,	17 Sep 99
A3. Analysis of the Olympic Games	14. UNSW , Richard Cashman, Director, Centre for Olympic Studies	May-Sep 99
	15. UNSW , Anthony Hughes, Executive Officer, Centre for Olympic Studies ,	May-Sep 99
	16. UNSW , Debra Good, researcher specialised in Cultural Olympiad,	4 May 99
	17. UWO , Helen Jefferson, Environmental issues, Institute for Studies in Education	4 May 99
	18. UTS , Peter Haxton, PhD Candidate, Faculty of Leisure and Tourism	1 Oct 99
	19. UTS , Ravi Ravinder, Lecturer, Faculty of Business – Tourism Studies ,	10 Aug 99
	20. Macquaire University , Helen Wilson, Senior Lecturer, School Linguistics & Media	18 Sep 99
	21. UQLD , Eric Louw, Senior Lecturer, Communications, Fac. Behavioural Sci.	25 Aug 00
	22. University of Toronto , Bruce Kidd, Dean, Faculty Physical Education & Health	30 Sep 00
	23. University of Chicago , John MacAloon, Prof. and Assoc. Dean, Social Sciences	Jun 00
	24. Johannes Gutenberg University – Mainz , Norbert Müller, Presid. NOA Germany	9 Sep 00
25. UAB , Miquel de Moragas i Spa, Director, Centre for Olympic Studies	Mar-Oct 00	
<i>B) Managers/ assistants</i>	<i>working in the arts:</i>	
B1. Arts organisations	26. Art Gallery of NSW , Edmun Capon, General Manager,	22 Feb 00
	27. Bangarra Dance Company , Jo Dyer, General Manager	16 Sep 99
	28. Sydney Opera House , Ghyliane Coste-Paul, Olympic Media Relations	5 Oct 00
	29. Sydney Opera House , Michael Lynch, general manager	11 Sep 00
	30. Djambu Gallery, Customs House John Kirkman, director	8 Sep 99
	31. Sydney Festival Brett Sheehy, Deputy Director,	8 Nov 99
	32. Adelaide Festival , Robyn Archer, Director	28 Oct 99
	33. Carnivale , Lex Marinos, ex director & SOCOG Multicultural Committee member	Sep 99-00
	34. Carnivale , Justo Díaz, music coordinator & NSW multicultural music coordinator	15 Nov 99
	35. Carnivale , Micheline Jammal, director (2000)	19 Sep 00
	36. Multicultural mkt campaign Pinnot Millirhino, chair SOCOG mult adv committee	5 Oct 00
	37. Chair ABC , OA Donald McDonald, Chairman Cultural Commission	15 Mar 00
	38. Icon Events , Mike Mullins, Principal	24 Feb 00
	39. Mosaic Multicultural Communications , Paula Masselos- Chair Carnivale	5 Oct 00
	40. State Theatre , Brian Barnes, General Manager	8 Aug 99
	41. Power House Museum , Carol Scott, Manager, Evaluation and Visitor Research	4 Oct 00
B2. Public Sector Bodies for the Arts	42. Australia Council , Philip Rolfe, Director Audience & Market Development	Mar 00
	43. Australia Council , Peter Richardson, Cultural Relations Manager	Mar 00
	44. Australia Council , Lancia Jordana, AusArts2000 general manager	4 Oct 00
	45. Australia Council , Trudy Johnston, ausarts2000	4 Oct 00

	46. Campbelltown City Council , Juan P. Perez, Cultural Development Officer	2 Oct 00
	47. City of Sydney , Sally Couacoud, Public Art Policy	1 Mar 00
	48. City of Sydney , Victoria Keighery, Cultural Affairs and Protocol,	16 Au 99
	49. Arts Queensland , Therese Phillips, Acting Marketing Manager	25 Aug 00
	50. Ministry for the Arts of NSW , Debra Ely,	15 Jun 00
	51. Museums and Galleries Foundation of NSW , Cheryle Yin-Lo, Multicult. Audiences	1 Oct 00
B3. Other Public Sector Bodies	52. Australian Tourism Commission , Maggie White, Manager Olympic Games Liaison	3 Mar 00
	53. Tourism New South Wales , Tess McLennan, Product Development Officer	13 Sep 00
	54. City of Sydney , Beth Powell, Major Events Executive Director	20 Au 99
C) Managers/ assistants	within the corporate sector related to the arts:	<i>Interview Date</i>
C1. Media groups sponsoring or covering Olympic arts events	55. SMH , Jayne Christey, Olympic sponsorship manager	23 Au 99
	56. SMH , Mathew Moore, Olympic news editor	13 Oct 99
	57. SMH , Kelly Burke, Arts journalist	11 Sep 99
	58. Freelance , Jo Litson, Arts journalist – Australian, Panorama, AC, Bulletin...	2 Aug 00
	59. Australian , Katrina Strickland, Arts editor	Sep-Oct 00
	60. Australian , Jennifer Sexton, Arts journalist	12 Sep 00
	61. Australian , Kimina Lyall (Olympic news editor)	28 Sep 99
	62. Seven Network , Fiona Hammond, Olympic sponsorship officer	2 Oct 00
C2. Other Olympic Corporate sponsors	63. Telstra , Adam Jeffrey, National Gen Manager Special Events & Olympics 2000	2 Sep 99
	64. Swatch , Linda Smith, Public Relations manager	2 Oct 00
D) Managers/ assistants	working for the Sydney Organising Committee for the Olympic Games (SOCOG)	<i>Interview Date</i>
D1. Communications & Community Relations Division	65. Glen Marie Frost, Communications General Manager	17 Sep 99
	66. Stephen Cook, Public Relations Manager	20 Apr 00
	67. Katarina Vidovic, Program Manager, Community & Public Relations	5 Apr 00
	68. Kristine Toohey, Manager Publications	9 Sep 99
	69. Alexandra Hesse, Specialist Publications	Sep 99-00
D2. Marketing & Sponsorship Prog	70. Chris Ne Van, Media Partners Manager (Faifax liaison)	28 Aug 99
D3. Olympic Arts Festivals	71. Jonah Jones, OAF Executive Director 1995-1996	25 Feb 00
	72. Craig Hassall, OAF General Manager 1997-2000	Aug - Nov 99
	73. Karylin Brown, Program manager	15 Sep 99-00
	74. Sue Couattie, Publicity Manager	1 Sep 99
	75. Stephanie Sulway, Marketing Manager	14 Sep 99-00
	76. Annaleisa Pegler, Marketing Consultant, Sponsorship	16 Sep 99
	77. Leo Schofield, Artistic Director 'Harbour of Life'	9 Mar 00
	78. Carolyn Edwards, secretary General Manager	23 Aug 99
	79. Michelle Hanna, Assistant Project Coordinator	April 99
	80. Rhoda Roberts, Artistic Director, Festival of the Dreaming	11 Mar 00
	81. Andrea Stretton, Artistic Director, A Sea Change & Reaching the World	13 Mar 00
D4. National Education Program	82. Susan Crawford, Program Manager	
D5. Multicultural Affairs Services	83. Lawrence Goodstone, Manager	19 Aug 00
	84. Carolyn Acogs, Coordinator	19 Aug 00
D6. Records Centre	85. Angie Rizakos, Records, Assistant Manager	11 May 99
E) Managers/ assistants	working for other Olympic related organisations	<i>Interview Date</i>
E1. UTS: Olympic Project	86. Janet Cahill, UTS Olympic Project Manager	25 May 99
E2. Olympic Coord Auth	87. Anne Loxley, Public Art	3 Mar 00
E3. Sydney Media Centre	88. Jane Sloane, General Manager	18 Sep 00
E4. Athens 2004 – Culture and Ceremonies	89. Stavroula Vavalea, Culture and Ceremonies Manager	13 Jun 00 30 Sep 00

Appendix: 5. Telephonic questionnaires

List of arts institutions somehow affected by the Olympic Games with different links to the OAF

Name	Position	Institution
Susan Gibbeson	Cultural Planner	Parramatta City Council
Greg Snook	Acting Director	Regional Arts
Con Gouriotis	Director	Casula Powerhouse Regional Arts
Michelle Hall	Policy Officer, Cultural Development	Local Government and Shires Association
Michael Hedger	Director	Campbelltown City Art Gallery
Tony Barnden	Community Development Program Manager	Liverpool City Council
Julianne Pierce	Curator	Performance Space
John Kirkman	General Manager	Djamu Gallery, Customs House
Nick Tsoutas	Director	Artspace
Kerry McIlvenny	Director	NSW Community Arts Association

Two questionnaires were designed: one for institutions that had been a participant in the OAF, another one for institutions non participating in any of the OAF programs.

Find samples in the following pages.

Questionnaire A – Arts organisations not involved in the OAF’2000

- Name of the company:
- Involvement in past Olympic Arts Festivals 97- 98-99?
- Have you shown an interest to be involved in *The Harbour of Life* or *OAF’2000*? No/ Yes

A *Expectations on the Olympic Arts Festivals (OAF)*

1. Did you hold any specific expectations about the cultural component of the Olympic Games when Sydney won the right to host them in 1993? Describe them.

-

-

2. How have these expectations evolved ever since? For what reasons?

-

-

-

B *Impressions on the management of the OAF*

3. What do you think of the selection process followed by SOCOG to design the festival program(s)?

-

-

4. What do you think of the final outcomes so far?

-

-

5. Have they had any positive / negative effects on your organisation? Please describe them briefly.

C) General impressions on the OAF

(Telephonic questionnaire A (cont')):

6. Give us your opinion on the role of the Olympic Arts Festivals as a part or the Olympic Games

-

-

-

7. What do you think of the performance of SOCOG to secure the fulfilment of this role? Any specific suggestions?

-

-

-

8. Do you think the Olympic Games have contributed positively to arts and cultural development in Australia? If so, how? If not, why not?

-

-

-

9. Any further comments you may wish to make...

-

-

Thank you very much for you cooperation.

Questionnaire B- Arts organisations involved in the OAF '2000

- Name of the company:
- Time and length of involvement within the OAF:
- Name of the production held as part of the OAF:

A *Expectations on the Olympic Arts Festivals (OAF)*

1. Did you hold any specific expectations about the cultural component of the Olympic Games when Sydney won the right to host them in 1993? Describe them.

2. How have these expectations evolved ever since?

B *Experience within the OAF*

3. Describe briefly your relationship with SOCOG

- a) Negotiation process: who approached who. Conditions.
- b) Contents decision making
- c) Funds assistance and sponsorship issues
- d) Promotions
- e) Results achieved so far
- f) Benefits for your company in the long term
- g) Other relevant issues

4. Have your aspirations as a component of the Cultural Olympiad been fulfilled? Give details

C *General impressions on the OAF as a whole*

5. Give us your opinion on the role of the Olympic Arts Festivals as a part or the Olympic Games

Telephonic questionnaires (cont'):

6. What do you think of the performance of SOCOG and the OAF staff in this regard? Any specific suggestions?

▪

▪

▪

7. Do you think the Olympic Games have contributed positively to arts and cultural development in Australia? If so, how? If not, why not?

▪

▪

▪

8. Any further comments you may wish to make...

▪

▪

Thank you very much for you cooperation.

Content analysis: press clippings (1997-2000)

Appendix: 6. Main categories of analysis and codification patterns

Date year	1997: 1	1998 2	1999 3	2000 4	Paper	Advertiser	1
						Age	2
Date	Jan-97 1	Jan-98 13	Jan-99 25	Jan-00 37		Australian	3
Month	Feb-97 2	Feb-98 14	Feb-99 26	Feb-00 38		Aus Fin Rev	4
	Mar-97 3	Mar-98 15	Mar-99 27	Mar-00 39		Canberra Times	5
	Apr-97 4	Apr-98 16	Apr-99 28	Apr-00 40		Courier Mail (+ Sunday Mail)	6
	May-97 5	May-98 17	May-99 29	May-00 41		Daily Adv	7
	Jun-97 6	Jun-98 18	Jun-99 30	Jun-00 42		Daily Telegraph	8
	Jul-97 7	Jul-98 19	Jul-99 31	Jul-00 43		Examiner	9
	Aug-97 8	Aug-98 20	Aug-99 32	Aug-00 44		Herald Sun	10
	Sep-97 9	Sep-98 21	Sep-99 33	Sep-00 45		Local - regional	11
	Oct-97 10	Oct-98 22	Oct-99 34	Oct-00 46		Mercury	12
	Nov-97 11	Nov-98 23	Nov-99 35	Nov-00 47		SMH	13
	Dec-97 12	Dec-98 24	Dec-99 36	Dec-00 48		Sunday Times	14
						Sun Herald	15
						Bulletin	16
						West Aus	18
References	Core 1	the OAF or Olympic association is the central theme					
	Only ref 2	the OAF is secondary but it is mentioned briefly					
	No 3	there is not specific mention to the OAF or the festival's name					
Tone	Positive 1	The article makes positive judgements of the events / facts presented					
	Neg- critic 2	The article makes negative judgements of the events / facts presented					
	Neg- desc 3	The article describes events / facts that have a negative character (accidents, delays, mistakes)					
	Neutr- desc 4	The article describes events / facts without explicit judgement					
	Neutr- Anal 5	The article reflects or provides some sort of analysis on events / facts without explicit judgement					
Length	Long 1	> half a page	Photo	yes 1			
	Short 2	> half a page		no 2			
	Standard 3	= half a page					
Festival Name	<i>- way the article names the festival it refers to. The festival may not be referred to by its proper name</i>						
	OAF'2000 1	OAF 6	CO 11	4 OAF:	allusion to the festivals four-year length 1997-2000		
	4 OAF 2	RW 7	OG 12	FD, ASC, RW, HOL:	mention individual festivals' names		
	ASC 3	1997 8	Other 13	1997, 1998, 1999:	refers to the festival by mentioning the date		
	FD 4	1998 9		OAF'2000:	mentions the name of the last festival or the date		
	HOL 5	1999 10		CO, OG, Other:	refers to the Cultural Olympiad, Olympic Games or others		
Festival Mention	<i>- festival the article is dedicated to, regardless of the denomination the journalist gives to it</i>						
	FD, 1997 1	RW, 1999 3	OAF - CO 5	FD, 1997:	the article is dedicated to the 1997 festival		
	ASC, 1998 2	HOL, 2000 4	Other 6	ASC, 1998 to HOL, 2000:	idem of above with respective years		
				OAF-CO:	the article is dedicated to reflect on the quadrennium or the Cultural Olympiad concept in general		
				Other:	the article is NOT dedicated to any event related to the OAF but presents other events as if they were so		

Festival themes

2000 festival hype	1	2000 festival hype: reference to the existence of other festivities during year 2000 - competition to the '2000 OAF'
Aboriginal issues	2	Aboriginal issues: reference to Aboriginal people, Aboriginal culture and the way they are depicted, either for their benefice or prejudice, through the OAF or specific festivals. The word "reconciliation" is frequently used
accident	3	Accident: reference to infrastructural problems of an OAF spectacle
appointments	4	Appointments: announcement of new OAF representatives (arts directors, managers) being appointed
Australian culture	5	Australian culture: reference to the existing expectation, and the commitment or un-commitment of the OAF to present an image of Australia, its way of living and artistic expressions to the world
collaboration	6	Collaborations: the OAF or specific festival has developed collaborations with arts groups and institutions
community	7	Community: the article stresses the fact that an spectacle or the festival has intended community involvement. Most community related articles refer to children or school projects
end	8	End: the article announces the end of the festival
OAF – stars	9	OAF-Festival stars: the article focuses on specific artist or institution participating in the OAF
festivals	10	Festivals: mention different festivals in Australia or, compares OAF with those festivals
funds	11	Funds: reference to either the success or failure of the OAF to gather funds (sponsorship, government grants etc.)
highlights	12	Highlights: program description including artists names, venues, events
inclusion – representat.	13	Inclusion - representation: reference to the ability or inability of either an spectacle or festival to be inclusive or representative of Australian diverse cultures
innovation - new ground	14	Innovation - new ground: reference to either the success or failure of the OAF or an specific festival to innovate, be creative, break new ground
launch	15	Launch: the article covers the launch of the festival and refers to festival highlights
OAF representative	16	OAF representatives: the article focuses on a festival arts director or OAF manager. Namely Rhoda Roberts (FD), Andrea Stretton (RW, ASC), Craig Hassall (OAF manager), Michael Knight (Olympic Minister). References to Leo Schofield (HOL) are considered apart
OG & arts	17	OG & arts: the article discusses the links, benefits or prejudices of associating the Olympics either with the arts specifically or with cultural activities in general
review	18	Review: the article is fundamentally dedicated to analysing either an specific spectacle or the festival as a whole
role OAF - CO	19	Role of the OAF - CO: reference to the tradition and meaning of the CO as an intrinsic component of the OG
scale	20	Scale: emphasis in the 'size', 'grandeur' of the festival
Schofield	21	Schofield: special focus on Leo Schofield speeches and biography. Alternatively, comments on his role as OAF 2000 festival director
tickets	22	Tickets: reference to the availability of tickets on sale - in occasions, link to the sale of Olympic Games tickets
venues conflict	23	Venue use - conflict: reference to the use of Sydney venues for the OAF. Frequently the reference is associated to the 2000 festival and the use of the Opera House
youth	24	Youth: the article focuses on the participation or representation or youth through the OAF
other	25	Other

Design: projecting a new image for Sydney and Australia

Appendix: 7. Programme description

The points below are based upon the information displayed in the festivals promotional literature available at SOCOG web-site from 1999 to 2000, and the festivals promotional brochures and reports distributed in the same period (SOCOG 1997- 2000, 1998a, 1999a, 1999b, 1999d, 2000b)

1997: The Indigenous festival - Festival of the Dreaming

Artistic Director: Rhoda Roberts

Time line: 14 September to 6 October 1997

Location: Sydney

Slogan: Intimate Contemporary True

The Festival of the Dreaming, was said to be the first of its kind in Australia. It celebrated the world's indigenous cultures, in particular, those of the Australian Aborigines and Torres Strait Islanders. SOCOG promoted it as one of the largest and most representative indigenous arts festivals yet to be held in the world, a description that, by the end of 1997, was widely supported by the Australian press.

"I believe that Rhoda Roberts has created an expectation that no festival planned here henceforth can exist without its indigenous contribution. And that's a defining moment" (Eccles 1997: 14)

The festival aimed to increase the awareness and appreciation of Australia's indigenous heritage. It comprised 30 visual arts exhibitions, 14 dance and theatre productions, eight performance troupes, 50 films, a literature programme, three concerts and a number of specially commissioned open events.

Under the guidance of Rhoda Roberts, the content of the festival was determined by an all-aboriginal managing team to respond to the claim that the event was entirely indigenous, both in terms of authorship and control. Roberts stated that this did not exclude non-indigenous artists from being involved in the festival. However, the final presentation of indigenous works remained the responsibility of indigenous artists. Most of the content was Australian, with additional representation from indigenous cultures from other countries, including the United States of America, Canada, Greenland, Korea, New Zealand, Western Samoa and Papua New Guinea. According to the promotional material, the festival explored the experience of indigenous people from their early origins to current times, when they are in close contact with many and diverse foreign cultures.

Primarily, the festival took place around Sydney's regions, in the city central business district, and in suburbs such as Western Sydney, Sydney Harbour, Parramata and Campbelltown. The majority of Sydney's performing arts venues and galleries were utilised for the festival. Maintaining the commitment made by SOCOG to include the whole country in all Olympic manifestation, every state and territory of Australia was represented in the festival, with individual artists and writers, dance and theatre companies, music groups and exhibitions coming from all around the continent. Many of the projects from *The Festival of the Dreaming* toured nationally in 1998 and internationally in 1999, as part of subsequent Olympic Arts Festivals.

1998: The multicultural festival of diversity and transformations - A Sea Change

Artistic Director: Andrea Stretton

Time-Line: April-November 1998

Location: All around Australia

Slogan: Transformations

According to artistic director Andrea Stretton, the title and theme for *A Sea Change* was coined from Shakespeare's theatre play 'The Tempest'. The festival intended an exploration of the idea of transformations in Australia in the context of the influences of geography and landscape, immigration and indigenous cultures. The festival included 98 separate dance, theatre, visual arts, literary, music and educational events that were staged in all Australian states and territories.

"Australia tells its own story in this nation-wide celebration. The events selected for this national festival were from all states and territories, from communities large and small. Together they show a 'sea change' in our life today. A life enriched by the geographic and cultural diversity that is Australia. A Sea Change explores the transformations that have occurred in Australian culture with over one hundred events around the country - from Darwin to Hobart, from Broome to Brisbane - to give a snapshot of Australia in 1998." (Welcome by Andrea Stretton, SOCOG 1999a)

Among the highlights were a series of **free lighthouse and harbour concerts** played at highly appreciated Australian locations in each Australian State and Territories. These locations included Tweed Heads in northern New South Wales (NSW); Darwin, Port Fairy and Cape Otway on the State of Victoria's south coast; Fremantle and Broome in Western Australia; Port Adelaide in South Australia; Townsville in Queensland and Low Head in Tasmania. The other highlight was *Sculpture by the Sea*, a popular Sydney-based event put on tour for the first time. One hundred works by Australian sculptors were installed at outdoor sites on the Tasman Peninsula, on the beach at Noosa (Queensland) and on the esplanade at Darwin. The location for the Sydney event continued the tradition of previous years, taking place in the cliff-walk from the popular Bondi beach to Tamarama beach.

Events from traditional **civic festivals** across the country were also included in the Olympic programme. Some examples include the Festival of Darwin, Shinju Matsuri at Broome, the Festival Fremantle, The Port Fairy Spring Music Festival, the Waterborne 1998 Innisfail Harvest Festival, Tweed Heads Harbour Festival, Hobart's Wooden Boat Festival, the Pacific Wave Festival and Carnivale, the multicultural festival in Sydney. Festivals were complemented with a wide range of **community based events**, most of which involved the participation of schools and youth organisations, which were included in the festival in co-ordination with SOCOG National Olympic Education Programme. Educational initiatives within the festival included 'A Sea Change Information Kit', a document listing most cultural activities happening throughout the country. As well, support was given to promote existing school prizes and other popular education events, such as the 'Legacy Junior Public Speaking Award', the 'National Schools Cartooning Competition' and the 'Australasian Interschool Debating Championship'.

For more traditional art forms, in **theatre**, there were nine emerging and established companies and a selection of popular Australian actors and playwrights including some of the most successful ones from *The Festival of the Dreaming*. **Dance** included Aboriginal shows from *The Festival of the Dreaming*, premiere collaborations between Australian and foreign companies and new works by the young and popular Australian group Chunky Move. In **music**, the Sydney, Melbourne and Tasmanian Symphony Orchestras presented classical recitals. In Sydney for instance, *The Five Rings Concert* was a multicultural concert in collaboration with the city ethnic festival Carnivale. The **visual arts** section was composed by contemporary paintings by Aboriginal artist Emily Kame Kngwarreye, a photography exhibition by David Moore, a joint exhibition by indigenous artists, traditional crafts from women of the Torres Strait Islands, works by Australian traditional painters such as Russell Drysdale, Donald Fried, Ian Fairweather and Sidney Nolan, and a special exhibition mounted by the Australian National Maritime Museum.

Finally, **literature** took a role through the publication of an anthology of Australian short stories and photographs titled 'A Sea Change. Australia writing and photography'. The book was distributed to most schools, libraries and cultural institutions throughout the country.

1999: The overseas festival - Reaching the World

Artistic Director: Andrea Stretton

Time-line: November 1998 – January 2000

Location: Around the world

"Reaching the World is a unique opportunity to highlight to the world the extraordinary breadth of Australia's cultural and artistic life. Our perceived geographical isolation has always inspired us to look outside of our own country, and as a result we have long been a nation of travellers. In that sense, our isolation has had a silver lining, and in 1999 the Olympic Arts Festivals gives us a once-in-a-lifetime opportunity to celebrate our cultural and artistic place on the world stage" (Andrea Stretton, artistic director of the 1998 and 1999 Olympic Arts Festivals, SOCOG 1999d)

Reaching the World aimed to showcase "the best of Australia" to each of the continents that are represented by the five rings of the Olympic emblem: Europe, Africa, Asia, the Americas and Oceania. This showcase was to take place throughout the entire year. The festival was composed of 70 events by Australian companies and artists touring to more than 150 cities in 50 countries worldwide. It was promoted as being in partnership with The Australia Council, State funding bodies and the Department of Foreign Affairs and Trade. Find below a brief description of the various events that were presented in each continent.

The Americas: The Sydney Symphony Orchestra's 10th anniversary tour to the USA signalled the opening of the third Olympic Arts Festival programme in November 1998. The orchestra opened its season of concerts in 11 cities across the country at New York's Carnegie Hall, under Chief Conductor Edo de Waart. The Americas were also the destination for a number of exhibitions and performances featuring the work of "some of Australia's most talented artists" (*Reaching the World* promotional documents). Events included a touring retrospective to the USA of the Australian photographer David Moore; Meryl Tankard Australian Dance Theatre and WOMAD in Seattle. In Latin and South America, the Stalker Theatre Company performed a new show: *Blood Vessel*; a retrospective of Australian film toured Brazil; *Seasons of the Kunwinjku*, an exhibition of Aboriginal art from West Arnhem Land was seen in Argentina, Venezuela and Chile, and the electro-acoustic ensemble, Elektra, toured Argentina, Brazil and Uruguay.

Europe: The Australian Chamber Orchestra, Melbourne Symphony Orchestra, Company B Belvoir, Legs on the Wall, Meryl Tankard and Sydney Dance Company toured to locations as diverse as the Canary Islands, Greece, Austria and the United Kingdom. Australian writers travelled to the Czech Republic to take part in the Prague Writers' Festival. Within the programme for Europe, a key focus was a major exhibition opening in September 1999 at the Royal Institute of British Architects (RIBA) in London, which marked the one-year countdown to the opening ceremony of the Sydney 2000 Olympic Games. It was called *Olympic Design of the New Millennium* and documented in detail "the most ambitious urban design and architecture project ever undertaken in Australia" (SOCOG 1999d). The exhibition showcased the process of design and construction of the stadiums, public parks, meeting places, arenas, exhibition halls and transport facilities for the Sydney 2000 Olympic Games. In Paris, Gallery Gabrielle Pizzi was designed to mark the one-year countdown with a major exhibition of Aboriginal painting and photography called *Myth and Reality*.

In Asia the programme included a dozen companies and exhibitions touring to Singapore, Japan, Hong Kong, China, Malaysia and Indonesia, among which Circus Oz, Barking Gecko, The Powerhouse Museum and Music Theatre Australia. A highlight was said to be *The Rose Crossing*, an exhibition travelling to Singapore and Hong Kong, of the work of nine Australian artists, most of them of Asian origin.

In Africa, Expressions Dance Company artistic director and choreographer, Maggie Sietsma (Brisbane) was guest-choreograph of a new work by the South African Dance Company. Other highlights included a season by the Australia Ensemble in collaboration with the community based programme Musica Viva and a residency and exhibition in Ghana by the Western Australian artist Walter Gomes.

In Oceania there were shows in Sydney, New Zealand, Fiji, New Caledonia and Vanuatu. The programme included performances, exhibitions and discussions by Australian artists and writers. Notably, Stalker Theatre Company: the Sydney-based physical theatre company. These, in collaboration with the Marrugeku company of Aboriginal dancers and musicians from Australia's north, presented the outdoor celebration of the Mimi spirits of Arnhem Land during The Festival of the Dreaming.

The OAF also enlisted the co-operation of the Australian Broadcasting Corporation (ABC), the Special Broadcasting Television and Radio Service (SBS), Film Australia, the Australian Film and Television, Radio School and independent producers in the initiative 'Australia On Show: The Guide to Australian Arts Broadcasting'. This work documented for the first time in a single publication the range of arts programmes available for international broadcast at a time when the eyes of the world were increasingly turning to Australia with the approach of the Sydney2000 Olympic Games (1999b).

2000: The Olympic Arts Festival - The Harbour of Life

Artistic Director: Leo Schofield

Time-Line: August- November 2000

Location: Sydney city – the harbour

"At the dawn of a new millennium, Harbour of Life presents works of national and international significance when the eyes of the world are on Sydney. The festival runs throughout the Sydney 2000 Olympic Games and Paralympic Games and focuses on events of scale that embody excellence and exhibit a distinctive Australian quality. Harbour of Life -like the Games themselves – provides an opportunity to experience events that we are unlikely to see again in our lifetime in Australia." (*Harbour of Life*, SOCOG 1999b)

The final festival started on the 18th August 2000, a month before the Opening Ceremony of the Olympic Games. Australia's cultural icon, the Sydney Opera House, became a key venue for the festival and a major focal point for entertainment during the Olympic period. Major events were staged on the Opera House forecourt and in the House Concert Hall, Drama Theatre, Opera Theatre, Studio and Playhouse.

In words of its artistic director, the festival was designed to showcase the work of both prime Australian artists and international stars of outstanding relevance. In the festival promotional literature, the programme components were categorised as follows,

Open air events: Open air events were mostly performed by national artists and included the Festival opening ceremony, a dawn-to-dusk event called *Tubowgule- The meeting of the Waters*, by Aboriginal troupe Bangarra Dance Theatre; the nightly coloured lighting of the Sydney Opera House sails; an outdoors music concert by national groups called *Australians All*; a weekend of world music called *Hemispheres* and the festival *Jazz 2000*.

Visual Art programme: The visual arts programme embraced all public museums and galleries and most renamed commercial galleries in Sydney city. Exhibitions of national work included the Art Gallery of NSW Australian painting collection- *Australian Icons* and its collection of Indigenous art- *Papunya Tula*; also the presentation of the *National Aboriginal and Torres Strait Islanders Awards* at the Customs House, the specially commissioned *Shrines for the Next Millennium* featuring installations by contemporary Australian Aboriginal and Pacific Island artists at Sydney's College of Arts, and a retrospective of Lin Onus, one of Australia's most appreciated Indigenous artists, *Urban Dingo* at the Museum of Contemporary Art. Exhibitions of international work included *The Dead Sea Scrolls* at the Art Gallery of NSW; an important *Collection of Greek antiquities* that had never toured out of Greece and Leonardo da Vinci's *Codex Leicester* at Sydney's Powerhouse Museum.

Music and Opera programme: The music programme counted on many national groups including the Sydney Symphony Orchestra, the Australian Chamber Orchestra and Melbourne Symphony Orchestra. A

major highlight in the music programme was Sydney Symphony Orchestra performance of Mahler's *Symphony No. 8, The Symphony for a Thousand* with a chorus of 1000 voices at Sydney Superdome in Olympic Park. Overseas groups included, initially, the L.A. Philharmonic Orchestra (which was cancelled by the middle of year 2000), the Asian Youth Orchestra, New Zealand Philharmonic Orchestra and *Orchestra Filarmonica della Scala de Milan*, among others. The Opera programme featured the Australian national opera group by excellence, Opera Australia, which presented a range of classical operas such as *La Traviatta*, *Tosca* or *Don Giovanni* among others. An overseas artist that was presented as one of the stars in the festival programme was Italian singer Andrea Bocelli, who performed at a special Torch Gala on the night prior to the Games Opening ceremony.

Dance: The dance programme included both classical ballet and contemporary dance performances. The classical ballet component of the dance programme featured works by national groups such as the Australian Ballet, which presented two ballet seasons, one of which starred French prima ballerina Sylvie Guillem. The contemporary dance component was composed by overseas groups such as the Cloud Gate Dance Theatre from Taiwan, US' Bill T. Jones/ Arnie Zane Dance Company, England's DV8 Physical Theatre which presented a new work commissioned by the OAF in collaboration with British authorities, and Germany's Tanztheater Wuppertal Pina Bausch. An important national dance component situated between traditional and contemporary movements in dance was brought by Indigenous troupe Bangarra Dance Theatre with his new work, *Skin*. Finally, the Sydney Dance Company presented a world premiere that was promoted as having been inspired in Olympic legends, under the name of *Mythologia*.

Theatre: The theatre programme was exclusively composed of national groups and, primarily, consisted of new versions of theatre classics. Performances included new work by the Bell Shakespeare Company which presented the Trojan tragedy *Troilus and Cressida*. Company B Belvoir revisited *The Marriage of Figaro*, while the Sydney Theatre Company with the Jacobean "thriller" *The white devil*. Additionally, the Australian Theatre for Young People presented a version of Aristophanes' classic comedy *Birds* and the National Institute of Dramatic Art gave a world premiere. An event that was initially categorised as "theatre" and later in time categorised as an "event" was the performance by Australian acrobatic troupe the Flying Fruit Circus, which performed a new production, *Fusion*, in conjunction with the Shanghai Acrobatic Troupe of China.

The final festival official programme was launched on the 13th October 1999 and made available to the public the 15th October of the same month. As discussed in following chapters and sections, the programme suffered some alterations in the months leading to official opening in August 2000.

Management: collaboration between private and public sectors

Internal operations: organisation structure

Appendix: 8. SOCOG Board of Directors

Organising the Games SOCOG Board of Directors

SOCOG is managed and controlled by a Board of Directors, appointed by the Governor of NSW on the recommendation of the Minister for the Olympics and in consultation with the President of the Australian Olympic Committee (AOC).

The SOCOG Board is responsible for the corporate governance of the organisation. It guides and monitors the business and affairs of SOCOG on behalf of stakeholders, including the NSW Government.

The SOCOG Board brings together a wide range of expertise in the Olympic Movement, sports administration, commerce and public life. It is representative of SOCOG's founding partners: the IOC, AOC, Federal, State and Local Governments and Australia's corporate sector.

As the Board acts on behalf of and is accountable to stakeholders, it seeks to identify their expectations as well as other regulatory expectations and obligations. The Board is also responsible for identifying areas of significant risk and ensuring requirements are in place to adequately manage those risks.

Responsibility for the operation and administration of SOCOG is delegated by the Board to the Chief Executive Officer and senior management team. The Board ensures that this team is appropriately qualified and experienced to discharge its responsibilities and has procedures in place to assess its performance.

Under Section 14(2) of the SOCOG Act, SOCOG's Board of Directors holds office as Directors by virtue of, and for the term of, their offices referred to in Section 14(1)(a) to (f) of the SOCOG Act.

All Directors' terms expire when SOCOG is wound-up.

SOCOG President, Michael Knight

NSW Minister for the Olympics, The Hon Michael Knight, MP has held the position of SOCOG President since September 1996. His appointment strengthened the essential partnership between the NSW Government, SOCOG and the Olympic Movement.

The Olympic Co-ordination Authority (OCA) and Olympic Roads and Transport Authority (ORTA) report separately to Michael Knight as NSW Minister for the Olympics. Michael Knight also has responsibilities for the Sydney 2000 Paralympic Games and Darling Harbour.

Source: Factsheet, available on the 26th January 2000 at: <http://www.olympics.com/eng/about/programs/index.html>

The members of the SOCOG Board of Directors are listed below:

Name	Position	Date Appt. to SOCOG Board	Notes
The Hon Michael Knight, MP	President	27 Sep 1996	1
John D. Coates, AO	Senior Vice-Presi	12 Nov 1993	2
Councillor Frank Sartor	Vice-President	12 Nov 1993	3
R. Kevan Gosper, AO	Vice-President	12 Nov 1993	4
Chris Hartcher, MP	Director	19 April 1999	5
Craig McLatchey	Director	15 Sep 1995	6
The Hon Nick Greiner, AC	Director	12 Nov 1993	7
Anna Booth	Director	19 Apr 1995	7
Graham Richardson	Director	15 Feb 1996	7
Brian Sherman	Director	15 Apr 1996	7
Donald McDonald, AO	Director	31 Mar 1996	8
John Valder, AO, CBE	Director	31 Mar 1996	8
Sandy Hollway	Director	27 Mar 1997	9
Marjorie Jackson-Nelson, AO, MBE	Director	26 Nov 1998	7

Notes

- 1.NSW Minister for the Olympics
- 2.AOC President
- 3.Lord Mayor of Sydney
- 4.International Olympic Committee member representing the IOC in Australia.
- 5.Shadow Minister for the Olympics
- 6.Secretary-General of the AOC
- 7.Five persons appointed on the recommendation of the NSW Minister for the Olympics
- 8.Two persons appointed by the NSW Government and nominated by the Prime Minister of Australia
- 9.SOCOG Chief Executive Officer

*Source: Factsheet, available on the 26th January 2000 at:
http://www.olympics.com/eng/about/programs/index.html?eng/about/programs/annual_report.html*

Appendix: 9. OAF Staff structure: chronological evolution

The following notes have been extracted from SOCOG archives, personal interviews, press reviews and observant participation at SOCOG.

Prior to 1992

Bid Committee- Cultural Advisory Committee. This group, integrated in the Sydney Bid Commission, outlined a four-year festival program, with a major festival of distinct but related themes each year from 1997 to 2000. The documents produced by the Bid Committee outlined a program which included a Village cultural program; the Sydney Opera House as central venue for the performing arts; the commissioning of new works within Australia and internationally; the presentation of cultural medals; participation by Youth Camp students and incorporation of the IOC Session cultural programme.

1994

Cultural Commission: Established by SOCOG Board to oversee the development and implementation of the OAF Program (strategic role). It comprised six SOCOG Board members and one SOCOG employee. The Commission prepared a *Cultural Implementation Strategy* and conducted monthly meetings to liaise with OAF management and to report to SOCOG's Board. The commission role was to ensure the effective integration of the cultural program activities, events and requirements within overall Games planning.

1995

Cultural Committee: Established by SOCOG Board to oversee the development and programming for each of the festivals and provide advice to the SOCOG Board (advisory role). It comprised eight representatives from arts organisations. Each of the members chaired Artform Committees (Dance, Theatre, Opera, Music, Visual Arts, Community Liaison, Indigenous Arts). These committees, made up of up to twelve members representative of key artists and arts organisations were established to put forward ideas and suggestions appropriate for the OAF.

Executive producer and festival director: In August 1995, the first OAF executive producer was appointed. In December 1995, the artistic director for the 1997 festival was appointed

1996

Olympic Arts Festivals management team: The team began being operational in mid-1996, comprising 15 staff and consultants/ contractors, the majority of which were also involved in the delivery of the cultural program for the Sydney 2000 Paralympic Games.

Cultural Ambassadors Program: It involved arts organisations such as the Sydney Symphony Orchestra and the Australian Chamber Orchestra. Their role was to promote the Sydney Games and the OAF.

Inaugural executive producer resigned. SOCOG Board established a *Cultural Commission*, comprising SOCOG Board members only. The Cultural Committee and Artforms Committees were disbanded.

The *Cultural Commission* met monthly and acted as interface between the OAF and SOCOG Board.

1997

March: Appointment of an OAF general manager in substitution of the initial executive producer. April: artistic director for 1998 and 1999 festivals appointed; Artistic director for 2000 festival appointed

Mid-year: Program development for 1997 festival completed. Program launched nationally

Initial research by 1998-1999 Festivals Artistic Director for program development. The 2000 Artistic Director begins liaising and travelling to source potential programming

1998

In April, the Cultural Commission and IOC Executive Board decided that the presentation of cultural medals (proposed in the Bid documents) would be replaced by plaques commemorating participation. Also in April, the 1998 Festival is launched.

In August, the programme for the 1999 festival is finished. The 1999 festival is launched in October.

1999

The 1999 festival is presented throughout the year.

In August, program development for year 2000 festival is finished. The 2000 festival is launched in October

Appendix: 10. OAF budget

Data provided by Craig Hassall, OAF General Manager under freedom of information act.
Actual figures from JDE: 23/09/99

Summary Budget: Olympic Arts Festivals

	<i>The Festival of the Dreaming</i>	<i>A Sea Change</i>	<i>Reaching the World</i>	<i>The Harbour of Life</i>
A. Income				
B.				
Box Office	\$430,083	\$0	\$0	Not available
Grants	\$421,183	\$197,500	\$0	
Other	\$4,762	\$0	\$0	
Total Income	\$ 856,028	\$197,500	\$0	\$27,000,000
B. Expenditure				
Artists Program Travel	\$395,877	\$166,594	\$ 8,269	Not available
Hire & Lease of equipment	\$848,702	\$ 49,471	\$ 3,000	
Program costs	\$1,308,840	\$ 1,006,233	\$ 1,057,649	
Performance fees	\$1,218,967	\$ 388,211	\$ 75,938	
Hospitality	\$ 44,650	\$ 17,970	\$ 16,648	
Personnel costs	\$627,369	\$ 65,178		
Technology & Stationery	\$64,306	\$ 7,675	\$ 190	
General Mng, Mkt & Prom	\$1,093,000	\$ 1,093,000	\$ 1,093,000	
Total Expenditure	\$ 5,601,711	\$ 2,794,602	\$ 2,254,694	\$ 28,300,000
C. Net Cost	-\$ 4,746,000	- \$ 2,597,000	- \$ 2,255,000	- \$ 1,300,000

Source: SOCOG- Summary budget. Olympic Arts Festivals (23/09/99)

Interesting points to note are:

- 1) Investment in promotion has been exactly the same since 1997. Programming cost have also remained stable.
- 2) The only financial support for *A Sea Change* was a grant by the Arts Office in Queensland. *Reaching the World* did not receive any external support financially. The case of RW is especially interesting as the festival was presented to be under the sponsorship of the City of Sydney.
- 3) *Reaching the World*, being the 'international' festival, was only allocated '\$ 8,269' for travelling expenses.

In general terms, the above figures prove the extent to which the middle festivals have depended upon already existing initiatives.

The *Festival of the Dreaming* was not designed to create revenue, thus it allowed higher experimentation and risks to be taken. The final festival, *Harbour of Life*, is expected to pay for all prior investment. This expectation is surely the reason for the extreme conservatism of the program contents.

Find below a list of figures reflecting the allocation given to each SOCOG Olympic department and program after the 'budget reduction' announcement in 1998. Only those areas more or less close or comparable to the OAF have been included.

Note: In black- title of SOCOG division to which the departments below belong.

Total mkt & image= \$ 77,000,000

OAF=	\$ 13,600,000
Torch=	\$ 14,000,000
Image=	\$ 8,700,000
Sponsorship=	\$ 16,400,000
Events=	\$ 5,500,000

...

Games Co-ordination= \$ 42,400,000

CCR *=	\$ 9,700,000
Executive Office & Board support =	\$ 25,700,000

...

* (CCR: Communications and Community Relations)

Commercial Group= \$ 192,800,000

Corporate services=	\$ 57,900,000
Ticketing=	\$ 34,400,000

...

Games Support Group \$ 86,000,000

Media=	\$ 11,300,000
GPS Mng=	\$ 15,600,000

...

Government & ATSI rel \$ 4,000,000

Games Support Mng	\$ 1,300,000
Government Relations	\$ 1,700,000
ATSI Relations	\$ 1,400,000

Ceremonies \$ 40,700,000

External operations: networking with stakeholders

Appendix: 11. Arts community: The Cultural Commission and Committees

In 1996 Cultural Commission members & heads of Artforms Committees, members were as follows :

- Edmund Capon, (Director, Art Gallery of NSW)
- Mary Vallentine (General Manager, Sydney Symphony Orchestra)
- Lydia Miller (Executive Officer, AC Aboriginal and Torres Strait Islander Arts Board)
- Annette Shuh Wah (Media Producer and Presenter)
- Mary Kostakidis (Chief Newsreader, SBS)
- Lesley Bangama Fogarty (Performing Arts)
- Lynden Esdaile (Assistant General Manager, Culture and Community Services, Sydney City Council)
- Evan Williams (Secretary, NSW Ministry for the Arts)

Other former members were:

- John Moore (Group General Manager, Marketing & Image Division 1997-1999)
- Anna Booth (board member of the Torch Relay Committee & SOCOG board member)
- Rod McGeoch AM (CEO of Sydney Bid Ltd. and SOCOG board member until 1998)

In 1999 the Commission members were:

- Donald McDonald AO
- Frank Sartor (Lord Mayor of Sydney & SOCOG board member)
- John Valder AO CBE (Former President of the Liberal Party & SOCOG board member)
- Craig McLatchey (Australian Olympic Commission member & SOCOG board member)
- Brian Sherman (chairman of EQUITI Equiti)

Appendix: 12. Arts community: Cultural Ambassadors Program

Appendix: 13. Corporate sector: Sponsors Information Kit

The document in next page shows the style of approach used by the OAF during from 1996 to 1999 to attract sponsors. The strategy appears to focus all OAF benefits in hospitality facilities resulting from an association to the Opera House.

Appendix: 14. Corporate sector: Sponsorship packages

Promotions: communications and marketing plan

Appendix: 15. IOC & SOCOG funding strategies

“The Olympic Games are a unique event. Don’t expect to see the levels of sponsorship investment in any other event. Don’t expect to keep this rhythm of expenditure in Sydney after Games time.” (Craig Hassall during a SAMAG Seminar, “Sponsoring the Arts” 31st Au 99)

The following are notes extracted from the IOC web site in 1999 (available at: <http://www.olympic.org>)

How is the Olympic Movement financed?

The Olympic Movement generates financial revenue through the sale of Olympic broadcast rights fees and corporate sponsorship. As recently as 1980, the future of the Olympic Movement was extremely uncertain, not least because few countries could afford to stage the Olympic Games and many countries had difficulty in being able to afford to send an Olympic Team. The IOC defends that today, the successful growth of Olympic marketing has secured the financial future of the Olympic Movement well into the next millennium.

Olympic Sponsorship Overview

Sponsorship has become a major source of revenue for the Olympic Movement, now accounting for some 40 percent of the overall marketing program. It is organised on an international basis, with the worldwide sponsorship known as TOP (Team Olympic Partners).

All participants are multinational corporations that are worldwide leaders in their industry. TOP Sponsor companies receive **exclusive** marketing rights and opportunities within their designated product category, can exercise these right on a worldwide basis, and can develop marketing programs with the various members of the Olympic Family - IOC, NOCs and OCOGs. In exchange of these rights, all of them are asked to invest a minimum of 20 million dollars in the Games (data from 1999)

The program is now in its fourth cycle and has established itself as the foremost international marketing program in the world. For TOP IV, there are 11 worldwide sponsors, each enjoying total exclusivity in a given business area.

Secondary programs: SOCOG specific sponsorship deals

Besides the TOP program, each organising committee has the right to establish national sponsorship programs with companies whose products do not conflict with the exclusive rights of the worldwide sponsors. These national Olympic sponsors are divided in two categories, Team Millennium Partners and Official Providers. Team Millennium Partners are asked to invest a minimum of \$ 20 million for their marketing rights in Australia. The Official Providers usually invest \$1 million and offer support in kind.

Olympic Broadcasting Overview

The other big funding source is broadcasting. In the words of the IOC, television is the engine that has driven the growth of the Olympic Movement. Global broadcast of the Olympic Games to an ever-increasing audience has made it the most watched sporting event in the world. The fundamental IOC television policy, as set forth in the Olympic Charter, is to ensure maximum presentation of the Games to the widest possible global audience free-of-charge. Therefore, the principal TV rights to the Games are sold only to broadcasters who can guarantee the broadest coverage throughout their country.

Television is a crucial partner of the Olympic Games because relatively few people can physically attend the Olympic Games. Therefore, it is through television coverage that most of the world experiences the Games. More than 150 countries broadcast the Nagano Olympic Winter Games and approximately 220 countries will broadcast the Sydney Olympic Games.

The Olympic Games is the largest single broadcast event in the world - larger than the World Cup and any other event in the world. Of a possible 3.5 billion people throughout the world who have access to a television, more than 3.2 billion people watch the Olympic Games.

Olympic Television: Sydney 2000

TV rights fees were originally projected at US\$660 million, accounting for more than a half of SOCOG's revenue pie. With the IOC signing record multi-Games rights fees with various international broadcasters, SOCOG has been able to revise the figure upwards to US\$760 million, providing an even more stable environment for the Games' budget as a whole.

Appendix: 16. OAF media schedule and media placements

Find in next sections the complete diagram of media placements and planned promotions for the OAF'2000. (Documents provided by OAF Marketing Manager, 4 Oct 2000)

Involvement of existing and potential stakeholders

Appendix: 17. Public sector: ausarts2000 project

Source: Document sent by Lancia Jordana, ausarts2000 manager (November 2000)

ausarts2000 Executive Summary

- The Sydney 2000 Olympic Games generated an unprecedented amount of media exposure for Australia throughout the world. 15,000 accredited and 3,000 non-accredited media came to Sydney to report on the Games.
- ausarts2000, an arts information and referral service, was developed specifically to raise the profile of Australian arts and gain maximum media coverage internationally from visiting media covering the Games.
- To achieve these objectives, the Australia Council formed a strategic partnership with the Olympic Arts Festival among other agencies, recruited a team of arts media specialists and jointly established an office at the Sydney Media Centre (SMC).
- Outcomes of the project included dozens of news and feature articles in newspapers and magazines and hours of broadcast and radio footage on television and radio networks around the globe.

Media Coverage of the Arts

- Indigenous arts was a prime subject of media interest. Stories covered included Bangarra Dance Theatre; the *Papunya Tula: Genesis and Genius* exhibition at the AGNSW; a large number of individual artists - Deborah Cheetham, Leah Purcell and Stephen Page among others.
- Other key story subjects included: physical theatre (circus and street theatre performance), Australian companies and artists in the Olympic Arts Festival and Olympic Live Site program; Australian music - contemporary and classical; Sydney Opera House; Australian artists involved in the Olympic Opening and Closing ceremonies, Australian popular culture; outdoor site-specific artworks and multicultural arts. Examples include Legs on the Wall, the Flying Fruit Fly Circus and the Public Art Program at Homebush Bay.
- The ausarts2000 team directly referred a high number of media enquiries to artists and arts organisations or their publicist/agent which also resulted in extensive media coverage. Artists interviewed ranged from Simone Young and Liz Ann McGregor to Christine Anu and John Farnham.
- Many journalists were interested in foreign artists working in Australia from the same country of their origin, particularly for electronic media reporting in languages other than English. For instance NLOS TV (The Netherlands) was referred to the Sydney Symphony Orchestra to interview Edo de Waart.

Promotional Tools

- One of the most successful services developed by ausarts2000 was a purpose-built website www.ausarts2000.com. Since its launch, the site has attracted 127,000 hits, with the highest hit rate in September during the Olympics. The website was a valuable information resource for media because it provided fast and easy access and was instantly available anywhere in the world.

- Almost 500 media kits were collated and distributed as a primary resource for media. Each kit included press releases, comprehensive descriptions and highlights of each artform, and other topical areas such as disability, youth, multiculturalism and arts statistics.
- An international touring diary and a national arts diary were created and became invaluable tools to promote Australian arts beyond the Olympics by providing the connecting point between the artist/arts organisation intending to tour overseas and the journalist in the country of destination. It included comprehensive information about Australian contemporary artists/arts companies that tour internationally or have an international focus. Examples include Asialink's ongoing residencies and Circus Oz's tour to New York in 2000-2001.
- Providing broadcast quality arts footage, with script notes, to networks was a highly successful method of promoting Australian arts internationally, particularly for crews who had limited time to shoot in Australia. Footage was compiled and included the work of over 20 contemporary artists and artworks. It was distributed prior to the Olympics to 147 international broadcast rights-holders and further broadcast networks in 22 countries. 50 tapes were directly supplied to broadcast media (rights holders and non-accredited crews) during the Olympics. The footage was used by major broadcast networks such as ZDF (Germany), Channel News Asia and NBC's *Today Show*, among others. The footage was also loaded on to the ausarts2000 website.

Media Briefings

- To further promote ausarts2000 and pitch story ideas, ausarts2000 hosted three highly successful briefings on the Australian arts that resulted in a large number of interviews with guest speakers and participating artists.
- The briefings addressed key areas: Indigenous arts (the most successful briefing), an overview/ introduction to Australian arts and, prior to the Olympics, arts activities during this period. The briefings also introduced the ausarts2000 team to many journalists not previously contacted. Stories resulting from the briefings included interviews with Deborah Cheetham on Rai International (Italian TV), Richard Tognetti on BBC Radio and Ernie Dingo on TV Azteca (Mexican TV), among others.

Media Liaison

- The most effective form of media liaison was through direct face-to-face contact. The creation of successful personal relationships with journalists directly attributed to the quality and depth of the stories covered with frequent follow-up from journalists. These contacts resulted in coverage as wide as MCA's exhibitions to Midnight Oil's music to Ken Done's designs.
- Servicing media enquiries – identifying their interests, making recommendations and following up by facilitating interviews – was quite resource-intensive, particularly for broadcast media. However, this investment proved valuable in terms of the final quality and placement of stories. For example TV Cultura (Brazilian network) shot large amounts of quality footage and made many programs about Australian arts. They are now re-working this footage into a 2-hour documentary and intend to return to Australia in 2001 to make further programs.

Working With Other Agencies

- Partnerships with a range of key agencies were established and created mutually beneficial outcomes while helping to promote the ausarts2000 service. Agencies assisted with providing information about international media contacts, profile and needs; disseminating ausarts2000 information; executing briefings etc. Partners included the Olympic Arts Festival, DFAT, Sydney Opera House, SOCOG, Tourism NSW, Olympic Coordination Authority, Australian Tourist Commission, Australian Film Commission and foreign Embassies, Consulates and other cultural agencies.

Tracking Arts Coverage

- SMC-registered journalists, overseas DFAT diplomatic posts and other contacted media assisted in sending press clips and video dubs on Australian arts and Olympic Arts Festival stories along with references to websites and broadcast networks. Monitoring international media coverage of Australian arts has proved difficult due to the high cost, time constraints and lack of accessible networks. Monitoring needs to be ongoing and this exercise has highlighted a need for a formal and cooperative system with other agencies to be investigated.

Other Achievements That Will Assist Future Arts Promotions

- A comprehensive database of media contacts. By the conclusion of the Olympics, with the assistance of our partners, ausarts2000 developed a comprehensive international media database containing more than 5300 media contacts. This will be an invaluable resource for current and future promotion of Australia art, but will need to be edited and regularly updated to remain useful.
- Strong relationships with media and partner agencies. The project successfully helped set up important networks and long-term relationships between media and artists/arts organisations and between Council and other agencies. These relationships pave the way for further profile-building opportunities.
- Up-to-date arts activity and information. Through a Snapshots information form (sent to 10,000 Australian artists and arts organisations), ausarts2000 enabled the Australia Council to obtain the latest relevant arts information for use during and post-Olympics. This included international touring details, a library of work created and key contact details. This resource will be very useful for future Council activities.

ausarts2000 was highly successful in raising the international profile of Australian arts and artists by taking advantage of the global media spotlight on Australia during the Sydney 2000 Olympic Games. The coverage achieved represented Australian arts and artists in an overwhelmingly positive light. Investment in this one-off opportunity has provided a strong springboard for further building the profile of Australian arts in the international arena and laid the foundations for greater exposure in the future.