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Olympic Delivery Authority Equality Impact Assessment Arts and Culture Programme of Work



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1 Executive summary

This Equality Impact Assessment (EqIA) of the Olympic Delivery Authority (ODA) Arts and Culture programme of work has sought to assess the likely impact of the London 2012 Games on equality target groups. For the purpose of this assessment the equality target groups include age; disability; gender including transgender; race; sexual orientation or identity; and religion and belief.

This assessment considers the work stream of the ODA's Equality & Inclusion programme; Equality & Diversity Strategy; and Integrated Equality Scheme which goes beyond the statutory duties to promote race, disability and gender to include the additional equality strands of age, religion and sexual orientation and other inclusion issues centred on socio-economic, cultural and political disadvantage.

The overarching aim of the ODA is to create an inclusive Games, which promotes good equality practices and access for all.

The Arts and Culture Programme is an ongoing programme of work and this is reflected in this EqIA.

2 Introduction

The purpose of an EqIA is to collate and analyse the baseline evidence which exists in relation to the impact of the Arts and Culture Strategy and programme and projects of work for the London 2012 Games and after the Games.

The EqIA will provide detailed information about the delivery of the Arts and Culture programme and the likely impact upon equality target groups, which refer to groups of people that traditionally experience discrimination or disadvantage, these groups, are:

- **age:** Children, young people and older people (50+);
- **disabled people:** as defined by the Disability Discrimination Act (1995, 2005), which including sensory or mobility impairment; people with mental health needs, and people with long term illnesses or conditions;
- **gender:** women, men and transgendered people (who are often seen as a separate group). The focus is generally on women and transgender because of traditional discrimination; however, it is just as important to consider needs and issues which are faced by men;
- **race/ethnicity:** black, Asian and minority ethnic people (BAME), and includes Travellers and Gypsies, asylum seekers, and refugees;
- **sexual orientation/identity:** lesbians, gay men and bisexuals;
- **religion and belief:** people of different religions and faiths including people who are atheists or agnostic.

In addition the ODA recognises that there are other people who have traditionally experienced exclusion or barriers to participation are:

- homeless people;
- unemployed people;
- people employed on a part-time, temporary or casual basis
- lone parents;
- people with caring responsibilities;
- people with drug and alcohol problems;
- ex-offenders; and
- people with unrelated convictions.

The EqIA assessment will:

- identify the issues which may cause disproportionate impacts to people in the equality and inclusion target groups;
- provide evidence of how these impacts have been addressed; and
- be developed into an action plan and framework to address issues going forward.

The EqIA contributes towards the ODA's fulfilment of its statutory duties to promote race, gender and disability equality, by ensuring that identified positive impacts are promoted and celebrated; that any potential adverse impacts are identified and highlighted as an issues which require action.

For more information about the ODA's EqIA Programme and projects please refer the ODA's Corporate EqIA available on the London 2012 website. ¹

¹ www.london2012.com/equality

3 Summary details

3.1 Associated policy

The Arts and Culture Programme of Work is associated with a number of policies which includes but are not limited to:

ODA

- Equality and Diversity Strategy (2007);
- Integrated Equality Scheme (2009);
- Towards a One Planet 2012, Sustainability Plan (2007);
- Design Strategy (2007);
- Olympic Park Urban Design and Landscape Framework (UDLF) and Appendices;
- Inclusive Design Strategy and Standards (2008);
- Parklands and Public Realm planning update (2008); and
- Arts and Culture Strategy (draft).

London 2012

- London 2012 (2005) Chapter 17 IOC bid document.

ODA and London Development Agency (LDA):

- Commitment to sustainable regeneration. Olympic, Paralympic and Legacy; transformation planning applications for the Olympic Park, Volume 3; and
- ODA / LDA (2008) Code for community engagement.

LDA:

- Legacy Masterplan Framework

Greater London Authority (GLA):

- Mayor of London (2004) The London Plan, Spatial Development Strategy, London: GLA;
- Mayor of London (2007) Lower Lea Valley, Opportunity Area Planning Framework: Strategic Planning Guidance , London: GLA; and
- Mayor of London (2004) Mayor's Cultural Strategy, London: GLA.

Lower Lea Valley:

- Lower Lea Valley (2006) Olympic Opportunities Planning Framework.

Transport for London:

- Transport for London (2007) Public Arts Strategy, London: TFL.

London Thames Gateway Development Corporation:

- London Thames Gateway Development Corporation (2006) London Thames Gateway Development Corporation Regeneration Framework.

Communities and Local Government dept (CLG) - then called ODPM:

- ODPM (2002) Living Places Cleaner; Safer, Greener.

3.2 Associated programmes of work

The Arts and Culture team are linked with a number of internal ODA programmes of work and departments; these include but are not limited to:

- Design and Regeneration;
- Inclusive Design;
- Equality and Inclusion;
- Health and Safety;
- Environment and Sustainability;
- Security;
- Town Planning;
- Legal;
- Communications;
- Marketing;
- Brand;
- Procurement;
- Project Sponsors;
- London Organising Committee of the Olympic Games and Paralympic Games (LOCOG); and
- London Development Agency (LDA).

Working with design teams for:

- Park and Public Realm, North Park, South Park, and Greenway;
- Structures, Bridges and Utilities: bridges, underpasses, perimeter fence, power lines under ground (PLUG), Energy Centre, and wind turbine; and
- Venues: Olympic Stadium, Basketball, Handball Arena, Eton Manor, Water Polo, IBC/MPC, and the Athletes Village.

External Stakeholders include but are not limited to:

- Arts Council England;
- Art in the Open;
- Thames Water;
- Mayor's Cultural Strategy Group;
- CREATE Advisory Board;
- London Thames Gateway Development Corporation;
- British Waterways;
- Five Host London Borough Olympic (and Paralympic?)Units;
- Greater London Authority;
- Royal College Of Art;
- University of the Arts;
- Lendlease; and
- Westfield.

4 Programme of work

4.1 Summary of the arts and culture programme of work

The London 2012 Games bring with them both the investment and attention that can drive forward a process of positive creative change over a relatively shorter period of time than would otherwise have been possible. Through the Arts and Culture Programme of Work, the ODA aims to harness this opportunity for future benefit. The Programme aims to:

- implement the vision for Arts and Culture before, during and after the London 2012 Games;
- to work within existing programmes or projects to enhance, improve and compliment design with creative thought; whether by the ODA or, in most cases, by its partners
- to engage with communities, partners, wider stakeholders and potential investors / contributors in all aspects of work;
- to expand the opportunities which exist for arts and cultural interventions; and
- to run a programme of engagement activities in relation to the Arts and Culture Team and its vision.

The five objectives set out below for the arts and cultural programme of work emerged from the initial consultation in Autumn 2007, as areas where arts and cultural interventions have a clear and valuable role to play, and map clearly against the legacy aims:

- objective 1 - Forge the Park's unique identity;
- objective 2 - Create a new sense of place and belonging for local communities;
- objective 3 - Attract new businesses and residents to the area;
- objective 4 - Create a world class visitor destination; and
- objective 5 - Contribute to the social and cultural regeneration of the area.

To meet these objectives all of the ODA Arts and Culture related activity will have a clear and consistent focus on projects which have a life in legacy, or have an impact on legacy, whilst importantly retaining the flexibility for further definition as plans develop within the overall Legacy Masterplan Framework and Parklands and Public Realm framework.

The programme of work will be achieved through the following methods.

4.1.1 Engagement opportunities

Engagement activities: events for engaging local people and stakeholders in relation to the Olympic Park. These activities could encourage, amongst other things, a means of participation and communication. The ODA will collaborate with education establishments locally and nationally to encourage students to get involved in the design process and involved in design competitions.

Integrated Arts and Cultural programmes: as a response to the physical regeneration of the area and the emerging Olympic Park there will be an arts programme comprising of a series of artist-led participatory commissions, aimed specifically at engaging communities in dialogue and debate around the delivery themes being pursued by the ODA including, but not limited to, sustainability, regeneration, change and inclusion.

4.1.2 Employment opportunities

Artists as core members of project design teams: the ODA intends to employ artists as part of the core design teams for some venues and infrastructure. Their proposals will be worked up as mainstream creative elements of the architectural proposals being developed by the rest of the team. The majority of these appointments will be made during 2008 / 2009 to ensure people from different disciplines are brought together at the appropriate stage, working alongside the relevant design / project teams, to make a full contribution to the projects. This may also include arts and culture sub-programmes where design work for the landscape and public realm elements of the Olympic Park are accompanied by an arts and cultural programme of its own relating to the wayfinding, signage, lighting, street furniture and hard and soft landscaping design strategies.

4.1.3 Business opportunities

The programme will utilise the ODA procurement strategies to ensure fairness and openness in business opportunities in the following ways:

Public tender: whilst the ODA does not anticipate being able to fund many stand alone commissions itself, where existing build programmes permit there may be opportunities to publicly tender commissions for the Olympic Park. This may be commissioned directly by the ODA and may be managed by an industry consultant.

Competitive interview: whilst the ODA does not anticipate being able to fund many stand alone commissions itself, where existing build programmes do not permit publicly tendered commissions there may be opportunities to interview competitively for commissions within the Olympic Park. This may be commissioned directly by the ODA and may be managed by an industry consultant.

4.1.4 Inclusive design

The Arts and Culture Team will work closely with the Equality and Inclusion Team and Inclusive Design Team to ensure projects are as accessible and inclusive to as many people as possible. This will help to achieve the aims and ambitions of the wider ODA Equality and Diversity Strategy.

4.2 Programme outcomes

This programme of work aims to deliver projects that embody the ideal creative vision for the Park.

4.2.1 Vision

The vision is that the park becomes a benchmark 21st century urban environment at the heart of a massive social and economic regeneration project with arts, culture and creativity at its core. This will be achieved, through arts and culture, by visibly linking together the stories of the past, present and future of the park - honouring the history of the past and using the imagination of the present whilst ensuring we leave space for the aspirations for the future.

- **Past:** The history of the area: its industrial heritage and the memory of the London 2012 Games.
- **Present:** The extraordinary mixtures of cultures around the immediate vicinity of the park and the harnessing of the best of present and emerging creative talent.
- **Future:** The Park's development as a new model of an eco-urban environment: a place where people can explore their relationship with nature and the environment.

4.2.2 Integration

The overarching principle of the Arts and Cultural Programme of Work is for the Olympic Park to have 'art as a part of it, not as an add on.' Creativity will be embedded into the Park and considered from as early as possible in the design process.

- The quality of the creative experience should be world-class and reflect a bold and contemporary aesthetic.
- Artists should be integral to the design process for the Park.
- The wide range of diverse local communities are at the heart of the park, with old communities playing a part in shaping new communities. As a result the cultural DNA of the Park must reflect and connect the diversity, heritage and future histories of the area
- Participation should be central to the creative activity in the Park
- The Park should stimulate learning and entrepreneurialism.
- The Park and cultural focus should build on the legacy of the London 2012 Games, with particular focus on young people, the relationship between sport and arts, celebratory events, disability arts and national/international links.
- All projects should take into consideration accessibility, inclusion, environmental impact and sustainability.
- The process of developing the Park should be evolutionary – enabling the Park to respond to ideas and initiatives as they develop and to allow the changing local community to influence decisions post 2012

4.2.3 Appeal

To achieve success, the Olympic Park must appeal to a wide range of users and communities. It must be a place that is well-used and loved, not just a space that exists; places where people want to be a part of, feel ownership of, and belong in. The arts and culture team's desired outcome is for our work to help the park achieve through the highest possible standards:

- **local** appeal through involvement in the design and delivery of the Olympic Park generating a real sense of ownership and pride. A place that reflects the diversity of London's communities.
- **regional and national** appeal by offering a benchmark for 21st Century urban living. A place you always want to visit when you are in London.
- **international** appeal through celebration for what London has achieved and the leadership it has demonstrated for other global projects. A place that reflects the Olympic and Paralympic aspirations of showcasing culture, education and sport.

5 Consultation and engagement

Wide consultation was carried out initially in Autumn 2007 as part of initial development of the Arts and Culture Strategy². Since 2008 engagement has been ongoing with stakeholders, ODA teams and local communities through arts and culture creative workshops and presentations. Each project has its own relevant consultation strategy which has been developed with input from the following teams:

- Communication;
- Equality and Inclusion; and
- Design.

The Arts and Culture Programme of Work will be guided by the Code for Community Consultation agreed by the ODA's legacy partners in December 2007 in determining appropriate forms of engagement. The development of community engagement and education plans will be considered in the emerging developing art plan or commissioning policy.

6 Impact assessment

6.1 Measuring Impact

All aspects of the programme will be available to all park users and local residents which includes people from the equality groups and communities.

Where possible and where most appropriate, members of the E&I target groups, local communities, partners and wider stakeholders will be involved in the planning and delivery of the Arts and Culture Programme of Work through participation and consultation. The nature of the involvement may vary according to the type of project or intervention.

The work developed will, as appropriate, also look to involve communities and the public in the commissioning process, for example via artist-led community initiatives.

The programme will promote the enjoyment and appreciation of art and creativity. Larger scale commissions and/or projects will be statement pieces within the Park and will introduce the arts and creativity to a wider audience of both local and international visitors. This will be reinforced by engagement with the local community, so that people feel a sense of ownership to the work.

² Appendix 2: Arts and Culture Strategy consultees

6.2 Intended beneficiaries of the arts and culture programme

It is aimed that the arts and culture programme will enhance the experience of everyone who visits the Park, specifically;

- local communities around the Park fringes;
- national and international visitors;
- stakeholders with a direct interest in the area;
- landowners who will inherit the assets from the ODA;
- creative industries, locally and nationally which will benefit from the increased promotion of arts and culture; and
- local authorities who will benefit from the inherited assets

7 Identified changes

The Arts and Culture team are developing evaluation mechanisms appropriate to the Arts and Culture Programme to determine the success of engagement activities. This will help evaluate where further engagement opportunities for people and communities within the E&I target groups may be appropriate and may impact on future consultation strategies as the programme develops.

8 Conclusions and recommendations

Providing the recommendations detailed throughout the EqIA and in the Action Plan are taken forward, the Arts and Culture Programme will not discriminate against any people and communities in the E&I target groups. The transformation of the Olympic Park into a world class cultural facility will act as a catalyst for local economic regeneration; and provide high quality public space. The programme is likely to have an overall positive impact on all within the local community.

9 Action plan

This action plan contains the actions required to implement the recommendations from the EqIA assessment. The plan will be reviewed regularly by the Design Team.

Positive and negative impacts identified	Equality target groups	Mitigation of adverse impact or promotion of positive impact
Inclusion Addressing under representation of minority communities in Arts and Culture	All	Local - working with 5 Borough Unit Cultural Officers National - working with recognised E&I organisations to promote opportunities and to inform the wider Arts and Culture community.
Employment opportunities: <ul style="list-style-type: none"> • Artists as core members of project design teams • Public tender commissions • Competitive interviews 	All	Advertising and placement of employment opportunities takes account of, and addresses traditional exclusion and under representation of minority communities.
Engagement opportunities: <ul style="list-style-type: none"> • Access to workshops and community engagement events • Integrated Arts and Cultural programmes 	All	Continue to run and organise events that are inclusive and engaging for local community groups and include people from E&I target groups. Initiate arts programmes comprising of a series of artist-led participatory commissions, aimed specifically at engaging communities in dialogue and debate around the programme delivery themes and the ODA Priority Themes.
Business opportunities: <ul style="list-style-type: none"> • Manufacturers and suppliers 	All	To ensure the delivery of the ODA E&D Strategy procurement objectives to engage with Small, Medium Enterprises (SMEs) and minority owned business where possible.
Inclusive design	All	Encourage Arts and Culture interventions that are creative and as inclusive as possible, taking guidance from ODA Principal Access Officers and Equality and Inclusion Manager.

Appendix 1 - Consultation

People consulted in Autumn 2007 as part of initial development of Arts and Culture Strategy

Partners/Stakeholders:

- LOCOG: Bill Morris, Director of Culture, Ceremonies and Education, Keith Khan, Head of Culture; Nick Fuller, Director of Education;
- Arts Council England, London: Sarah Weir, Executive Director; Leonie Sakey, ACE Vision 2012 Project Manager; Moira Sinclair, Director of Development; Anna Vickery, Public Art Officer;
- Lee Valley Regional Parks Authority: Shaun Dawson, Chief Executive;
- Creative Partnerships: Steve Moffitt, Creative Director, London East and South; Paul Collard, Director, Creative Partnerships;
- 5 Boroughs Group: Eryl Smith, Executive Director;
- 5 Borough Unit: Hadrian Garrard, Cultural Officer;
- LB Newham 2012: Louise Venn, Seconded from ACE;
- London Thames Gateway Development Corporation: Lorraine Baldry, Chairman, Anita Nadkarni, Thames Gateway Cultural co-ordinator, David Powell, Advisor to Thames Gateway;
- LB Hackney 2012: Carlo Roberts, Olympic and Paralympic Games Unit;
- LB Hackney: Cllr Guy Nicholson, Chair 5 Boroughs Cultural Partnership Board;
- London Development Agency: Tom Campbell, Director, Creative Industries;
- GLA: Justine Simons, Jacqueline Rose, Mayors Office; Tim Bennett-Goodman, Policy Support Officer, Culture and Chair Waltham Forest Arts Council;
- MLA: Andrew Holden, Head of Advocacy and Campaigns; Isobel Siddons, Senior Policy Advisor;
- First Base: Susanna Lumsden, Design Executive;
- DCMS: Nick Cady, Head of 2012 Culture;
- London Councils: Catherine Hillis, Culture and Inclusion Manager 2012;
- British Council: Venu Dhupa, Director Arts;
- Visit London: James Bidwell, Chief Executive;
- Stratford Regeneration: George Cochran, Community Regeneration Executive

- Visiting Arts: Yvette Vaughan Jones, Director;
- Docklands Light Railway: Richard de Cani, Head of Development and Planning;
- Stratford Renaissance Partnership: Alison Young, Chief Executive; and
- Canary Wharf Group & ELBA: Howard Dawber, Strategic Adviser.

Local Cultural Groups:

- Stratford Circus: Clare Connor, Creative and Cultural Development Manager;
- Fundamental Architectural Inclusion: Nick Edwards, Co-Director;
- East London Dance: Kiki Gale, Artistic Director;
- Community Heritage: Judith Garfield, Director;
- Discover, Stratford: Sally Goldsworthy, Director, & Daniele Vouga Duggan, Community and Education Manager;
- Space: Anna Harding, Chief Executive;
- lifeisland: Tak Hoshino, UEL Senior Lecturer in Architecture;
- Stratford Circus: Gary Horsman, Executive Producer;
- Urban Development: Pamela McCormick, Director;
- Theatre Royal Stratford East: Kerry Michael, Artistic Director & Jan Sharkey-Dodds, Head of Youth Arts & Education;
- EEA: Deb Mullins, Artistic Director;
- Amy Plant, artist;
- Museum of London Archaeology Service: Kieron Tyler, Senior Archeologist ;
- Manor Gardening Society Allotments: Julie Sumner, Vice Chair;
- Chisenhale Gallery: Simon Wallis, Director; and
- Serious: Claire Whittaker, Director; David Jones, Director; Diana Spiegelberg, Associate Director of Development & Learning.

Education: Local Schools, Colleges:

- Lauriston Primary School: Peter Saunders, Deputy Head;
- Jubilee Primary School: Nick Cannon, Deputy Head;
- Gainsborough Primary School: Jacqueline Bruton Simmons, Head Teacher;
- Millennium Primary School: Sarah Davies, Head Teacher;
- Thames Gateway: Liz Pearson, Life Long Learning Network;
- UEL: John Lock, Development Director, External and Strategic Services;

- Ravensbourne College: Bob Harris, former Deputy Leader, Greenwich and Regional Advisor Regeneration; and
- Lewisham College: Nick Edwards, Vice Principal, Learning and Skills.

Expertise:

- Tate: Nick Serota, Director, ODA Board;
- LIFT: Tony Fegan, Director of Learning; Erica Campayne, Learning Manager;
- CABE: Peter Neal, Head of Enabling and Delivery;
- Amanda Sharrad, Art Consultant;
- Open House: Victoria Thornton, Founding Director;
- Art in the Open, Louise Trodden, Head;
- Zero Zero Architects: Inderpaul Johar, Partner;
- Urban Space Management: Eric Reynolds, Director;
- Al Dix, Arts Consultant;
- Bob Palmer, Director Culture and Natural Heritage, Council of Europe, Director of European City of Culture – Glasgow 1990 and Brussels 2003;
- Clore Leadership Programme, Sian Alexander, Clore Fellow;
- National Portrait Gallery: Sandy Nairne, Director;
- Borkowski PR, Mark Borkowski, Public Relations Expert;
- Bolton and Quinn Associates: Erica Bolton, Senior Partner;
- RSA: Michaela Crimmen, Head of Arts;
- RSA: Tim Eastop, independent consultant;
- Tate National: Caroline Collier, Director;
- Sue Hill, Director Arts Programme, Eden;
- Prospect Park, Brooklyn, New York: Tupper Thomas, Administrative Director/President;
- Arts Culture and Events, Sydney Olympic Park: Scott O'Hara, Executive Manager
- Artichoke, Helen Marriage, Director;
- Gulbenkian Foundation. Sian Ede, Deputy Director;
- Rambert: Pru Skene, Chair;
- Channel 4 Big Art Project: Peter Jenkinson, Big Art Project Selection Team;
- Central London Partnership: Pat Brown, Chief Executive; and

- Royal College of Arts: John Bound, Head of Innovation Development ; Head of the Textiles Department.

Meetings Attended:

- ODA Design Launch, Tate;
- CABE Play Day: Integrating play provision within the Olympic Park and the Lea Valley Regional Park;
- Creative Partnerships “Raising the Game”;
- Cultural Round Table/ODA;
- London Cultural Consortium;
- LOGOC Cultural Strategy;
- DCMS: Culture and Creativity Advisory Forum;
- Legacy Framework Vision Day; and
- 5 Boroughs Cultural Partnership Board.

ODA and Partners:

- ODA Design Team: Jerome Frost, Kay Hughes, Rosie Murdoch, Ricky Burdett;
- ODA Directors: Godric Smith, Communications; Simon Wright, Infrastructure and Utilities; Alison Nimmo, Design and Regeneration;
- Parklands and Public Realm: John Hopkins, Project Sponsor;
- ODA Communication Team: Julie King; Georgia Sharpe;
- LDA: Samantha Sifah, Community Engagement;
- Greenway and Visitors Centre: Kath Markey, ODA Project Sponsor; and
- EDAW: Jason Prior, Principal; Pippa Gueterbock, Associate Director.