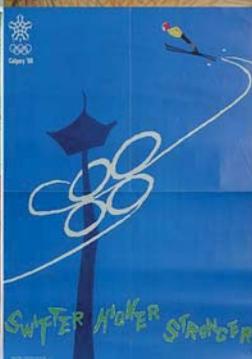
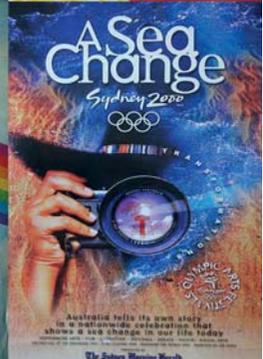


# The Cultural Views of the Olympics

*“citius, altius, fortius, pulchrius, humanius”*



# **Cultural Views of the Olympics**

# **Olympische Studien (Olympic Studies)**

Editorial Bord

Eike Emrich · Karen Joisten · Manfred Messing  
Norbert Müller · Otto Schantz · Stephan Wassong  
Ingomar Weiler

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Norbert Müller · Manfred Messing · Klaus Schormann (eds.)

# **Cultural Views of the Olympics**

## **“citius, altius, fortius, pulchrius, humanius”**



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# Preface

by the Editors

Coubertin valued “beauty [as] the involvement of the arts and the mind in the [Olympic] Games [...] to be realized through participation in the Games”<sup>1</sup> as an essential element of modern Olympism.

Therefore, Hans Lenk, Gold medalist 1960 and great international philosopher, proposed an extension of the Olympic Motto into “citius – altius – fortius – pulchrius – humanius”<sup>2</sup> to include aesthetic and humanistic thoughts constructing an Olympic ideal. Inspired by Lenk’s proposal, we chose the extended motto as subtitle of this book to accentuate the “cultural views of Olympics”.

The goal assigned to the Olympic cultural program by the IOC is to promote harmonious relations, mutual understanding and friendship among the participants and visitors of the Olympics Games.<sup>3</sup>

Empirical surveys conducted by the Research Team Olympia (University of Mainz in cooperation with the Universities Kaiserslautern, Saarbrücken and Kiel) show that in London, for instance, 32% of 778 Modern Pentathlon spectators did not see any connection between the Olympic Games and the London Cultural Festival. 28% even denied having received any information “about exhibitions and cultural events of the London 2012 Festival”. Despite a huge, manifold and sometimes even public range of events, a majority of 69% stated in the questionnaire that they had not seen any cultural event of in London. It should be noted that the Pentathlon competitions took place during the last two days of the Olympic Games. Therefore, spectators had plenty of opportunities to attend cultural events previously.<sup>4</sup>

This observation leads to the conclusion that 100 years after the first implementation of an Olympic Arts program in Stockholm (in form of competitions) the need to strengthen its impact on sport spectators and the wider public for approaching Coubertin’s pedagogic vision still persists: “to reunite the Muscles and the Mind, once divorced, in the bonds of a legitimate marriage”.<sup>5</sup>

Following the principle of a “learning organization”, optimizing an Olympic cultural program from one Olympiad to another on many different levels (e.g.

<sup>1</sup>Coubertin, Pierre de: *The Philosophic Foundation of Modern Olympics. Les assises philosophiques de l’Olympisme moderne.* [1935], 2000, p.583.

<sup>2</sup> Lenk, Hans: “The Essence of Olympic Man: Toward an Olympic Philosophy and Anthropology”. In: *International Journal of Physical Education* 21. 1984, No. 2, p. 13.

<sup>3</sup> See *Olympic Charter*, Lausanne, IOC, 2013.

<sup>4</sup> We would like to take this opportunity to thank Dr Eike Emrich from the Saarland University and Dr. Jens Flatau from the Christian-Albrechts-University of Kiel for their commitment and expertise.

<sup>5</sup> Coubertin, Pierre de: Speech at the Opening of the Advisory Conference on the Arts, Literature, and Sports. *Discours d’ouverture de la conférence consultative des arts, lettres et sports.* [1906], 2000, p. 611.

audience response, television coverage, expenses and revenues, sponsor involvement, contribution to conveying Olympic values, image profiling of the respective Host City etc.) should virtually be possible to realize. However, in reality there are many obstacles, for example that experiences made during previous Olympic cultural programs will be considered by the next Host City: the organizational structure is temporary; experienced people are oftentimes not able to assist constructively during a second Olympic cultural festival, thereby passing on their knowledge. After the end of a cultural festival, communication networks scatter; documents which are important for future festivals are partly no longer available or no longer archived and language barriers complicate their evaluation. During the 4-year time period between Summer and Winter Olympics new cultural trends might emerge causing existing styles to appear outdated. Country-specific issues can influence Olympic cultural festivals substantially right up to a possible political instrumentalization, for example in form of censorship. A certain degree of vanity on the organizers' side depreciating foreign models leads, in the worst case, to reoccurring mistakes. Sometimes, the "wheel is simply reinvented"; at best, creative innovations emerge and are adopted as standard procedures in future cultural festivals.

Since 1988, editors of the "Olympic Studies" (Olympische Studien) have published 15 volumes of this series, eight including articles by several authors addressing the topic of Cultural Olympiads. Thus, the idea arose to summarize previously published material in an anthology, also including translations from thematically relevant German research papers and documents into English.

An indispensable source of knowledge about a successful staging of Olympic Cultural Festivals was an international Symposium in the University of Mainz (Germany) in June 2006. Special guest and lecturers were the artistic directors Jeffrey N. Babcock (Atlanta), Craig Hassall (Sydney), Raymond T. Grant (Salt Lake), Piero Addis (Torino) and Mrs. Dr Roy Panagiatopoulou, Chair of Sociology at the National University Athens. Their papers are published in this book.

We were also receiving important contributions from the international seminar "Visions for Athens 2004", organized by the International Olympic Academy in Ancient Olympia (August 29 September 3, 1999) under the scientific leadership of the Research Team Olympia at Mainz University. The "visions" of Eleni Theodoraki are published in this book, all other papers are printed in Messing, M./ Müller, N. (eds.): Focus on Olympism: Discoveries, Discussion, Directions. (Olympic Studies 5. Agon/Walla Walla Press Kassel & Sydney 2000).

We would like to express our gratitude especially to co-organizers of Olympic cultural programs as well as to national and international experts and involved many University graduates for conveying valuable topic related insights, which hopefully will enable further distribution in this English Anthology under the title “Cultural Views of the Olympics”. At the same time, we would also like to thank nearly 11.000 Olympic spectators (9000 at the Modern Pentathlon competitions and 2.200 by the Biathlon events) who willingly presented a large empirical data stock to us.

Furthermore, we would like to thank the dedicated and hardworking students of the Faculty of Sport at the Johannes Gutenberg-University Mainz who assessed the first postal surveys of German tourists by the Olympic Games 1992 and 1996 and those who have visited the Olympic Games 2000, 2004, 2008 and 2012 with us (and the Winter Olympic Games 2002 and 2010) in the context of spectator surveys. Master and State examination theses and comparative analyses followed. Some are listed with the respective author’s name in the table of contents of this volume.

*Mainz/Kaiserslautern/Darmstadt, August 2015*

Manfred Messing  
Norbert Müller  
Klaus Schormann



PARIS, 10, Boulevard Flandrin

Avril 1906.

Monsieur

J'ai l'honneur de vous prier, au nom du Comité International Olympique, de bien vouloir prendre part à la Conférence consultative qui se réunira à la Comédie-Française (Foyer du public), les Mercredi 23, Jeudi 24 et Vendredi 25 Mai 1906, sous la présidence d'honneur de M. DUJARDIN-BEAUMETZ, Sous-Secrétaire d'Etat des Beaux-Arts et de M. Jules CLARETIE, Administrateur de la Comédie-Française, à l'effet d'étudier **dans quelle mesure et sous quelle forme les Arts et les Lettres pourraient participer à la célébration des Olympiades modernes et, en général, s'associer à la pratique des Sports pour en bénéficier et les ennoblir.**

Vous trouverez ci-joint le programme de cette Conférence à laquelle nous serons particulièrement heureux de vous voir apporter le précieux concours de votre compétence et de votre autorité.

Veillez agréer, Monsieur, l'expression de nos sentiments les plus distingués.

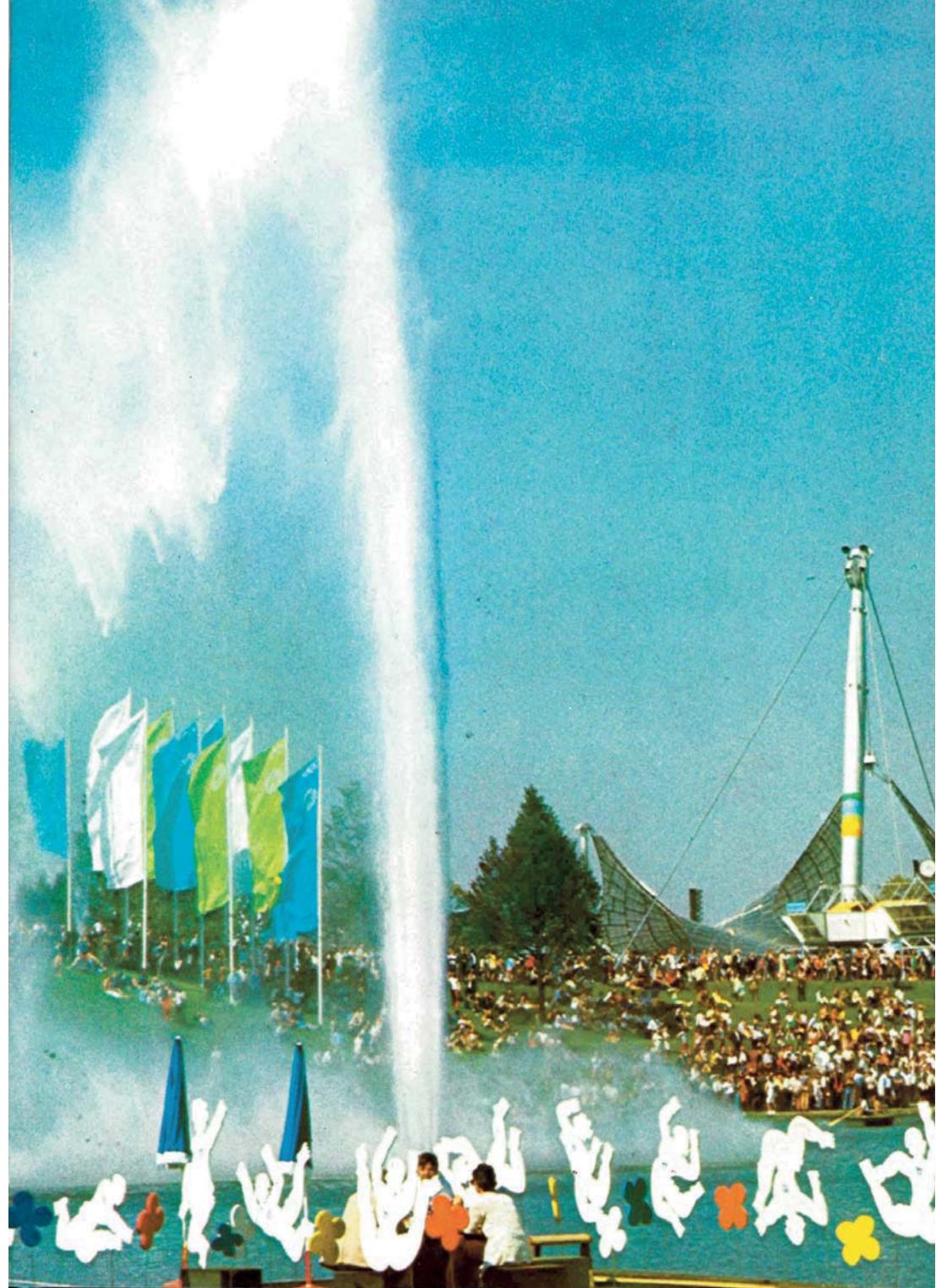
*Le Président du Comité International Olympique,*

M.....

T. S. V. P.

*Pierre de Coubertin's invitation to artists to the 1906 Advisory Conference in Paris for the purpose of studying to what extent and in what form the arts and literature could be called upon to participate in the modern Olympic Games, and in general, to be associated with the practice of sports in order to benefit from them and ennoble them. (N. Müller Collection)*

# **Cultural Context of the Olympic Games**



*The Olympic Park of Munich '72 – A complete Visual Identity (Archives NOC Germany)*

# Olympia and Arts\*

*Otl Aicher*

## Beauty and Aesthetics

In the interests of an adequate assessment the measurability of aesthetic phenomena as well as the related degree of objectivity is prioritized.

Beauty is a subjective perception and its valuation is based on a general societal and cultural consensus. Depending on cultural, societal and historical status, this consensus varies.

Alone the question of how a beautiful body is defined cannot be answered in a generalized way. A beautiful sprinter cannot be compared to an impressive boxer.

We do not understand beauty as an ideal. Instead, we define it as a process of change leading to the definition of new ambitions. Art does not culminate in one single phase. Obviously, culture is characterized by recognizing each phase already as past. Culture wants change and diversification.

From a temporal perspective, constant change of the developmental phases corresponds to the world's multi-cultural character.

Succeeding Coubertin, the concept of a unique, ideal aesthetic form has obviously evolved. However, a serious evaluation of this notion reveals that it is untenable.

By contrast, there are rational criteria of beauty, measurable criteria which have scientific universality. Today we can still find them rather scattered but cultural anthropology and semiotics have contributed substantially to a science of aesthetics, as semiotics analyzes an aesthetic object, an opus or an activity based on semantic and pragmatic criteria.

However, these scientific faculties only deal with the realization of aesthetic objects; they do not offer a basis on which the evaluation of single objects and their aesthetic quality can take place.

In this context, Ludwig Wittgenstein's analytic philosophy is of special importance.

Huizinga stressed the legitimate humane character of gaming events. After the time of Puritan moral, there was a need to recognize the free and casual game, along with work and work ethics, as substance of humaneness.

\*Otl Aicher (1920-1991), Professor at the Ulm University of Design, German graphic designer and typographer. He is best known for having designed the pictograms and the complete visual identity of the Munich Olympics 1972. Original title in German: "Olympia und Kunst". In: Norbert Müller/Manfred Messing (eds.). *Auf der Suche nach der Olympischen Idee. Facetten der Forschung von Athen bis Atlanta. Olympische Studien.*: Vol. 2. Kassel 1996, pp. 17-22.



Ludwig Wittgenstein goes far beyond that. He views the entire human culture to be founded in the game and in the definition of laws of the game. Culture and social programs are made rules. Based on the definition of rules, conflicts and opposites as well as battles become game.

According to Wittgenstein, such rules are analogue to syntax, the rules of grammar, as part of semiotics.

Extending this notion leads to the assumption that sports and the game are prototypical representatives of how culture arises.

## **Art Competitions**

Oftentimes, one gets the impression that sports have developed a kind of inferiority complex when compared to arts. The need to add artistic elements emerges. The traditional, negatively connoted parallelism of sport and art competitions is projected onto the present situation.

With more self-confidence, sport, including the Olympic movement, could call attention to the fundamental role it plays in terms of cultural activity. As one of the rare domains of our time, sport contributes to keeping the memory alive that culture is primarily game and implementation of rules as well as their continuous development. Furthermore, sports constitute concrete cultural stimuli relating to architecture and equipment design as well as to fashion culture. Also, certain athletic contests are of high aesthetic quality and therefore comparable to arts.

Reflecting the cultural dimensions of sports in such a manner appears to describe the essence of the Olympic movement adequately, offering a field of further investigation and possibly a concrete example of cultural activity.

Discussions of this kind lead by competent participants would be desirable. In this context, sport officials' selection criteria prove to be insufficient.

## **Cultural Plurality**

Contrary to our contemporary world, evaluating aesthetic phenomena was based on a uniform culture with consistent measures of value in ancient Greece. Those measures were largely based on syntactic conventions like meter and proportionality.

The cultural change from archaic forms to Hellenistic classicism took place slowly without leaving substantial conflicts.

During the turn of the century, Coubertin, too, kept a single, uniform culture with strong focus on ancient ideas in mind.

At the same time, however, cultural anthropology (Malinowski) discovered that highly diversified cultures of equal status with very different moral and aesthetic concepts have existed all along. Simultaneously, cultural revolutions initiated by impressionism and expressionism set in, replacing

classicism, which, since Winckelmann, is identified as the classical period of Greece.

Today, the concept of culture and art coexisting in harmony, proportion and symmetry is no longer tenable, especially after Picasso, for example, practiced an aesthetic of conflict, provocation and contrast. In Modern Art, addressing disharmonies has become just as important as dealing with harmonies. A culture reflecting the real world cannot ignore this.

The image of a culture of general, global harmony based on concepts of the Classical Antiquity proves to be a rather naïve version of the predominance of the Western world and the white man.

Today, the consensus of plurality, the balance between the opposites substitutes harmony.

There are many cultures of equal status: the European, the Japanese, the Chinese, the Indian, the Arabian, the African culture. They all complement each other, nurture each other or isolate each other. Thus, African music successfully replaced the classical Western Song in form of jazz. Schubert-songs are only played in concerts.

Today, we accept different ethnic, cultural, ideological and political points of view, leading to our world's riches, its inhabitants, its history and its future potential to become visible.

Based on concepts of Classical Greece, Coubertin had a rather monocultural idea of today's world. However, the classical period lasted 180 years including first decadent features of the following Hellenistic Mannerism, which mainly involved the circulation of duplicates. But we have already known Greek art since the 3<sup>rd</sup> century BC, even though its aims were very different from those of the Classic.

Only by looking at the multicultural character of our world, the meaning of the Olympic idea becomes visible. Physical performances can be compared, which is why all nations can be invited to participate in one common competition.

Cultures and philosophies, however, cannot be compared. All we can do is getting to know them. Joint meetings on the basis of objective comparability of physical values as practiced in sports, especially during the Olympic Games, fulfil a supporting role.

## **What is Art?**

Culture may be understood as social convention concerning specific valuations of moral and aesthetic phenomena. However, culture can also be understood differently, namely as creative impulse to overcome existing established arrangements as soon as they tend to become conventional.

Today's understanding emphasizes more the aspect of revolution, the aspect of change. This is most likely due to new technological advances, new forms of business organization, society, research and transmission of information. Our awareness has to keep up with such external changes. This also applies to the question what is art?

In the 19<sup>th</sup> century, art was considered to be the prime of human activity. Its definition was based on creating non-utilitarian objects whose novelty and creativity appears to us.

Architecture, however, is not without any purpose. Must it then be regarded non-artistic?

And if a building can be a piece of art why not a car made by Pininfarina or Giugiaro used to drive from one building to another?

And why can a meal, eaten in one of the buildings, not be considered a piece of art?

The term "art" has become quite unstable nowadays. Once, art was defined as free creativity situated outside of the world of labor, purpose and the daily life.

Such dualism is questioned now. At the moment, a progressive understanding of culture is attempting to overcome this separation. Art infiltrates everyday life and culture wants to find prime forms of social and individual life in such.

Museums become storages of art and are no longer simply pilgrimage destinations. And there are museums not only for paintings, but also for machines and domestic things.

The term "art" no longer has a clear shape. What is left is an awareness of optimization, creativity.

With this in mind, sport also has a cultural dimension, sport is also art.

However: Whatever we do can be observed under the aspect of output and under the aspect of manner.

The classical Japanese culture was the first to recognize the method, the principle of "how" something is done. There was no world champion in archery because the result, the "what" was done, was secondary.

In contrast Western culture emphasized on the result, on the output. Since impressionist no longer cared about the motif of their paintings but on the brushing, a reversion to the past has set in.

Modern sport is a high-performance sport. It is not measured by the method used but by success. This surely constitutes an obstacle when attempting to see the creative aspects of sports. However, it is interpretable. Sports can be just as creative as arts, in form of individual performances as well as in form as general activities.

There are manifold examples of how much sport not only stimulates our culture but also determines it (clothing, footwear, ...).

It is conceivable that the methodological, the creative aspect of sports is envisaged more intensely and possibly also validated as such - just like the moral aspect, which reappears in today's commercialism. A fair-play award focusing on the "how" rather than on the "what" points in this direction.

*Translation from German by Janine Lacombe*

# **The Relationship of Art and Sport – The Relevance of Coubertin's Views Today**

*Don Masterson\**

## **Introduction**

In the company of so many experts on the life of Pierre de Coubertin, it would be presumptuous of me to describe at length his views on the role of Art in Olympism. Moreover, you will be familiar with his ideas and how they led to the inclusion of contests in the arts in the Olympic Festival from 1912 to 1948 and you will also be conversant with Article 39 of the Charter. I shall, therefore, refer to this background only briefly to set the scene for the main purpose of this contribution, which is to consider the relevance of Coubertin's views to recent thinking on the relationship of Art and Sport.

## **A Brief History of Art in the Olympic Movement**

Coubertin's belief that the arts were an integral part of the Olympic Movement may be confirmed by his address to the 1906 Advisory Conference in Paris. Durry (1975) has described, at length, the proceedings of this meeting at the Comedie Francaise, the subsequent adoption of contests in Architecture, Literature, Music, Painting and Sculpture, the growth and termination of these competitions and the eventual place of the arts in the Festival. The results of the competitions have been detailed by Mezö (1958) and Pouret (1969) has supplied additional information about them. Of course, some official reports and histories of the Games provide details, but in many cases these are only rudimentary. By 1936, the contests attracted 774 entrants and, although the exhibition of submissions at the Victoria and Albert Museum in 1948 was 'beautifully displayed and because of its highly popular theme' likely 'to introduce a great number of

*\*In the 1970s, Professor Don Masterson was a demanded consultant at meetings of the International Olympic Academy in Ancient Olympia. As a person, he combined characteristics of a philosophical thinker in the field of aesthetics and arts with his own artistic work. As a member of the International Pierre de Coubertin-Committee he continuously contributed articles, thereby, reviving the discussion about „sport and art“.*

people to art<sup>1</sup> the contests were abandoned after the London Olympiad. The following are some of the reasons that have been proposed for their termination:

1. Some NOCs never publicized the events widely, nor gave them the recognition they required. Even official Reports dismissed them in a few pages.
2. There existed no international organization for the arts to stimulate participation in the events.
3. Sport was deemed to be an unsuitable subject for art.
4. The competitive nature of the contests was considered to deter participation.
5. Few of the competitors in the arts appeared at the Games. Some winners were not informed of their success until after the awards had been made, Mezö (1958).
6. In some sections, the Standard of entries was considered to be so low that medals were withheld.
7. The contests never attracted the most celebrated artists of the period.
8. The professional status of artists and the enhanced value of those works that won medals, caused problems a propos the amateur nature of the Games.
9. Many of the submissions were only tenuously linked with sport and hardly satisfied the criteria of the competitions.

For whichever of these reasons, the contests in the arts were replaced by exhibitions of the host country's art after the XIV Olympiad. On some occasions, these displays have been spectacular, on others they have been relatively minor events. The media have ignored them and the general public – even the competing athletes – have been unaware of this aspect of the Festival. Proposals have been made for the re-introduction of the contests, Vialar (1962) and Mezö (1958) and the role of art in the Games has been frequently debated at the International Olympic Academy.

<sup>1</sup> *Apollo Magazine*. Current shows and comments. p. 26. August 1948. London.

## Sport and Art

Coubertin believed that an association of Art and Sport would have a number of benefits. Not only would Sport be ennobled by artistic values, but public awareness and artistic sensibility would be enhanced by the beauty of movement. From these a new splendor would be imparted to the Games, to Sport as a whole and to the human race by a feeling for beautiful movement. From the practice of Eurhythm, a harmony of life and expression would be achieved.

It must have been a great disappointment for the Founder of the Games not to see these develop in his lifetime. The Olympic contests had little effect on mainstream European art. Maheu (1962) has maintained that no great works of art have been inspired by Sport. He has described these activities as facing opposite directions and said:

"Sport consists wholly of action: art, on the contrary, by its employment of the sign, which frees it from the object and from life, moves into eternity"

Nevertheless, he proposed Sport to be beautiful:

"I need hardly say that sport is a creator of beauty. In the action and rhythm which testify to mastery of space and time, sport becomes akin to the arts which create beauty. No athlete can accomplish a genuine feat without such perfect physical control, in time and space that his movements and the rhythm of their timing are not to be differentiated from the finest ballet, the most splendid passage of prose or verse, the most glorious lines in architecture."

Those who consider the creation of beauty to be the primary function of art, or believe that that which creates beauty is art, may find Maheu's latter statement confusing. I think that he is saying that beauty in sport is inherent, but it appears as a by-product, whereas the beauty of art arises from the conscious employment of signs and symbols, which remove art from reality and give it its *raison d'être*.

He might also appear to have ignored various twentieth century European paintings when he claimed that no great work of art had been inspired by sport. The boating, sculling and rowing pictures of the Impressionists, Delaunay's runners and rugby players, Boccioni's footballers, athletes and cyclists, Braque's tennis players, Picasso's soccer players, the swimmers and divers of Matisse and Leger and the series of footballers and gymnasts by de Stael and Baumeister seem to deny this. But the intention of these pictures

was to capture the color of light and reflections on the river, in the case of the Impressionists, to display three dimensions or disparate simultaneous events on a two-dimensional canvas, in the case of the Cubists, or the sensation of dynamic energy in the case of the Futurists. The titles of these pictures might very well indicate a sporting subject, but this is subordinated to a treatment by which the artist has endeavored to make a statement about something else. Such a purpose was confirmed by Granville (1962), Conservateur of the Modern and Contemporary Art Section of the Musée des Beaux Arts in Dijon, who replied to my request for a copy of de Stael's footballers as follows:

"I understand that you would like to use this material because of the subject, whereas for me, the subject is secondary and I fear that the painting will become an 'illustration', therefore losing its primarily *raison d'être*."

Since the war the gap between Sport and Art in Western Europe has been bridged occasionally by exhibitions such as *Les Peintres Temoins de Leur Temps - Le Sport*, held in Paris in 1957, the Football Association Centenary Art Exhibition in London in 1954, and *L'Art et Je Sport* organised by Durry at Boulogne-Billancourt, outside Paris, in 1980. A few museums, such as the National Art Museum of Sport in Madison Square Gardens and a National Museum of Sport in Paris, have been established, but European and American Fine Art has been generally unaffected by Sport. It has passed through a variety of changes and developed new forms influenced by an aesthetic standard which is largely the legacy of the "art for art's sake" and formalist movements of earlier years. This holds the creation of art to be self-rewarding and autonomous, that is free from moral, political or social obligations, thereby allowing for widely divergent ideas about the nature of art – some of which hold that sport itself exists as an art form along with painting, sculpture, literature, music, photography, dance, etc., etc.

In Eastern Europe and the Soviet Union, the situation was very different. Here, as early as 1961, attempts were made to bring sportsmen and artists together, Witt (1965). Since 1963, numerous exhibitions of sports art have been held in conjunction with Gymnastic Festivals in the DDR and the Spartakiada. Both amateur and professional artists have been encouraged to compete for the German Gymnastic and Sports Union prize in order to show that:

"Physical Education and Sport are now a part of life in a modern socialist society and they are becoming more and more a subject of art" (Dobrov 1971).

## Sport, Aesthetics and Art Theory

Coubertin's ideas have raised questions about the relationship of sport and art that have recently been considered from a variety of philosophical stand- points. The problem is contentious and has produced conflicting views. That sport has an aesthetic dimension is generally agreed and, whilst some go no further than this, others hold sport to be a form of art in its own right.

Reid (1970) has asserted that art is produced primarily for aesthetic contemplation but, as the aesthetic aspect of sport is incidental to the principal purpose (winning), sport is not art. Elliot (1974) agrees with this view by proposing Victory, not Beauty, to be the goddess of sport. Best (1981) contends that no sport, not even those whose primary purpose is to demonstrate aesthetic movement, is a form of art. His reasons are twofold. Firstly, he maintains that to have an aesthetic aspect does not necessarily denote some- thing as an art. For example, such natural phenomena as sunsets, mountains and clouds, do not qualify as art, for art is created intentionally by human beings for its aesthetic value. Secondly, he argues that:

"...any art form must at least allow for the possibility of the expression of a conception of life-issues such as moral, social and practical issues. This possibility is intrinsic to the concept of art in that without it an activity could not count as a legitimate art form."

Though also of the linguistic, analytical, persuasion, Aspin (1974) adopts a different view. He includes sport amongst those things of merit, and excellence that satisfy aesthetically our perception, attention and judgement. Moreover, he justifies teaching the skills and knowledge crucial 'to sport and movement as a medium for a species of artistic creation and excellence', on observable and adjudicable aesthetic terms. Saw (1961) goes further by a definition which includes sports as forms of art.

Munro (1967) considering the different kinds of art, says that it is difficult to know where to stop and lists the close similarities between sports and the conventional arts. James (1974), adopting Berenson's criteria of art as they apply to wrestling, claims they are to be found not only in cricket, but also in the beauty of all games. Wertz (1981) has taken issue with Best's 'exalted view of art', by referring to the evolution of art to include forms sufficiently comprehensive to include sport. Masterson and Gaskin (1974)

have focused on the use of the words 'Sport' and 'Art'. Generically, the concepts are separate but each has two other common usages. The word 'sport', used with the definite or indefinite article, defines individual games or physical activities (e.g., football, basketball, boxing, etc.) but, *alone* it describes a quality going beyond mere skill that raises the performance to above the ordinary. Similarly, the word 'art' is used with the definite or indefinite article to describe any one of the traditional art forms (painting, sculpture, literature, etc.), but it is also used alone for an extraordinary character exceeding virtuosity, by which the significance of the art object/performance transcends the sum of its parts. Thus, football, basketball and boxing may be performed without exemplifying 'sport' and painting, sculpture and literature may be produced without displaying 'art'. It is in this qualitative sense that these authors identify Sport with Art. Thomas (1974) considers the 'sports aesthetic' as an experience on the part of the performer. She asserts that:

"...the fact remains that art is done by artists and viewed by audiences for different reasons than sport is done by athletes and viewed by audiences. Also it must be noted that reasons for doing and viewing in both art and sport differ. However, the contention..., is that the experience of the performer in doing art or sport is similar and that the nature of these two experiences can be considered aesthetic."

The aesthetic character of sport has also been described phenomenologically by Csepregi (1984) and Stone (1972).

Other inquiries have applied art theory to sport. For example, Schiller's (1902) Play Theory of Art has been linked to the play element of sport. Huizinga's definition of play is, according to Hein (1968/9), directly applicable to aesthetic experience. Thus, if play is aesthetic experience and play is integral to sport, then performance in sport is aesthetic experience, at least in part.

Outside the realm of philosophy, numerous other writers have commented on sport as a form of art. The list is extensive and time allows mention of only a few. Fraysinnet (1968) has placed it firmly amongst Les Beaux Arts and Umminger (1973), using the Wagnerian concept, Gesamtkunstwerk, sees the Olympic Games as the total art work of our time. Kitchen (1966)

believes Sport to be a form of theatre, fulfilling all the criteria of contemporary drama, and Keenan (1975) has explored it as a form of tragedy in this context.

The relationship of art and sport has also been researched from a cultural-anthropological point of view and Masterson (1983) has drawn attention to the origin shared by both art and sport. Their source lay in the magico-religious rites and ceremonies performed by prehistoric communities as described by Thomson (1973), Harrison (1918) and Comford (1963). Originally integrated, the arts evolved separately with sport and dance losing their association with the others because they had no forms of notation by which they could be judged by posterity.

Lastly, the view of artists must be recorded. Suffice it to mention only a few. Wolfe (1913) has quoted the Mexican muralist, Rivera, as follows:

"Your game of football is splendid, thrilling, beautiful ... the crowd in the stadium, the masses of color – a great living picture, spontaneous, unconscious art ...It is art in the mass, a new form of art."

Picasso also seems to have regarded boxing as a form of art. Chipp (1968) reports a conversation the artist had with Simone Tery during which he asked:

"What do you think an artist is? An imbecile who has only eyes if he's a painter, or ears if he's a musician or a lyre at every level of his heart if he's a poet, or even, if he's a boxer, just his muscles?"

Dienka, President of the Academy of Fine Art in the USSR, and winner of the Lenin Prize, is a prolific painter of sport. He extols its beauty thus:

"I love sport. I can spend hours watching runners, swimmers, skiers. It seems *to* me that sport, like everything beautiful, ennoble man" (Dobrov 1966).

Sport-art observations have not been confined to those practicing the Fine Arts. The dramatists Brecht (1926) and Cocteau (1964) have also commented on this union. The former 'pinned his hopes to the sporting public'. He believed that theatre should emulate the character of sport and create an audience like those spectators of sport who develop their peculiar powers, in 'the way most suited to them, with the greatest sense of

responsibility, yet in such a way as to make one feel that they are doing it primarily for their own fun'. He continued with a plea for theatre to be like sport:

"There seems to be nothing to stop the theatre having its own form of 'sport'. If only someone could take those buildings designed for theatrical purposes which are now standing eating their heads off in interest, and treat them as more or less empty spaces for the successful pursuit of 'sport' ..."

Cocteau, poet and dramatist, in a letter to Fouret (1964) said that he understood the bond between art and sport. He believed Al Brown to be a sports-poet who exhibited that mysterious charisma that all true champions of sport share with poets and dramatists:

"Al Brown est un poète du sport et il n'était pas seul, car, si le champion ne possède pas, outre sa technique, une sorte de puissance mystérieuse qui le transcende, il ne sera jamais un champion véritable. La foule exige; inconsciemment, cette aura, cette phosphorescence, ce charme qui résulte de l'emploi des méthodes du poète et du dramaturge dans un métier qu'on pourrait croire sans rapport avec elle."

## Olympic Art

This over-brief summary of philosophical considerations, theories of art, comments and opinions appertaining to sport and art presents convergent, divergent and views in parallel. I believe it was Coubertin's original ideas that prompted such examinations and our duty is to see where they apply to his views. Some are directly relevant to his concept of Olympic art. Others do not conform, but may have ramifications for the Movement.

We know from his various publications and statements, the form of art that Coubertin wished to be associated with the Games. Höhne (1969/70) has described it at length and Diem (1973) has indicated those sources that influenced it. The former author contends that Olympism is rooted in Humanism and respect of the dignity of man. Its fundamental principles are democracy, internationalism, equal rights and education in mutual international regard, despite racial, religious and political differences. To contribute to this Olympic Idea, the art of the Games must serve these

principles. As a means of developing social consciousness, it must relate more to ideals and objectives than to mere declarations of a love of sport. Furthermore, with the assertion that Coubertin believed that Olympic literature and art should present objective reality and be linked with the people, this author presents a strong case for the official art of the Games to be of a Social Realist nature.

The influence that the English critic Ruskin (1819-1900) had on Coubertin supports this. Although Ruskin's worship of beauty for its own sake brought him into affinity with the advocates of the "art for art's sake" movement, his strong interest in social reform and ever increasing concern with economic and political questions during the second half of his lifetime prevented him from accepting that doctrine of autonomy, previously described, which divorced the arts from questions of social morality. Moreover, Ruskin's view of art linked with the daily life of working people reflects clearly the faith Coubertin (1922) had in the working class, from whom he expected much. To those who predicted a return to primitive barbarianism and the end of culture with the rise of the working class, he asked:

"... are we not deluding ourselves about that culture of which we are so proud? There is much slag to be found in the pure metal, so much of the absurd and the artificial, so much insipid self-complacency and barely veiled pornography."

Those who consider Coubertin an elitist would do well to read his works! The adoption of realist principles for the 'official' art of the Games would have various implications. It would, for example, require the IOC to sponsor and organize exhibitions of art works whose subject matter took precedence and whose artistic statements focused on the principles of Olympism. An exhibition of this kind could run in parallel with those other displays which, whilst conforming to Article 39, might not necessarily observe these principles. By establishing an Olympic Arts Commission, the IOC would not only provide a means of promoting, servicing and supervising this function, but also supply that international organization, the lack of which has been a reason attributed to the failure of the early artistic events. An 'official' Olympic Art Exhibition should not be in the nature of a contest, but awards and honors could be given in a way similar to those presented at various art biennales and presented to those serving the Olympic Movement in other ways. A development of this kind would be in keeping with Coubertin's wish to see Art occupy a role as important to the Movement as its sports.

The aesthetic element of the sports themselves, witnessed not in the gallery but in the Stadium, would be complementary. Indeed, the idea of the sporting events creating their own art, manifest in the action of the physical performances and the expression of the Olympic Ideals associated with them, i.e., fairness, friendship, mutual understanding, could be encouraged. Cassirer (1962) has said that each art form has its own language which is inexpressible in the languages of the other art forms. Perhaps it is because representations of sporting events in other art forms cannot capture all the intrinsic and extrinsic elements of performance they have not been popular subjects of the plastic arts. Certainly, drawing attention to the idea of sport as art would introduce the public to a perspective of appreciation that would endow sport with a value close to Coubertin's heart.

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# 1996 Olympic Arts Festival

## 1996 Olympic Arts Festival Showcases Best in World and American South

For the first time in the history of the Modern Olympic Games, visitors have the opportunity to experience a spectacular array of cultural and artistic performances and exhibits in a way that is fully integrated with the Olympic Games. The 1996 Olympic Arts Festival, produced by the ACOG Cultural Olympiad, is one of the largest multidisciplinary arts festivals ever to take place in the American South and is the culmination of the four-year Cultural Olympiad.

Performances begin 10 July and continue through 4 August, with numerous visual arts exhibitions opening in June. Most events take place in downtown and midtown Atlanta, near the competition venues, making them easily accessible by the OTS.

The festival encompasses more than 200 theater, dance,

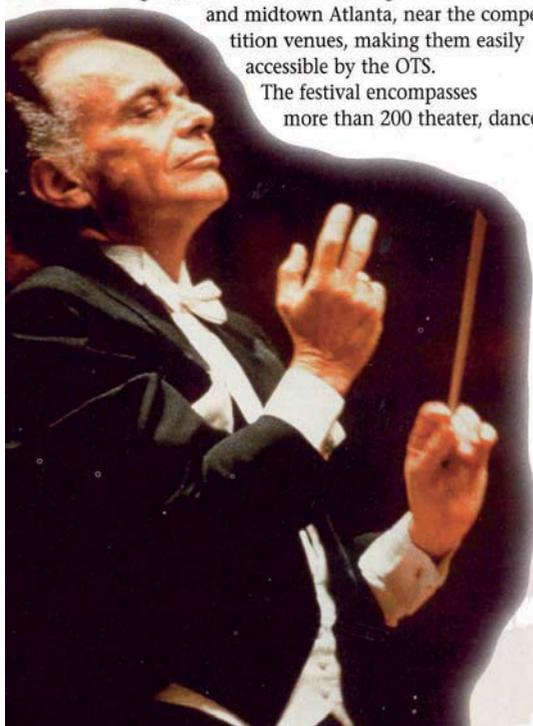


Olympic Arts Festival: The finest in cultural offerings

classical music and jazz performances, 25 exhibitions and 17 public art works. The events — many original and commissioned specifically for debut at the festival — range from exhibitions of Southern self-taught artists to concerts by international superstars. Featured appearances will include an extensive and varied schedule of theater, dance and music performances, visual arts exhibitions, public art works, films and special programs. The festival will bring some of the world's finest actors, musicians, playwrights, composers, dancers and artists into the region, striking an unprecedented balance between regional and international artistry, popular culture and "high" art new and traditional repertoire.

Tickets to sessions are still available, at prices ranging from \$5 to \$75. Many events, including selected exhibitions and the Southern Crossroads festival in Centennial Olympic Park, are free. For a detailed list of daily free events, check the Randstad Information Stations. To order tickets, call (404) 744-1996.

Performances by the world's greatest artists



# **Towards a Synergistic Link between Olympic Games and the Cultural Olympiad\***

*Jeffrey N. Babcock*

## **1 Managing the Atlanta Olympic Arts Festival**

As director of Atlanta's Cultural Olympiad the relationship between sport and art has occupied me for nearly five years.

The challenge has not been so much in developing our programs' creative concepts and planning the incredible logistical details required to present the programs, but in persuading the Organizing Committee - in my case, ACOG - to sustain its commitment to include the arts and culture as a significant and integral component on Atlanta's Olympic agenda.

While support for the Cultural Olympiad has been consistent and considerable from the very highest echelons of ACOG leadership, and our programs will be delivered as originally conceived, ACOG's Cultural Olympiad budget represents something less than 2% of ACOG's overall budget, and what has been supported by senior management has not always received equivalent support from other departments upon which the Cultural Olympiad depends to deliver its program. This is not new to Cultural Olympiad staffs and I note it here as a point of reference and statement of fact, not as a complaint. The environment is what it is and we have all had to learn to adapt, be flexible and maintain a sense of humor as we have developed and managed our cultural efforts.

The Atlanta Olympic Arts Festival is among the largest arts festivals ever produced by an Olympic Host. That this ambitious program has been created and produced from within an organization that is otherwise completely focused on and driven by support for the world's largest and most celebrated athletic competition is and always has been an extraordinary challenge.

But this is nothing new for Olympic cultural programs. My predecessors have all had to work through the same environmental hazards, virtually all of them facing similar budgetary challenges. In the midst of what are

\*Revised speech at the Congress "One hundred Years of Olympic Games and Art" ,Amsterdam, March 16<sup>th</sup> 1996. Unpublished Paper.

always tremendous expectations on the part of the local population for a cultural program of Olympic size and quality - in my case, the anticipation of a program that would deliver virtually 50% of Atlanta's Olympic "bang" on less than 2% of ACOG's overall Olympic budget - a Herculean, if not impossible, responsibility.

I have reflected on and considered a number of ways in which Olympic leaders might refocus the Olympic cultural component to give the arts a more substantial and stronger link with its sport counterpart, eventually leading to more consistently, effectively and impressively fulfill Baron Pierre de Coubertin's original, balanced vision for the modern Olympic movement, what I call Coubertin's Equation.

Managing a significant arts program from within the concentrated Olympic sport environment has never been easy. From time to time I have felt quite alone in my post at ACOG, just as one would suppose my counterpart in sport would feel in trying to mount a major international athletic competition from within the environment of, say, the John F. Kennedy Center for the Performing Arts in Washington, D.C. or the Robert W. Woodruff Arts Center in Atlanta.

One of the key discoveries I made early in my ACOG tenure was that beyond my programmatic and management duties I must frequently serve as a kind of translator, interpreting the operating and fiscal realities of an enormously complex and highly focused Olympic corporate operation to my arts colleagues while at the same time representing, bringing to and translating the operating requirements and related realities of the arts to my sport colleagues at ACOG.

As a composer, performer, conductor and producer for more than 25 years and an active athlete in my younger years (playing tennis, baseball, basketball, football and surfing), on a personal level I have never felt any real distance between or need to separate the arts and sport. I have pursued both vigorously as an amateur; only music as a professional. I have always felt that the achievement we celebrate in art and sport share far more in common than not, and so I come to my ACOG position feeling a personal sense of balance, perspective and appreciation for each that I find most of my colleagues - whether they be from the world of sports or the arts - do not necessarily share. And therein lies both the challenge and a key opportunity.

What to those of us immersed in the Olympic movement may seem a natural, logical and viable connection between sport and art is considered by many people outside and, at least from my perspective, far too many people within the Movement as inappropriate, if not incomprehensible. Though art and sport are both cultural expressions that define and shape virtually every nation and people on earth, they are most often viewed as having little if anything to do with one another, especially in the Western

world, where we tend to separate and compartmentalize experience far more than other cultures. Those most devoted to sport are almost never interested in let alone devoted to the arts, and vice versa. Why on earth would anyone link together these disparate expressions of culture – “artificially” - under the Olympic banner?

In developing this seminal concept for the reestablishment of the Olympic Movement, Coubertin made frequent reference to the importance of reestablishing the core spirit of the original Greek model. The arts were central to this vision for a revival of the Games.

In early 1904, Coubertin recalled the origins of the Games that celebrated man's achievements in sport and art and called for a “Pentathlon of the Muses.”

Though this union of art and sport was central to Coubertin's vision, the first century of the Olympic Movement has been primarily focused on the development, expansion and refinement of the operating model and the athletic side of Coubertin's Olympic equation. Two major interruptions in the sequence of the Games and numerous other challenges have left little room or time on the Olympic agenda to attend to the arts component.

While cultural activity always has been included and recognized, both officially and unofficially, as a key ingredient of the Olympic experience, the arts component has to date achieved neither the level of attention nor the uniform excellence of presentation as that of sports. This qualitative and quantitative gap between sport and art has been manifested in a number of ways, not the least of which is in the relatively limited availability, distribution and commitment of financial and other logistical resources required to create and present an Olympic arts program of quality equal to that of sport. In short, the equation Coubertin so eloquently articulated in this vision of Olympism, remains significantly out of balance.

## 2 For a Synergistic Link between Sport and Art

The Olympic Movement has now achieved a level of stability and maturity upon which the future of the Games can rely. It also may be observed that the Games have reached a kind of successful programmatic and operational plateau from which new options, enhancements and initiatives can and should be considered and explored with confidence. It is this secure and stable atmosphere that affords Olympic leaders an opportunity to evaluate, refocus and enhance the cultural side of Coubertin's equation. If we seek to define the one major element that sets one Games apart from another, that gives each a distinctive character, rhythm and spirit, what would that be? Is it not the culture of the host city and surrounding country or region? Beyond opening and closing

ceremonies, the signature events that together define the outer perimeters and distinctive personality of each Games - the element that can or should provide the unique character and ambiance of each Games - is the arts component.

What Olympic visitors take away from their Games experience, whether in person or via telecast, is heavily influenced and shaped by the content, visibility and effectiveness of each host's presentation of its cultural resources. The arts carry well beyond the field of play to bring dramatic and vivid vistas and a colorful landscape to each Olympic Games. The unique character of each host city/country is, after all, not just a backdrop against which the Games are viewed, but the vehicle through which Olympic visitors and each Games gain the sense of cultural context in which to frame their Olympic experience.

The significance of this element of the Games and the way in which it influences the perception and real experience of each Olympic Host cannot be overemphasized. The endless variations and manifestations of cultural expression, while included in every Olympic host's agenda, is an ingredient that has not yet been cultivated and embraced to the extent that it could or should be. The opportunity to expand the role of culture as a contributory element of each Games cannot be overlooked or overstated.

If, in fact, the Games have achieved a secure programmatic and operational plateau, the Olympic Movement must be vigilant not to lapse into complacency and inertia. That the Olympic Games are the preeminent World Event - not only the world's most important international athletic competition - is undisputed. That they remain so is essential. Given the scenario I have described above, the eve of the Centennial Olympic Games would seem to offer a propitious opportunity to reconsider, redefine and enhance the role of the arts within the context of the Games to more embrace and reflect Coubertin's vision for a world celebration that unites man's highest achievements in sport and art.

With this intent as my point of departure, I would like to suggest a number of specific ways in which the arts and culture can become a more exciting, visible and integral feature of the Olympic Games, imbued with fresh energy and reflective of Baron de Coubertin's vision for linking art and sport.

## **2.1 Formation of an International Cultural Advisory Panel**

My first suggestion is that the IOC, under the aegis of its Cultural Commission, recruit distinguished arts leaders representing a full range of artistic disciplines and a broad cross section of cultural traditions and backgrounds to form a special international cultural advisory panel.

The initial focus of this special panel should be to evaluate the current and possible future approaches to include and expand cultural activity within the Olympic Movement. This work should be completed within a specified period of time, directed by an arts professional, and the results and recommendations reported to the IOC Cultural Commission. The specific charge for this group of distinguished artists and arts leaders should of course be set by the IOC, but whatever it ultimately is, the larger purpose would be to create a forum of distinguished experts within which to explore and give weight to the role of significant arts activity within the context of the Olympic Games. The quality of the panel is key; the extent to which the panel is made up of important leaders in each discipline will lend credibility to both the process and the outcome of the advisory panel's work. If nothing else, the panel will bring worldwide attention to Olympic cultural activity.

The IOC Charter currently calls for a cultural program in only the most general terms, leaving each host committee free to develop a program that may or may not have substance, depth, quality and support. The proposed advisory panel could help to clarify and propose a recommended definition for key cultural components that might be required of each host, and could perhaps even help to determine a minimal level of support required to present an Olympic quality cultural program.

This set of cultural guidelines could, for example, suggest that some program elements be "required components". The guidelines might also suggest a framework within which the host has complete freedom to present the culture of its home city/region and/or county, while insuring a substantial level of participation by international artists and organizations.

Following on from the panel concept, my second recommendation is that host committees be required to support their respective cultural programs with an established minimum financial commitment, based perhaps on a percentage of a total Games budget or some other formula that funds the cultural aspect of each Games at the level ultimately defined or required by the IOC.

In addition, host committees should provide other support resources and services to their respective cultural program.

By requiring the host to provide this support to its cultural program or department, cultural directors and their staffs will spend less time and effort struggling for this kind of support and more attention can be given to developing and presenting a program of distinction.

## **2.2 Integration of a cultural program with the overall Olympic operation: the case of Atlanta**

It has been my personal crusade to integrate Atlanta's cultural program with ACOG's Games operations in a way and at a level of integration never

before attempted. From the beginning the Cultural Olympiad department has linked directly with every department within ACOG that is operating the Games, gaining access to the departments that are planning transportation, security, freight and customs, accommodations, budget and finance, Look of the Games, merchandising, communications and ticket sales, to name just a few. This linkage has not been without problems, but I believe it is a first step to reestablishing that culture has and deserves an important role within the Host Olympic Committee operation. We have managed to gain significant internal visibility for the cultural program and to get the so-called “Mother Ship” to adopt and to some extent at least, to recognize and support our cultural programs as a valuable and important component of Atlanta's Olympic Games operation. To my knowledge, no other Olympic committee has operated in quite this way.

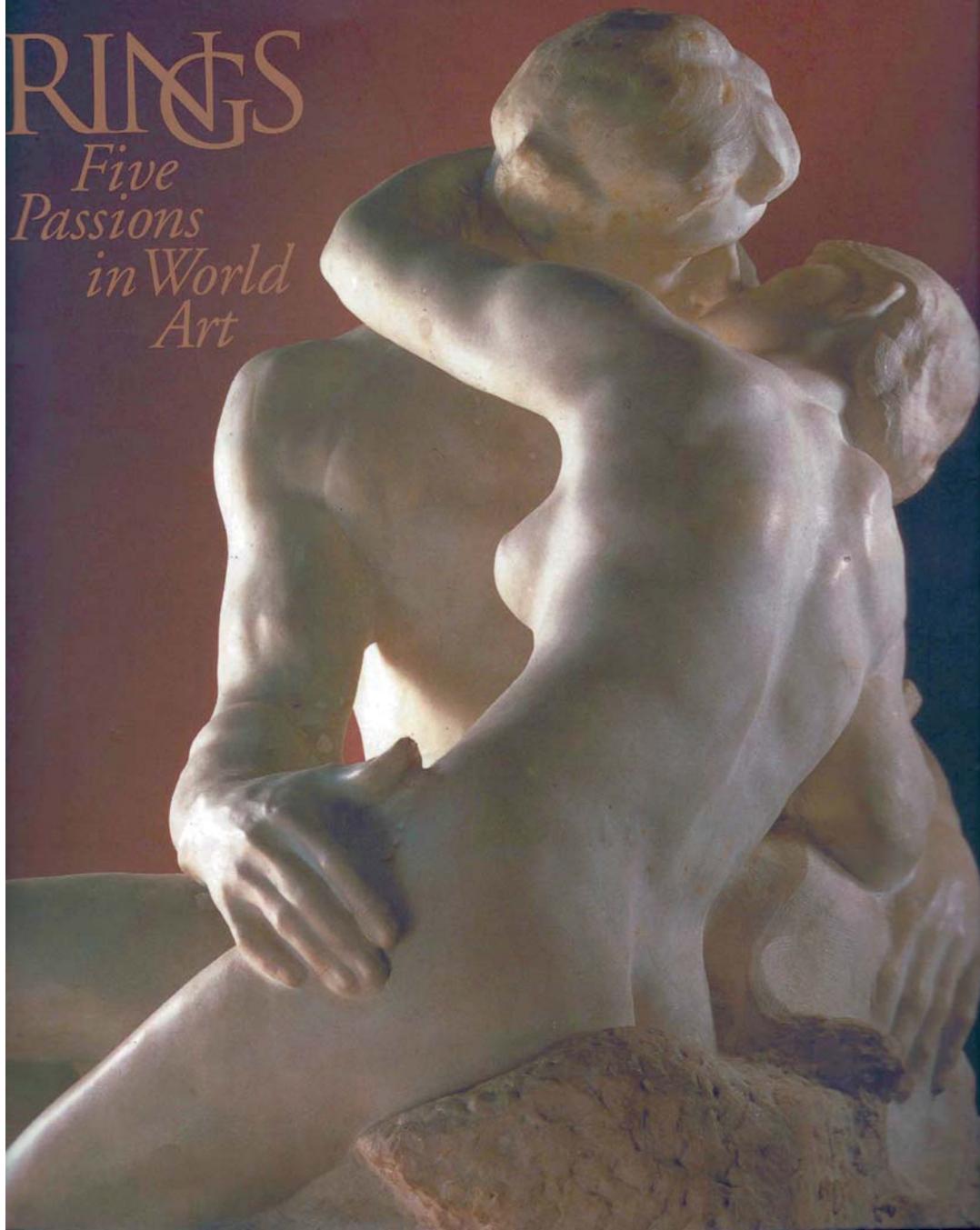
Subsequent to establishing our logistical links, we have also lobbied for and received support to integrate the sale of Olympic Arts Festival tickets into the same operation that sells Games tickets. What this means to ticket buyers is that, unlike our predecessors, ACOG's cultural events went on sale nearly a year before the Games and the cultural program will begin; events began to sell out almost immediately; already more than 40% of our cultural sessions are oversubscribed and we anticipate that most cultural sessions will be sold out well before the Games. For Olympic customers, this means maximum accessibility and convenience: one number to call and one integrated and convenient method through which to purchase Olympic tickets, whether for sport or art. At Games time, visitors will be able to purchase Games tickets at cultural venues and vice versa.

Another first for Atlanta: cultural ticket buyers may ride the Olympic transportation system for no additional charge on the day of that event, the same as Games ticket purchasers. This is a quiet but significant breakthrough for cultural events, and one we hope will be honored in future Olympic Games.

We have made every effort to place Olympic Arts Festival events within close distance to key Olympic hotels and venues and within easy reach of key Olympic transportation hubs. From past history and direct experience we have learned that Olympic visitors will not make extra effort to seek out venues that may lie off the main Olympic corridor, especially if that venue is a cultural site. They will be hot and tired and unfamiliar with our city. Thus, early in our planning we decided that our programs must be easily and quickly accessible or we would not have an audience. The result is that of our 32 Olympic Arts Festival sites and venues, 25 lie within the so-called Olympic Ring, a three-mile diameter area in the center of Atlanta in which the Olympic Village and sixteen competition venues are located.

# RINGS

*Five  
Passions  
in World  
Art*



*The great exhibition in the Atlanta High Museum of Art "Rings: Five Passions in World Art" as part of the 1996 Cultural Olympiad grouped under the categories of Love, Anguish, Awe, Triumph, and Joy are 129 masterworks from 39 countries of all five continents. (Catalogue: High Museum of Art, Atlanta, Georgia & Harry N. Abrahams, New York 1996, 320 pp.) Jacket front: This Kiss Rodin 1886, Musée Rodin Paris.*

### **2.3 The need for programmatic and operational guidelines**

Next, let us consider programming, the content of Cultural Olympiads and Olympic Arts Festivals. As it now stands, each Host has virtually complete freedom and autonomy to develop and present a program that fits its agenda and budget. While this might seem on the surface to be highly desirable, consider for a moment what would happen if each Host were left to determine its own agenda of sports components. Atlanta, for example, is located more than 5 hours from the coast and could conceivably elect to delete yachting events from its roster. Other hosts could decide that because there is little or no interest in their country or region for a particular sport to delete it from their agenda of events.

Clearly, this would not be an acceptable option to the IOC, nor should it be. Why then, have we strayed so far away from Coubertin's and the IOC's original intent for Olympic cultural components? On the other hand, why not pause to consider how to position and structure Olympic cultural activity so that those who are responsible for developing and managing future Games are given some programmatic and operational guidelines within which to create and present their programs. I am not advocating that the programmatic freedom enjoyed by organizing committees be abandoned wholesale, but rather that guidelines be developed by the IOC to better serve future Olympic host organizations and the cultural component of the Games. By accepting this responsibility, the IOC could also help to ensure that future Olympic cultural activity - the scope and component programs of an Olympic Arts Festival, for example - would be clearly differentiated from so-called "free standing" arts festivals and defined in such a way as to achieve a truly distinctive Olympic identity and quality.

For example, perhaps the host should be left on its own to develop whatever programs it wishes for the years between the Games, but be required to follow certain operational and programmatic guidelines during the Games. Barcelona, Lillehammer, Atlanta and Sydney all created multi-year Cultural Olympiads that have varied widely in their purpose, scope and content, the years leading to the Games yielding results as varied as the programming. In Atlanta's case, we determined early on to devote the first three years to a series of programs we collectively call Olympic Preludes.

This series of events has ranged from local and regional programs recognizing programmatic achievement and excellence to a series of four international festivals, an extraordinary and historic gathering of Nobel Laureates of Literature and a multi-year, award-winning international film festival. We also decided early in the process of developing our programs to pursue the idea of partnership both locally and internationally in order to nurture Atlanta's resident cultural community's long term goals.

Barcelona and Lillehammer -each mounted ambitious programs that fit the needs and intent of their respective communities, countries and host operating committees. From what I know first-hand and have learned from my colleagues, these Prelude programs worked relatively well, but two problems affected Barcelona, Lillehammer and Atlanta: The first is that in all three cities, programs designed to enhance the Olympic experience of each host city have started ambitiously, based on an overall budget designed to cover programs over the full four-year Olympiad, but along the way each cultural program had to cope with budget reductions that came long after it was too late to adjust early program commitments. In each case these reductions then affected, in a fairly significant way, their respective departments' ability to produce the size and quality Olympic Arts Festival they had envisioned.

We do not know what will happen in Nagano, Sydney or Salt Lake City; given past history, however, reductions would seem likely.

There is another potential problem with multi-year programs, which is that programs produced earlier in the Olympiad cycle tend to occupy a disproportionate amount of staff energy, time, attention and financial resources causing the Olympic Arts Festival, arguably what should always be the primary focus of the cultural staff, to receive less than the full commitment it requires - be it program design and content, financial resources or logistical planning - until well into and in some cases, too late in the Olympic cycle to assure an unqualified success.

Again, it seems to me that more formal IOC guidelines and oversight, from the beginning and at the international level, could help host organizations and their staffs assure that appropriate and adequate attention and resources are reserved for and committed to the production of the Olympic Arts Festival while also ensuring that a multi-year program can be presented by those organizations that elect to do so.

In this same vein, let us consider for a moment the program content and presentation of the Olympic Arts Festival. Given the current lack of guidelines and each host's freedom to plan and present programs entirely of its own design, a review of past Arts Festival programs reveals wide variations in scope, timing and duration, production values and direction.

What then should be the balance between the presentation of host or regional culture and the inclusion of artists from around the world in Olympic Arts Festivals? How big a program should be required? How long should Olympic Arts Festivals run? Are there other specific or general connections that can or should be made to the Games, historical links such as the exhibition we will present in Atlanta on this history of women in the modern Olympics, or the ambitious exhibition we will present on Olympic Collectibles? And, what about so-called "sport art"?

Lacking these guidelines, each committee is left on its own to try and provide answers to questions like these and to resolve numerous issues that arise in every Olympiad without first knowing the questions or having access to a body of real experience upon which to draw. Without wanting to sound like I am advocating total central control over every aspect of Olympic cultural activity, I do feel and hope you might agree that, short of a prescribed, complete formula for a designing and presenting an Olympic cultural program, a clear set of what I will call “guiding principles” could save time, money and wasted effort and ultimately lead to a much more consistent and better produced program. That, in the end, is what all of us want to achieve. At the very least, a set of defined standards would give host organizations something against which to measure their program designs.

Until the IOC decides to take on this issue and requires organizing committees to place a greater emphasis on the arts by mandating a more significant and defined standard of support for cultural programming Cultural Olympiads will continue to deliver mixed results and a product that falls short of its sports counterpart.

## **2.4 The Role of Competition in Future Cultural Olympiads**

Under the right circumstances and given the proper competitive conditions, the return of competition could provide a significant stimulus and point of interest for future Olympiads.

I am not suggesting that we move away from the current festival format which has been relatively successful, but rather that the IOC consider expanding the notion of what kind of events should constitute future Cultural Olympiads. If an appropriate format and process can be defined for holding competitions in various arts disciplines, then perhaps it is time to include again this element in the Cultural program.

Countless arts festivals are held each year throughout the world, ranging from local and regional events to long-standing and profoundly important international festivals. Similarly, countless competitions are already in place throughout the world, again ranging from local, regional and national events to the world's most prestigious competitions, including the Tchaikovsky, Van Cliburn, Queen Elisabeth, the Metropolitan Opera Auditions, the Venice Biennale and other important visual arts competitions plus many others too numerous to mention.

Given this state of affairs, why, then, reintroduce competition into the Olympic formula?

First, visibility. As I noted earlier, the Olympic movement is presently operating on very solid ground and the near future, at least, appears secure and stable. The Olympic Games is also the world's preeminent and most

widely watched and admired international event. Whatever its reputation and coverage, there is not a festival or a competition that even remotely captures the attention and instant worldwide recognition as the Olympic Games. At the same time, ironically, Olympic cultural events have never received as much attention as the world's most important and best known festivals and competitions. And yet, the coverage, visibility and recognition of artists who would compete in and win Olympic arts competitions could easily and vastly exceed that of virtually any other competition. Having considered this for some time, I am convinced that the results would be nothing short of staggering.

Second, prestige. To be an Olympic athlete is to be admired throughout the world as the very best. No matter what other competitions one might have won - from World Cups to World Championships - to be an Olympian is to be the world's best - one who represents the pinnacle of excellence.

Why should not the same standard apply to artists who compete and win an Olympic arts competition? Why not enhance and invigorate Olympic cultural activity and celebrate the highest achievement in the arts by bringing the best of the world's most gifted young artists together to compete in an Olympic arena? While there are certainly many other important and well-established international competitions, there can be only one Olympic competition. A carefully designed and managed Olympic arts competition would undoubtedly become the most prestigious recognition of its kind.

What went wrong in the past? Among other things, a misguided attempt to operate an arts competition in the same way as athletic competitions. This did not work in the early days of the Olympic movement and is still not appropriate. The design, operation and outcomes of an international arts competition is distinctively different from that of sports. Among a long list of differences, perhaps the key is that arts competitions are exclusively subjective. While there may be some areas where Olympic-style scoring could be used successfully (such as in gymnastics, diving and ice skating), an Olympic arts competition would have to be built from the ground up and independent of sports competitions.

Another reason earlier Olympic arts competitions were not successful is that it was and remains unrealistic to think that the world's greatest artists will compete against one another in any kind of competition. International arts competitions are generally focused on discovering artists at the threshold of important careers, often between the ages of 18 and 30 - not dissimilar from their athlete counterparts. This is not to say that there could be categories for artists beyond this age group, it's just that it would be naive to think that the Three Tenors, for example, would compete against one another. Thus, the field of potential competitors is those who are both outstanding at what they do and likely candidates to compete in such events.

Consider the concept as a series of preliminary events which begin with the arrival of the Olympic flag, some of which would be the currently established international competitions, all leading to semi-final and final rounds which would be presented as Olympic Arts Festival events. You begin to sense the excitement and how it would build throughout the two weeks of every Games. Add to this an outstanding arts festival atmosphere and program and you have a cultural program that will draw much greater visibility and recognition than currently possible under today's format.

The value of adding competition to the Olympic cultural agenda should neither be underestimated nor limited to artistic considerations. Significant opportunities will also arise to enhance media coverage of and increase financial support for Olympic art events.

## **2.5 Olympic Village for Artists**

But there are other opportunities as well. Why not create an Olympic Village setting for artists? I am not suggesting that a village be created just so that everyone can live together for a few days. This would never work in the first place and in some cases is not practical. To create an environment in which and through which to encourage and nurture collaborative creative activity on an international level, in real time, would be both in keeping with the Olympic spirit and a significant opportunity to bring the creative process to the Games themselves.

I am suggesting a working Olympic Cultural Village that Olympic guests can visit to interact with and see the evolution of works in progress. This special Olympic village - bringing the world's best together - could become an exciting new program that reappears each Games. Perhaps there would be projects that carry over from one host to the next, not culminating but evolving. Participants would vary from one project to the next and the projects from one Games to the next, the definition of projects to be developed and determined by each cultural director and his staff.

Collaborations between visual artists and choreographers, dance companies, orchestras and composers, opera companies and traditional and/or folk artists, playwrights and theater companies, television and film directors, set designers, architects and computer and telecommunications experts. The range of possible projects and combinations of artists representing different cultural backgrounds and artistic disciplines is virtually unlimited. Ideally, most projects would be developed over an extended period of time and completed works premiered as presentations of each Olympic Arts Festival.

This would generate additional interest and could add tremendously to the interest and scope of Olympic cultural activity. It would also offer unprecedented opportunities for bringing important established artists

together with younger, gifted artists and people from disparate cultural traditions and genres together in a way and in a setting that becomes a real-time expression of the Olympic ideal.

## **2.6 Separate Sponsorship and Broadcast Options for Cultural Programs**

To close, I want to address two non-artistic topics concerns that significantly and, currently at least, negatively impact the scope and visibility of Olympic arts programs: Sponsorship and Media Coverage. Both are vitally important to the future of the Cultural Olympiad and should be reshaped to more positively Olympic cultural programs.

In Atlanta, sponsorship deals included the cultural component as part of the overall sponsorship package. Shortly after my appointment as ACOG's cultural director I suggested that we separate the cultural component from the main Games package and seek additional, significant, value-added sponsorship for our cultural events. By doing so we could identify sponsors who desired the kind of name and event recognition offered by cultural events and who might otherwise not be interested in the athletic side of ACOG's program. Ultimately I was disappointed that the decision was made not to follow this route; instead, the cultural program remained part of the total benefits package given to each sponsor.

Very late in the day, ACOG allowed us to pursue so-called "signature sponsors" for key program components - not just cultural, but other high visibility programs as well, such as the Olympic Youth Camp. We were able to use this to some advantage, but because this came so late, we did not have the opportunity to develop programs that provided the kind of mutual advantages many potential sponsors would like to have in a program/sponsor package.

In fact the Cultural Olympiad and the Olympic Arts Festival are both valuable commodities that, if properly managed and pursued, can lead to and yield significant sponsor support. By carving them out of the larger Games sponsorship packages, we would be able to pursue and secure these value-added sponsorships from corporations that are exclusively interested in the cultural component of the Games, and of course :from those who do not compete directly with other Olympic sponsors. The flexibility to pursue this kind of funding would enable organizing committees to see real net revenue added to their bottom line which in turn would help to more firmly establish the arts as a key contributing component to the Olympic formula. This is a basic, bottom-line argument for sustaining and enhancing the arts as a substantial component of each Games operating budget, but one that will take some intensive lobbying to secure.

The formula for identifying and raising the capital required to support the arts as a more integral and essential component of the Olympic experience

depends to a large extent upon the organization's ability to see real and substantial support is available and can be attracted to the cultural program. This critical connection also strengthens the case for increasing the scope and visibility of this important program.

Media exposure, like that of sponsorship, is vitally important to gaining maximum return on an organizing committee's investment in Olympic cultural programs. In Atlanta, despite my best efforts to preserve flexibility for us to negotiate television and radio coverage of cultural events with the media outlets most likely to be interested in producing such programming, I was unable to do so. Except for a single exception which has taken nearly a year to negotiate, we have been unable to secure any television or radio programming contracts for Olympic Arts Festival programs. On the surface this may not appear to be a major issue; after all, the Olympics are covered more thoroughly than any other event in the world. What could the problem be with including the arts under the overall umbrella of the broadcast agreement? In the United States, at least, where NBC owns the rights to every aspect of the 1996 Olympics (including Atlanta's Olympic Arts Festival), the problem is that NBC is a commercial broadcast entity that is focused on the athletic competitions and that has virtually no interest in arts programming. Sports, yes; arts, no. By owning the exclusive rights, NBC has been able to embargo offers by non-commercial public television and radio companies to produce cultural programming.

This is not only disappointing to those presenting and creating or performing, it also deprives the world's largest audience of seeing one-time-only Olympic cultural events of superb quality. More distressing, the current broadcast arrangement with NBC prevents us from promoting Olympic arts programs in a way that could help to close the gap between sport and art and expand the public's understanding of the links between sport and art that Coubertin so eloquently described and pursued. I am not critical of NBC; they sought and won the exclusive rights to broadcast the Games in 1996 and they did so in a way that best fits their broadcast style. That the arts are included as part of their broadcast package is understandable; that I wish we had the freedom to seek a broadcast partner for the arts that would be interested in sharing our program with the world is also understandable. The current situation can be remedied for future cultural programs only one of two ways: Carve out Olympic cultural programs from the Games broadcast agreement so that host organizers have the flexibility to pursue separate broadcast options for cultural programs; or require those entities that own the rights to the Games, including cultural events, to include a certain percentage of their coverage for cultural programs. Either way, a significant step forward could be taken in support of improving the visibility of Olympic arts activities.

Without a change in this policy, Olympic arts programs will continue to be relegated to the back seat. When all is said and done, the real bottom line is that the link between art and sport however ideally conceived and however creatively structured and managed in the future, will be only as strong and viable as the connection with and flexibility to attract and sustain sponsorship and media coverage. The hand and glove relationship between coverage and dollars is clear and real. Without this direct and vital link the Games would be a much less significant event.

As we approach the 21<sup>st</sup> century it would appear that if we want to see art and sport linked in a manner and at a level reflective of Coubertin's vision, we must insist that sport *and* art *both* receive the financial support and access to media coverage they deserve.

### 3 Conclusion

We can strengthen and improve the viability and quality of the link between sport and art as we begin the Second Olympic Century of the modern Games.

First, continue to integrate arts and culture with the overall Olympic Operation in a way that makes it easy and convenient for Olympic visitors to attend both kinds of events and through which they can see the linkage between sport and art.

Second, consider recommending to the IOC Cultural Commission that a group of distinguished artists and arts leaders be impaneled to review and recommend some basic operating guidelines and principles for future Olympic cultural programs.

Third, arrive at and secure a fundamental baseline of support for cultural programming within each organizing committee budget.

Fourth, consider including competitive arts events in future Olympic arts programs to add a new dimension of excitement and to more clearly link sport and art under the Olympic banner.

Fifth, create the conditions through which sponsorship support for cultural programs can be maximized.

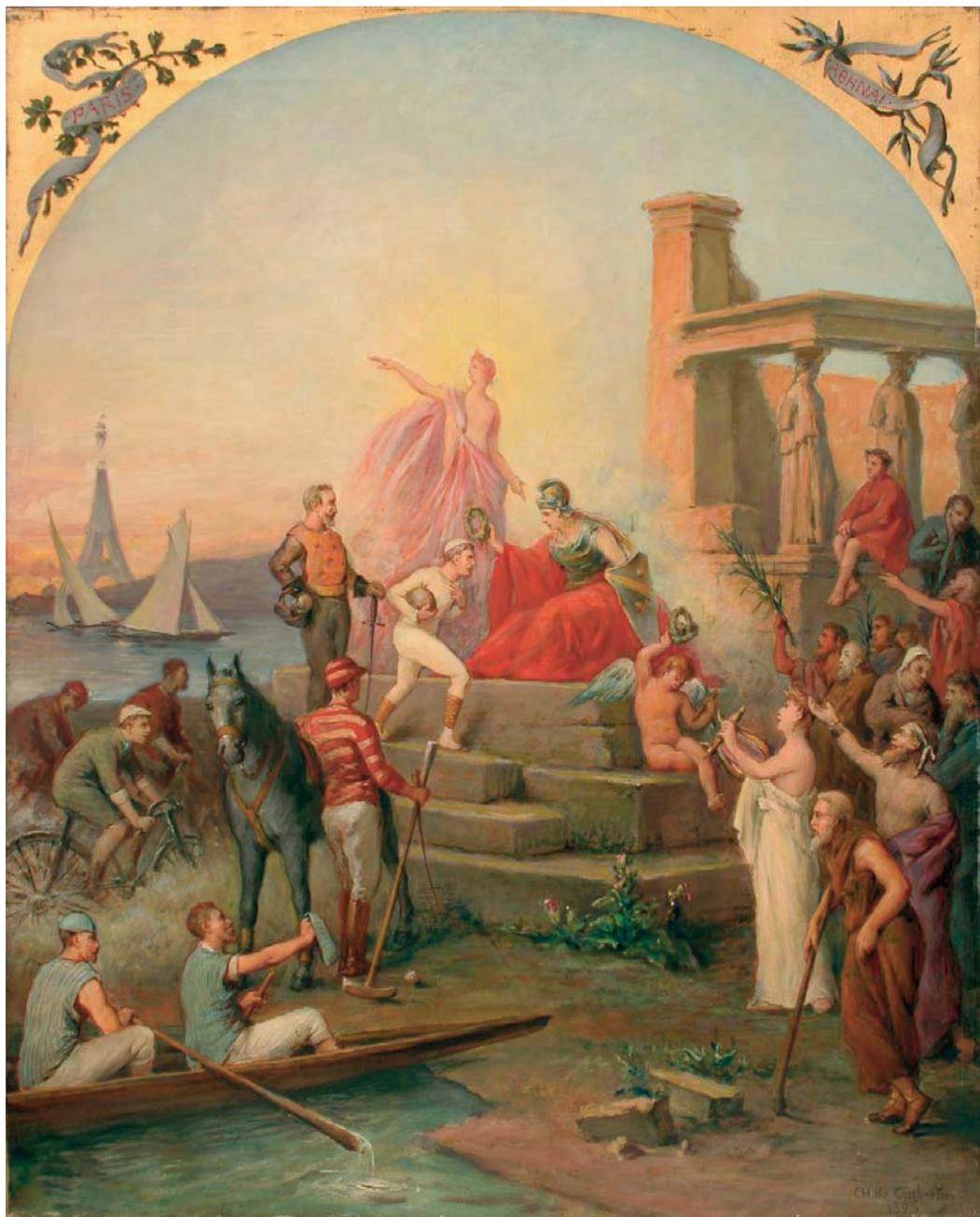
And, sixth, create conditions to assure that expanded media coverage for cultural events will be available for future Olympic cultural programs.

Each of these topics is in and of itself worthy of considerable discussion.

As Emma Goldman wrote: *Every daring attempt to make a great change in existing conditions, every lofty vision of new possibilities for the human race, has been labeled Utopian.*

That Coubertin's "utopian" vision has thus far not only survived but is thriving as mankind's greatest peacetime gathering, is a tribute to the power of his dream. Let us continue to support and help to make his ultimate dream a reality.

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„The Revival of the Olympic Games“ dated 1896 by Charles de Coubertin, father of Pierre, a well known artist (Olympic Museum Lausanne)

# Eurhythmics as a Key Concept of Coubertin's Olympism – A Systematic Approach

*Manfred Messing / Norbert Müller*

## 1 Coubertin's Eurhythmics and the Deduction of Hierarchical Components

In his "Letters on the Olympic Idea" Coubertin (2000 [Nov. 1918], 548) describes "Olympism" as a "state of mind that derives from a twofold doctrine: that of effort, and that of eurhythmia." These two elements would comply with the taste for excess respectively the taste for due measure (ibid.). Out of the contradiction a unity develops, if a man's "intense zeal [is] crowned with joyful tranquility and self-control, surrounded by order, balance, and harmony" (ibid.). Coubertin terms the antithesis of excess, which, as a premise for exceeding previous achievements, is after all a component of Olympic sport, as "eurhythmics".<sup>1</sup>

Although he evidently does not regard Olympism as a system<sup>2</sup> but a state of mind (ibid.), his thoughts on eurhythmics expressed in numerous works can be systematically arranged and amplified. To this end 4 components of eurhythmics will be distinguished following Parsons' (1976 [1966], 135-155) classification of society in a cultural, social, personal and organic system of action, which are embedded in a "physical environment" as a fifth component (see Figure 1).

### 1.1 Cultural Values

Indeed, Coubertin (2000 [1935], 581) rejects a "system of mandatory moderation" for the champion as an illusion, but at the same time he connects "freedom of excess" in the pursuit of excellence after all with the spirit of "chivalry" with the fair play. Also the striving for a victor's position is seen as a relative aim: "What counts in life is not the victory, but the struggle; the

<sup>1</sup> Coubertin's „Olympic Idea“ belongs to a concept of balance theory (s. also Da Costa 1998), which has a long philosophical tradition. Probably, Coubertin was inspired by Aristotle (Politik 1323a 38-b 6), who connected the dialectics of measure and excess with "Eudaimonie" (happiness). In Chinese thought the "unity of the opposites" exists in the form of two natural powers, the male *Yang*- and the female *Yin*-principle (cf. Eberhard 1990/3, 307). Since the *Yang* was representing heat among other terms and the *Yin* rain as an opposite, cultic stones of *Yang* and *Yin* were whipped when too much dryness or too much rain occurred (ibid., 308). This illustrates, that the Chinese concept of *Yang* and *Yin* – although it stems from a different cultural background – is not far in its meaning from Aristotle's "right proportion".

<sup>2</sup> Da Costa (1998) characterizes instead Coubertin's thinking as embedded into an eclectic tradition.

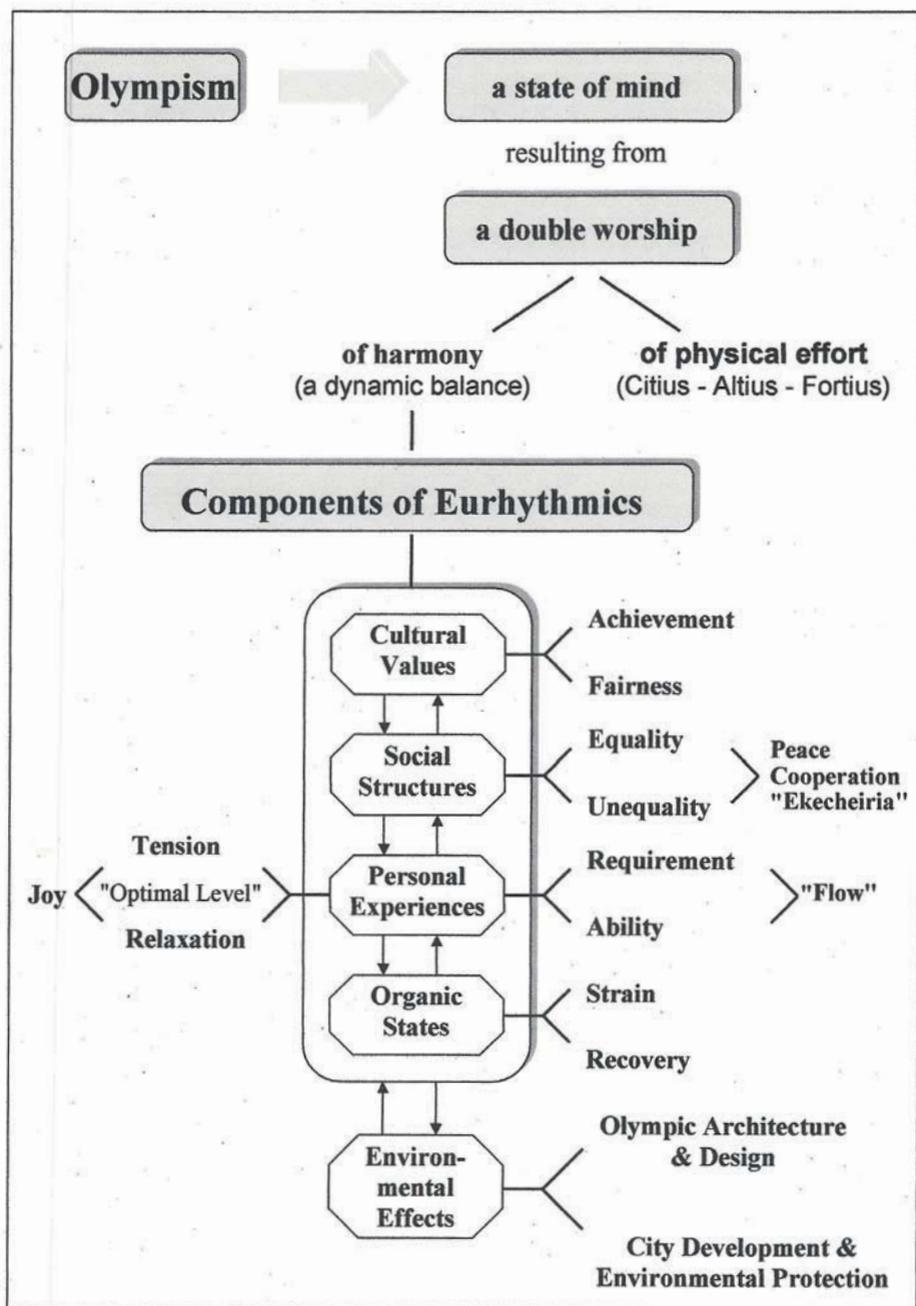


Figure 1: Hierarchical components of Eurhythmics (derived from Coubertin's Olympism; classification in five components modelled on Parsons (1976 [1966], 153-155). The components stand in a hierarchical order: with control relations from top to bottom and condition relations from bottom to top.

essential thing is not to conquer, but to fight well” (ibid. [1908], 589). A wish to win at every price harms thereby a central value of sport, the fairness, and consequently impairs the eurhythmics, too.

From the view of exchange theory fairness can be understood as strive for balanced interactions, which includes the conformity to the rules (formal fair play) and transcends the actual situation by informal fair play, which is guided by the “spirit of the game” and a generalized idea of reciprocity. Similar, Nelson/Cody (1979, 97) describe fair play “as resulting from a balanced emphasis on competition and cooperation.” For Homans (1961, 264) fair exchange or distributive justice “is realized when the profit or reward less cost, of each man is directly proportional to his investments [...]”.

According to an interpretation of Aristotle’s Nicomachean Ethics by Vlastos (1971, 71), the word “just” (*dikaiosyne*) “could carry a sense broad to cover all virtuous conduct towards others, though for the most part it was used in a more specific sense to mean refraining from *pleonexia*, [...] i.e. from gaining some advantage for oneself by grabbing what belongs to another – his property, his wife, his office, and the like – or by denying him what is (morally or legally) due to him - fulfilment of promises made to him, repayment of monies owed to him, respect for his good name and reputation, and so forth. What holds these two senses together is that *dikaiosyne* is the pre-eminently *social* virtue: [...] it stands for right dealings between persons (see Aristotle V, 1129b-1130b5).

Aristotle (ibid. 1129 a 32) writes: “[...] the term ‘unjust’ is held to apply to the man who breaks the law and the man who takes more than his due, the unfair man.”

The attachment of fairness to justice in the sense Aristotle would allow to define fairness as an universal principle, which can be experienced in sport education in a special way by physical practice instead of mere theorizing, but needs to be adapted in all fields of society as a counterweight to the achievement value.

## 1.2 Social Structures

As a social variation of eurhythmics Coubertin’s (2000 [1918], 273) idea can be interpreted, “that the best foundation for social peace within a democratic society would be the establishment of a happy equilibrium between the inequality introduced by nature among men, and the equality which legislation seeks to impose.”

Against inequality people rebel “because it usually has the twofold characteristic of being permanent and unjustified. If it were transient and justified it would no longer arouse enmity. Now we may note that while in

other fields it is almost impossible to create such conditions, in the republic of sport they arise of themselves” (ibid.).

Hence sport is consequently an area of eurhythmics, because equality of chances and a transparent rank differentiation according to achievement from here a “happy equilibrium”.

Elias/Dunning (1976/2 [1966]) sees in a soccer game not only the fight of two teams, “but the fluid pattern, formed by both. This *is* the pattern of the game – the dynamics of a group in tension” (ibid., 69).

This model would have far reaching theoretical implications for other conflictous relationships. Tensions in marriage or between unions and management would be nothing strange, but belonged – like in sport – significantly to the configuration itself; “there too, they are to some extent controlled” (ibid.).

Interstate relations would be another example for configuration with built-in tensions. “Among the factors which prevent the achievement of better control is certainly the widespread inability to perceive and to investigate two states in tension or a multi-polar state system as a single configuration” (ibid.). In the opinion of the authors sport games therefore form a (simplified) model for the control of international conflicts, but merely their regulation in forms, which assure an international cooperation continuously.

Coubertin (2000 [1935]) discusses a tension-balance of patriotism and “internationalism” if he assigns at one hand the role for the champion, to honor his country (p. 580), and on the other hand expects from the spectator, the he spends his applause “only in proportion to the feat accomplished.” Furious nationalistic spectators disturb certainly the eurhythmics of the Olympic truce which requires that “nationalistic feelings [...] must be put `on temporary leave’” (ibid., 581).

### 1.3 Personal Experiences

Within the personal experiences eurhythmics corresponds to a feeling of well-being resulting from an inner balance and harmony with the surrounding.

Coubertin (2000 [Dec. 1918], 549) emphasizes, that balance “is not achieved by taking every possible precaution, but by alternating one’s efforts.”

Eurhythmics is wrongly narrowed to an aesthetic experience of harmony in a sense of “tranquil balance, of forces in perfect counterbalance, a scale in perfect equilibrium” (ibid.), but is to realize as a result of dynamic processes only in narrow temporary limits. “For humanity is like a pendulum which seeks equilibrium but achieves it only transiently on its ineluctable flight from one excess to another” (ibid. 2000 [Febr. 1918], 271; cf. ibid. [1929], 566). It would be wrong, too, to associate competitive sport one-sided with performance excess and art with measure and a feeling of harmony, “for

eurhythmia is not applicable merely in the field of art. There is also eurhythmia of life” (ibid., 567).

Result of psychological and social psychological research show, that between Coubertin’s concept of “eurhythmics” and the term “flow experience” (Csikszentmihalyi 1975), a feeling of happiness based on a requirement adapted to a level of ability, and the “optimal level theory” (with regard to exciting and relaxing stimuli; cf. comprehensive Carron 1980) thoroughly parallels exist.

Specialities of eurhythmics in sport lie in the possibility, that under certain conditions the unity of body and mind, which has become impaired by an increasing socially differentiated, technical world, can be revived in a person. First of all sport activity itself is never only physical action, but contains cognitive, emotional and volitional components. Eurhythmics can here be expressed as a “delicate balance of mind and body, the joy of a fresher and more intense life” (Coubertin 2000 [1894], 534), because joy appears as the right measure between cool equanimity and fanatic enthusiasm. Similar, Malter (1996, 11) defines eurhythmics as a physical joyful experience of harmony of body and mind.

#### **1.4 Organic States**

At the physical level itself (organic system) the process of coaching has to be directed to dynamic balances. To influence achievement by drugs contradicts not only the fair play principle but also to eurhythmics, if on this way disproportions develop (e.g. between muscle growth and strain of ligaments), which can lead to heavy injuries.

#### **1.5 Environmental Effects**

With space-aesthetic aspects of the environment of a modern Olympia Coubertin has been engaged already in 1910 (cf. ibid., 257), not seeing in antiquity a model for the right balance of built-up and free spaces: “The Altis at Olympia was chaotic, as well, and it is difficult for us to believe that eurhythmia would not have been greatly enhanced if a little ‘air’ had been given to so many disparate monuments jammed together so strangely” (ibid.). Coubertin (ibid., 257f.) discusses several inappropriate concepts for the design of an Olympic area, among it the type of a casino-park opposed to a French garden. Between both extremes there would be “room for harmonious versatility” (ibid., 257).

In this way Coubertin sees eurhythmics guaranteed, if the realization of an extreme ideal type is consciously abandoned. On the contrary only single elements in a fitting size are taken out of the ideal type and combined

“eclectically” with elements of other ideal types to correspond to the special demands of the Olympic festival. (Probably it is not a coincidence, if Coubertin anticipates here a structural principle of societies in the post-modern epoch). The eurhythmics achieves here an objective quality as a well ordered proportion, if for instance the Olympic architecture integrates itself aesthetically in the natural setting of the elected city, “because the close cooperation of man and nature is one of the essential elements of eurhythmia in such matters (ibid.).

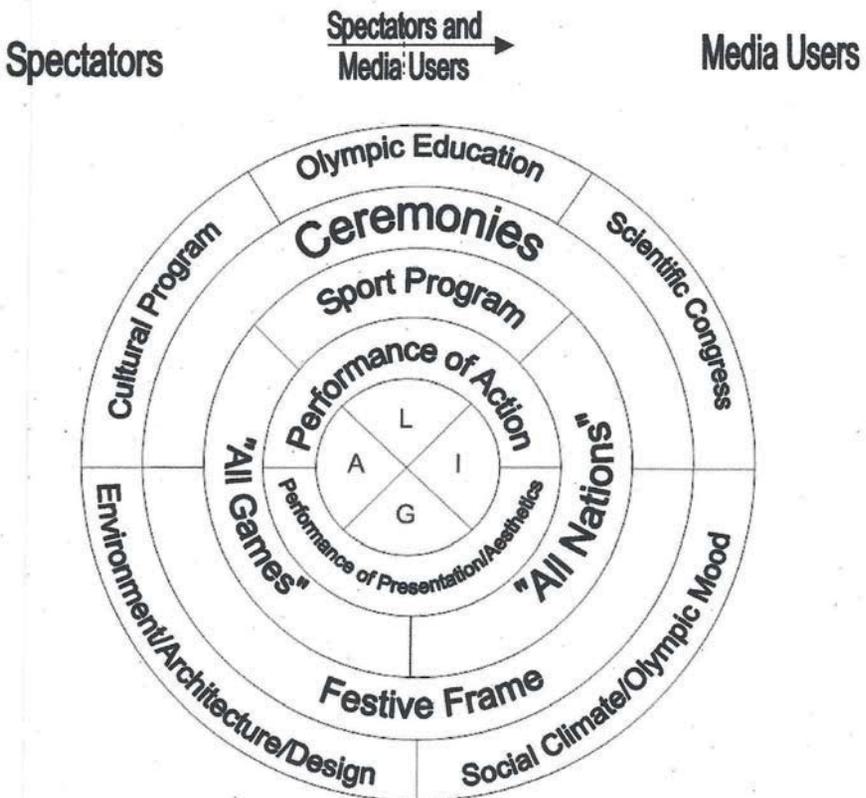


Figure 2: Central and peripheral areas of Eurhythmics at Olympic Games (Computerdesign: M. Westerberg)

## 2 Central and Peripheral Areas of Eurhythmics

The examination of components of eurhythmics can be supplemented by an analysis of its closeness respectively distance toward the center of sport activity. In Figure 2 five rings are distinguished, which together contribute to the harmony of Olympic Games, so that the neglect of any ring or any segment in a ring would cause disbalances. For instance a World Championship of Soccer might be possible without a festive frame, but for Olympic Games it is a necessary part. It will be shown later, that each segment of each ring can be divided farther into elements, which need to be combined in certain proportions to function as a harmonious unit.

### 2.1 The Central “LIGA”-Ring

The central ring is subdivided according to Parsons' (1976 [1966], 161ff.) functional requirements of a social system: *L* stands for “Latent pattern maintenance” in the sense of the stabilization of the system (if conflicts occur) by social values. At the athlete the spiritual attitude of Olympism as superior value orientation appears in the “double worship of measure and excess”, which can be interpreted as the strife for fairness and athletic records. *I* means the integration of any subsystems. In the case of an Olympic athlete, the sport role has to be integrated with other role obligations, for instance that one of a student, the service in the army or a profession. Besides inter role conflicts, intra role conflicts have to be managed. Top level athletes are not only expected to train and perform, but to communicate for fulfilling media, fans' and sponsors' needs. The *G* reads as “Goal achievement” which is connected with the effort of an athlete, according to Coubertin (2000 [1913], 215) an indispensable factor for success. Without will, which is understood as a balance state of psychic activation, even talent, which can be looked at as a resource for the athlete's adaptation (= *A*) to the demands of the competition, does not lead to success alone. Talent appears in the presence of optimal fitting components of achievement (related to a kind of sport).

### 2.2 The Second Ring: Performance of Action and Performance of Presentation

The second ring consists of two elements: the performance of action and the performance of presentation (terms according to Gebauer 1972). Muhammed Ali was an outstanding boxer and showman as well. Today it seems that the balance of sport performance and the self-presentation of the athlete in the public to increase his or her “awareness” respectively “market value” is disturbed to the favor of the latter.

However, the performance of presentation is not limited to the publicity before and after the game but is included in the sport action itself as performance aesthetics, which is especially important in kinds of sports like gymnastics or figure skating.

### **2.3 The Third Ring: Proportions of the Sport Program**

The third ring contains the sport program of the Olympic Games, which is formulated in Coubertin's motto "all Games, all Nations". Meanwhile, the growing number of different sports has caused the danger of "gigantism", which is counteracted by the rule, that Olympic sports must be qualified by a certain level of representation throughout the world.

The principle of "all Nations" is negated, if a boycott occurs, which considerably hurts the harmony of Olympic Games, as we know from Montreal 1976, Moscow 1980 and Los Angeles 1984. But even if all countries would participate, the medal chances are often concentrated within the group of nations enjoying sophisticated sport promotion systems and extraordinary financial support for top level sport. Insofar the competitions are not open at the beginning because of inequalities in the sport infrastructure (see Heinila 1982), eurhythmics in this matter is hardly being realized.

### **2.4 The Fourth Ring Between Ceremonial Seriousity and Joyful Festive Mood**

Ceremonies and a festive frame form the fourth area of harmony. Rituals, like the igniting of the Olympic Flame, offer almost no surprise because of their fixed structure and by this do not match the principle of an economy of awareness. In Barcelona 1992, this ritual was embedded into an exiting action never seen before: "the flame in the cauldron was ignited [...] by a burning arrow, shot by the Paralympics archer Antonio Rebollo from a distance of 65 meters" (Borgers 1996, 145f).

Besides of the ceremonies, Olympic Games as a whole are festivals, which are expressions of joy and happiness (cf. Mac Aloon 1984, 262). However, the maxim "more is better" would have the tendency to destroy symmetries of balance, harmony and continuity, which mark traditional festivals. While we would look forward to festivities with joy, spectacles appeared to us suspicious, because we associate them with possible tastelessness and moral dissonances (ibid., 246).

For the sake of eurhythmics the Organizing Committees have to take care that the festive parts of the Opening and Closing Ceremonies of Olympic

Games are not becoming pure spectacles emptied of their spiritual foundation.

## **2.5 The Fifth Ring: Olympic Scientific Congresses, Education, Harmonizing Ecological and Social Surroundings, Cultural Program**

The segments of the fifth ring – like the promotion of a spiritual attitude, based on Olympism, scientific and artistic interpretations of the Olympic process in its different ways as well as the harmonious construction and influence on the ecological and social surroundings of the “Olympic system” – should play an important part during the core time of Olympic Games, but have developed in general an autonomous life besides time and location of the Olympic sports competitions. This is true also for the continuous task of an ethnically based Olympic education as for a rational or expressive-artistic work at the Olympic topic. In the ecological area the principle of sustainable development leads to the obligation, to consider the long-term ecological consequences for the Olympic world events. A friendly social climate and a joyful festivity mood sometimes facilitate impacts for a deconstruction of ethnic prejudices and the de-escalation of international tensions. Even if the function of international understanding, which is often associated with the Olympic Games in public opinion polls, is mostly limited to symbolic forms communicated by the mass media, an enduring international cooperation takes place in the international sport federations between functionaries, which sometimes oversteps political or religious lines of tension.

How is eurhythmics connected to the above mentioned segments? The Olympic Scientific Congresses can serve as an example of the importance of “right” proportions. These congresses take a *rational look* at sport in general and especially at Olympic Games. If Olympic topics are only marginal – like it was at “The 1996 International Pre-Olympic Scientific Congress” in Dallas/Texas under the headline “Physical Activity, Sport and health” – the program is not well balanced. As in the athletes participation a broad range of researchers from abroad should characterize an Olympic Scientific Congress which can encourage international project cooperation. Sometime it will be difficult to combine broad international participation with outstanding scientific quality – both aims can be related to Olympic values – but to follow only one single principle would not meet the sense of eurhythmics.

A similar argument is true for the *ethic-educative segment* of the exterior ring: Much too often the promotion of the Olympic idea is limited to the times of Olympic Summer- and Winter Games, where the Host City is characterized by a special high engagement, while the international level differs considerably. A systematic documentation of Olympic education programs at a central place could give orientation at best practice and reduce dissonance between high aims (i.e. in the IOC-Charter) and reality.

The teaching of the spiritual foundations of Olympism should not be only the matter of schools in general, but must be included in the program of special schools for young athletes and promotion centers for the high achievers in sport. The cooperation of Pierre de Coubertin-Schools in different countries demonstrates how the abstract idea of Eurhythmia can be put into practice. The regular international meetings of delegates of that schools offer not only sport activities but encourage at the same time the engagement in art to approximate the aim of Coubertin of a “marriage” of muscles and spirit.

In the case of the *artistic-expressive interpretation* of Olympism a limitation to the topic “Sport in Art” respectively Olympic Architecture and Design would be a perspective too narrow. On the other hand such a focus should be not missing, since Olympic spectators seem to be motivated more by a sport content to look at the Arts Festival. No wonder, that in Atlanta 1996 the exhibition “An Olympic Portfolio: Photographs by Annie Leibovitz” attracted 700.000 visitors, much more than the top exhibition of 125 international paintings and sculptures “Rings: Five Passions in World Art” with over 200.000 (data from Babcock 1996, 34). Leibovitz was commissioned “to photograph aspiring [American!] Olympic athletes throughout the year leading up to the Games and to photograph Olympians throughout the Games, updating her exhibition as it evolved on a daily basis (ibid., 42f). The time coordination of sport and cultural events is certainly important for Olympic tourists, because their high expenditures are connected with the attractiveness of sport competitions firstly. Besides of that a concentration of cultural events near the sport venues can bring better public resonance. It makes sense to present parts of the cultural program some weeks before the opening of the Olympic Games and between their closing and the start of the Paralympics.

The four-year time of a “Cultural Olympiad” can also be used to increase the awareness for the Olympic Host City and its cultural highlights by organizing cultural events in foreign countries long before the Games begin.

The question is often debated what proportion international arts should take within an Olympic Arts Festival. On the one hand it is in the sense of Olympism to expose the local art of the Host City, its region and nation to a world public and – by this – increase the understanding of that specific culture. On the other one it is also legitimate to invite outstanding foreign artists and art work to the host city to follow the motto of the Olympic Games “Citius. Altius. Fortius.” Not only in the matter of sport competitions. However, it should be considered that the subject of art fits to the Olympic event. A good example is the exhibition “Inuit and People from the Ice” in Toronto 2006, which matched very well with other exhibitions on topics like ice, snow, winter in the alps and winter sports.

The question, in which ratio local/regional, national and foreign contributions of an Olympic arts program should be combined and what is the best

proportion of sport and Olympic Games related subjects against others to reach a harmonious balance, cannot be answered with a formula. This is true as well for the proportion of arts from past epochs and contemporary arts or the mixture of different art forms like Visual Arts, theater, dance, music, cinema and literature. Eurhythmics as a basic principle can give only a general orientation. Avoid one-sidedness – unite contradictions!

Table 1 is an example for a three dimensional content analysis of the Salt Lake 2002 Olympic Arts Festival (for details see Messing 2006, 297ff).

Table 1: Connection of the Salt Lake 2002 Olympic Arts Festival in 7 program sections with political/geographical regions, sport and the Olympic Idea<sup>3</sup>

Program Section	Number of Days		Regional Relations			Relations to		
			Utah	USA	Foreign Countries	Sport in general	Olympic Idea/Topic	
	abs.	%	abs.	abs.	abs.	No abs.	Yes abs.	abs.
Exhibitions	1313	95,7	6	5	6	11	3	3
Music	17	1,2	4	2	1	6	-	1
Dance	16	1,2	-	11	-	9	-	2
Special Events <sup>4</sup>	17	1,2	-	1	2	3	-	-
Film <sup>5</sup>	4	0,3	-	2	-	1	-	1
Rodeo	3	0,2	-	1	-	-	1	-
Words (Poetry)	2	0,2	-	2	-	2	-	-
<b>Total</b>	<b>1372</b>	<b>100,0</b>	<b>10</b>	<b>24</b>	<b>9</b>	<b>32</b>	<b>4</b>	<b>7</b>

All exhibition days were added up to a total of 1313 days with the longest exhibition about “Utah’s First Nations” (193 days) to the shortest one “Salt

<sup>3</sup> Cumulation based on data from “Olympic Arts Festival Performance Schedule 2002”. In: SLOC (2001): Cultural Olympiad. Salt Lake 2002, 43f (brochure “Olympic Arts Festival” with cover foreground: Pilobolus Dance Theatre photo).

<sup>4</sup> Special events were: „The Art of the Table“, „International Ice Carving Competition“ and „Reebok Human Rights Award“.

<sup>5</sup> The film „The Extra Terrestrial“ was not connected with the Olympic Spirit in this counting, although the SLOC (2001, 12) did so in its brochure, saying it „exemplifies the Olympic Spirit by promoting friendship and compassion“.

Lake Gallery Stroll” (7 days). The origin of the exhibitions was about 35% from Utah, 30% from U.S.A. and 35% from foreign countries. 65% of the exhibitions had no relation to sport. The other six program sections were related about 15% to Utah, 73% to U.S.A. and 12% to foreign countries. 81% had no sport subjects.

A program analysis according to the criterion of well-balancedness has to be anchored at a specific leading idea (e.g. “Olympic Homecoming” in Athens 2004), a claimed identity (e.g. Greece as the origin country of Olympic Games) or Olympic values, which should be communicated via arts.

In Salt Lake 2002, the Artistic Director formulated as aims of the Cultural Program “first and foremost the highlights in America’s contribution to the arts and humanities [...] Secondly and perhaps more important was to use the arts to embrace the West and its cultures among others, but we wanted to do it in a way that was credible and authentic (Grant, in: Messing 2006, 289f).

Related to such leading ideas artistic works can fit together and form the desired general image more or less perfect. However, a well-balanced cultural message with local, national and international contributions, with a sufficient consideration of sport and Olympic subjects, with an integrated mixture of art forms does not guarantee a large public interest. The investigations of the Research team Olympia at the University of Mainz among Olympic spectators after (Barcelona 1992, Atlanta 1996) or during the Games (Sydney 2000, Salt Lake 2002 and Athens 2004) have shown that there is a continuing disparity between the quantity and quality of Olympic Arts Festivals programs and the limited resonance in the public (Table 2).

Olympic Games	Respondents	Method	Ratio of visitors of Cultural Program %
Barcelona 1992	German Tourists	Prepaid mailed questionnaires to home address	36,5% (n = 579)
Atlanta 1996	German Tourists	Prepaid questionnaires distributed in selected hotels	34,4% (n = 212)
Sydney2000	Modern Pentathlon spectators	On site poll	29,0% (n = 1677)
Salt Lake 2002	Biathlon spectators	On site poll	45,4% (n = 1092)
Athens 2004	Mod. Pentathlon spect.	On site poll	38,4% (n = 1519)

Table 2: Percentage of visitors of the Cultural Programs during five Olympic Games<sup>6</sup>

If throughout 3 Olympiads only about one third of tourists/spectators attended the cultural program of Summer Olympic Games, it does not

<sup>6</sup> Data gathered from Messing/Müller/Schormann (2002, 155), Buchwalder (2004, 64, Eisele (2005).

necessary result from the unbalanced proportions of such a program itself. There might be other imbalances within the system, e.g. insufficient advertising of cultural events, missing engagement of travel offices in this area of the Olympic Games, low media coverage and sponsorship, distant location of an exhibition, lack of coordination between the sport and the arts schedule. To solve such problems, Babcock (1996) asks for “a synergistic link between Olympic Games and the Cultural Olympiad”.

### **3 The Measurement of Eurhythmics – a Methodological Outlook**

To give Eurhythmics the same weight within Olympism as the achievement value already has, two steps have to be undertaken: The first one is empirical research on the real proportions of Olympic Games in different levels and areas (see Figure 1 and 2). Difficulties arise here from the operationalization of complex constructs, the availability of data and the scientific management of a huge amount of independent input factors of eurhythmics. Besides the *factual* proportions (e.g. the distribution of medals to countries, the relation of sport art and other subjects) *evaluations* on such proportions can be systematically collected – both existing ones, which are dominantly produced by the mass media, or generated by opinion surveys and expert interviews.

However, this information forms only a shaky platform for the second step: a normative concept of how optimal proportions should be. What reasons could anyone give, that a change of certain proportions would result in a higher degree of eurhythmics? Many of the relations are a unique formation at specific Olympic Games and not open to experiments nor transferable to the next Games.

Also, judgements and opinions may not be a valid measure of eurhythmics. If German spectators at the Barcelona Olympic Games criticize, the Opening Ceremony would contain too much opera instead of sport subjects, perhaps less opera would have increased *their* eurhythmics, but not that of the Spanish spectators. In some cases it would be certainly better not to follow the taste of the masses but to educate them to be able to enjoy a higher level of eurhythmics.

In Olympic research one runs unavoidably into the difficulties of cross-national research, especially of imposing the own cultural bias on the subject being investigated. Therefore Da Costa's (1998, 198) statement “...the right measure is the local measure” can be read as a warning not to fall into the traps of ethnocentrism by judging the eurhythmics of a specific Olympic Games. On the other side, this statement has its limitations if we think for instance at the Nazi Olympics 1936, where the local measure, namely the exclusion of Jewish athletes, was not the right measure. In fact, it was a massive threat to Olympic eurhythmics, as it stood in sharp contrast to Coubertin's Olympic Idea.

Since a normative set of proportions seems not possible in the more complex areas of eurhythmics, but a general orientation on the unification of contradicting elements is too far from practice and staging Olympic Games, preliminary steps are recommended, to consider eurhythmics in a concrete way. These steps are related to dimensions, where extremes have to be avoided and aims can be derived accordingly.

To illustrate this proposal, three examples are given:

- Olympic Games lack eurhythmics, if a few nations – and always the same ones – gain a very high percentage of medals and a huge amount of countries do win nothing. The aim must be to increase the percentage of countries, which participate in winning medals and to increase the openness of the competition.
- Opening Ceremonies are often impressive by masses of actors who form colorful images of culture and of the Olympic Idea. As a counterpoint the choreographer should not forget the focus on the single person (like realized in Sydney).
- Today, many cities compete against each other to host Olympic Games, often motivated primarily by economic benefits and possibilities of presentation of national identity. These should not be the only aims. Perhaps these aims would be researched better if the candidate city would not ask firstly, what the Olympic Games can do for that city, but what the city could do for the Olympic Games and the Olympic Idea.

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# **Evaluation of the Cultural Program from Montreal 1976 to London 2012**



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**OLYMPIADE DES ARTS**  
 SEOUL COREE

# The Cultural Program of the Olympic Games 1952 to 1988 - An Overview.

*Alexander Priebe*

## Historical Background

Olympic cultural programs derived from Olympic art contests initiated by the Advisory Conference on Arts, Literature and Sports in Paris, France 1906. Pierre de Coubertin along with the International Olympic Committee (IOC) and several artists discussed how and to what extent arts as well as literature could be encouraged to take part in modern Olympiads.<sup>1</sup> This, according to Coubertin, meant the realization of one of the main principles of Olympism – including cultural topics into the context of athletic competitions.

In 1912, the first Olympic art contests consisted of only five competitions. During the following years this number increased to 13 different contests in Amsterdam 16 years later. Eventually, the program was extended including 15 different art competitions in Berlin 1936, which were divided into architecture (urban and architectural planning), literature (including lyrical, epic and dramatic works), music (lead and choir vocals, instrumental and orchestral compositions), sculpting (statuary, reliefs) and painting (tableaus, drawings and aquarelles, graphics and advertising art). Even though such differentiation and the increasing participation on an international level<sup>2</sup> suggest a progressive establishment in the context of the Olympic table of events, art contests were abandoned after the 1948 Olympic Games in London, Great Britain. After Coubertin's death in 1937, critical responses outnumbered proponents, arguing about the supposedly poor quality of submitted works as well as about undefined assessment criteria, especially in comparison to sports. Further points of criticism were the extraordinary logistic and organizational expenditures and the artists' rather unacknowledged amateur status.

<sup>1</sup> Cf. Müller, Norbert: *Von Paris bis Baden-Baden. Die Olympischen Kongresse 1894-1981*. Niedernhausen 1981, p. 19.

<sup>2</sup> The number of different participating nations rose from 11 in 1912 (Stockholm) to 27 in 1948 (London).

## The Cultural Program 1952 to 1988

Even though the Olympic cultural contests planned since 1952 picked up on aspects of the former art contests, they also helped to create the foundation for new developments.

„The Organizing Committee shall arrange, subject to the approval of the International Olympic Committee an exhibition of the Fine Arts (Architecture, Literature, Music, Painting, Sculpture, Photography, Sport Philately) and fix the dates during which these exhibition shall take place. The program may also include Theatrical, Ballet, Opera Performances, or Symphonic concerts. This Section of the program should be of the same high standard as the sports events and be held concurrently with them in the same vicinity. It shall receive full recognition in the publicity released by the Organizing Committee“.<sup>3</sup>

First, presentations of the hosting countries' culture became one of the main characteristics, through which aspired organizational aspects, also included in the opening ceremonies, were extended. Oftentimes, portrayals representing indigenous groups were focused on, followed by the presentation of one of the regional cultures. This procedure was realized in Munich 1972, in Los Angeles 1984 and in Moscow 1980, where the multifarious character of Soviet culture was showcased.

After IOC-President Avery Brundage proposed that each participating nation should be given the opportunity to present an individual culture-specific topic in 1962, the program was extended in Mexico 1968.<sup>4</sup>



*Melbourne 1956-Cultural competitions or exhibitions have always been a part of each Olympic celebration. This photo shows the architectural design exhibit held in conjunction with the 1956 Summer Games in Melbourne. (Courtesy of University of Illinois Archives, Avery Brundage Collection)*

<sup>3</sup> International Olympic Committee: *The Olympic Games. Fundamental Principles, Rules and Regulations. General Information*. Lausanne: IOC 1962, p. 21.

<sup>4</sup> Cf. IOC (ed.): *The Speeches of President Avery Brundage 1952 to 1968*. Lausanne 1972, p. 63.

By the Olympic Games in Germany, set-up and manner of presentation of official cultural program contributions were no longer in the hands of the art director of the Munich '72 Organizing Committee, but responsibility of governmental cultural institutions like the Goethe-Institute. However, such enormous efforts also led to new challenges:

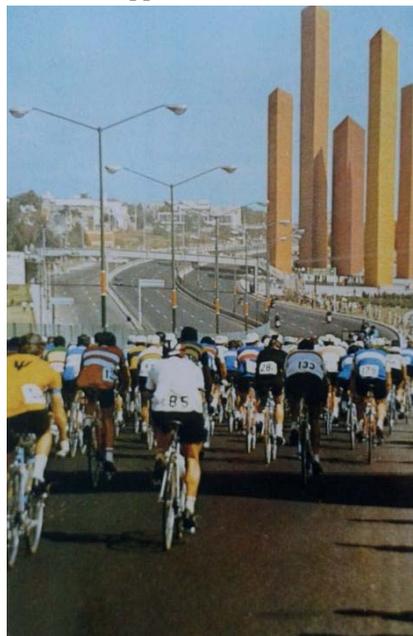
*How can all different national contributions to the cultural program be joined into one overall approach based on one mutual concept?*

*How are cultural events before as well as during the Olympic Games to be scheduled?*

*How can a certain local proximity to different sports venues be established and ensured?*

The exhibition *Weltkulturen und moderne Kunst* (Global Culture and Modern Art) in Munich 1972 captured one of those central topics by presenting 19<sup>th</sup> and 20<sup>th</sup> century European art and music and their encounter with Asia, Africa, Oceania, Afro- and Indo-America. The Olympic Idea and its conceptual movement facilitating the meeting of cultures in the context of Olympic Sports were not only embraced, but also defined as a giant organizational and programmatic challenge for the future.

Attempts to figure out in what ways the cultural program includes Olympic topics and ideas had priority. The cultural program was supposed to be perceived as integrative part of the Olympic celebrations and as characteristic feature of the Olympic Games in general. Organizers attempted to avoid sophisticated programs including international guest performances since they were thought to not appeal to the audience mostly interested in sports and that they generated a rather poor feedback. Consequently, events and exhibitions like the sculptures along the *Road of Friendship* in Mexico 1968 and *the Olympic Mural Project* along the access roads in Los Angeles 1984 took place in public spaces.



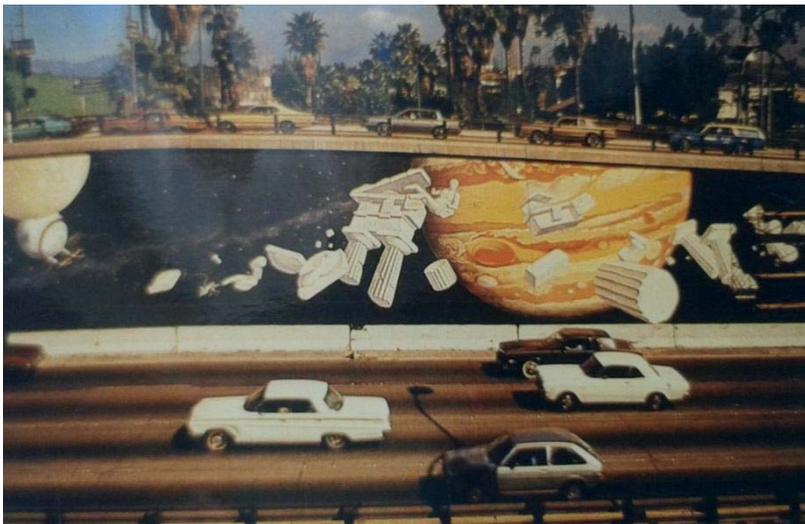
*17 kilometer "OSA Mayor", Mexico 1968.*

*Werner Mattias Goeritz, Brunner, Mexican Artist*



*Munich '72 Olympic Flag Pool as part of the of the complete visual identity, designed by Ott Aicher (UIPM Archives)*

Events which took place in close proximity to Olympic sports facilities, like the *Spielstraße* (Play Road) in Munich, were more elaborately arranged and later repeatedly picked up during following Olympic Games. In Seoul, for example, sculptures made by international artists were presented in the spacious Olympia Park, realizing a type of event that provided a giant stage and motivated renowned artists to participate.



*Olympic Mural Project in Los Angeles 1984 (Collection: N. Müller)*



*Olympiad of Art. Seoul 1988. Sculptures by Mohand Amara, Algeria (Collection N. Müller)*

Furthermore, poster editions presented in 1972 (Munich), 1984 (Los Angeles) and 1988 (Seoul) not only appealed to artists and audiences alike, but also offered an aesthetically demanding promotion for the upcoming Olympic Games.

Such developments show how the organizational committees attempted to work with the diversity by focusing on specific events considered to be influential for the overall context. Learning from experience, formats from preceding Olympic Games were adapted and refined. However, one of the central challenges remains to this day: What is the medial presentation of the cultural program supposed to look like and how is it supposed to be perceived? In this context, revisiting the idea of different forms of competition seems plausible, especially since this concept has remained an option and persisted throughout. The inclusion of the *Olympic Laurel Award* into the Agenda 2020 emphasizes this notion.

Summary of the unpublished Diploma Thesis at the Johannes Gutenberg University of Mainz, 1990: Alexander Priebe: *Die Kulturprogramme der Olympischen Spiele von 1952 bis 1988 – Konzeptionen zur Integration von Kunst und Sport innerhalb der Olympischen Spiele.*

*Translation from German by Janine Lacombe.*

Canada Olympiques  
1976 Olympics



Le logo officiel des Jeux olympiques d'été de 1976 est un arc-en-ciel stylisé, composé de six bandes horizontales de couleurs différentes: bleu, noir, rouge, blanc, vert et orange. Le logo est inscrit dans un rectangle blanc, qui est lui-même inscrit dans un rectangle noir. Le logo est entouré d'un cercle blanc, qui est lui-même entouré d'un cercle noir. Le logo est inscrit dans un rectangle blanc, qui est lui-même inscrit dans un rectangle noir. Le logo est entouré d'un cercle blanc, qui est lui-même entouré d'un cercle noir.

© 1976 Olympic Games

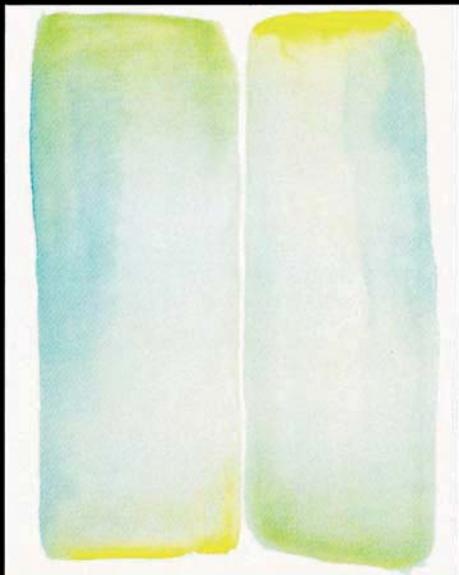
Canada Olympiques  
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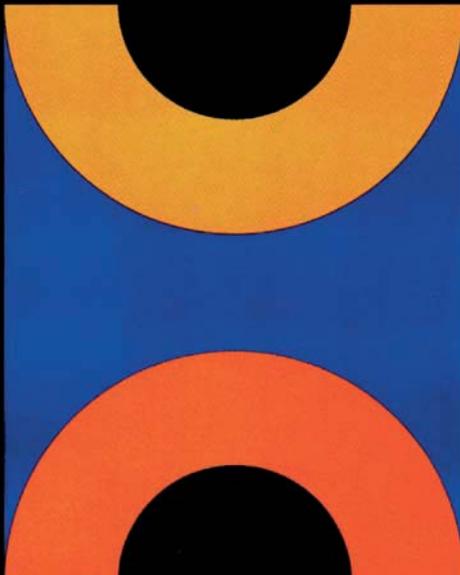
Canada Olympiques  
1976 Olympics



Le logo officiel des Jeux olympiques d'été de 1976 est un arc-en-ciel stylisé, composé de six bandes horizontales de couleurs différentes: bleu, noir, rouge, blanc, vert et orange. Le logo est inscrit dans un rectangle blanc, qui est lui-même inscrit dans un rectangle noir. Le logo est entouré d'un cercle blanc, qui est lui-même entouré d'un cercle noir. Le logo est inscrit dans un rectangle blanc, qui est lui-même inscrit dans un rectangle noir. Le logo est entouré d'un cercle blanc, qui est lui-même entouré d'un cercle noir.

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# Visual Art in the Context of the Olympic Cultural Program in Montreal 1976 and the Scandal about “*Corridart*”

*Vera Steffens*

## Body of Source Material

The required in-depth look at the actual art and culture program of 1976 was only possibly by consulting respective archives in Montreal. Information and analyses concerning the art and culture program are mainly based on the *Canadian Olympic Collection* found at the McGill University and research at the *Bibliothèque et Archives nationales du Québec* (BAnQ), which is part of the *Bibliothèque Nationale du Québec* in Montreal.

Similar to most of the previous culture programs and Olympiads, organizers' expectations relating to the overall feedback to the art and culture program of Montreal were not met.

## The Arts and Culture Program and the Visual Arts

Over 5.000 participants from all over Canada took part in the 31-day program: including renowned, successful single artists as well as artist groups.<sup>1</sup> The field of performing arts offered over 500 events in form of stage plays, including special performances for children, operas and operettas, musical comedies, different classical, modern, folkloristic and choral concerts as well as jazz music. Furthermore, over 1.000 entertainment facilities, so-called “spectacles d’animation”, were presented at central public places (e.g. clowns, mime shows, music, dance and theatre plays). Also, a big fair (*Festival Canadian des arts populaires*) showcased traditional folkloristic dance and music performances at the former Expo-premises *Place des Nations* (“Terre des Hommes”) and offered free-of-charge entertainment to more than 500.000 locals and tourists. The events were staged in the cities of Montreal and Kingston, where, next to Ottawa and Sherbrooke, also athletic competitions took place.<sup>2</sup> On occasion, some events were offered in other cities, like Joliette and Quebec City. Events hosted in Montreal were presented at general culture institutions, at competition sites,

<sup>1</sup> Cf. COJO: *Programme Arts et Culture*. 1976, p. 257.

<sup>2</sup> Cf. COJO: *Montréal, une ville olympique*. Vol. II, 1976, p. 22.

in public parks, streets and squares as well as at the Olympic Village and the Olympic Youth Camp.

This 8-million-Dollar<sup>3</sup> project<sup>4</sup> aimed at displaying Canada in the most vivid and welcoming way, including the country's extraordinary variety of cultural influences, traditions and artistic facets, to hundreds of thousands visitors.<sup>5</sup>

## Art Exhibitions

The arts and culture program included two main sections, the visual and the performing arts. The branch of visual arts presented exhibits from plastic arts, especially focusing on the fields of *Artisanats* (craftsmanship), movies, videos and photographs as well as poetry and literature. In the following table all art exhibitions are listed and introduced:

Exhibition title	Description	Number of Spectators/Visitors
<i>Artisanage</i>  <i>Mosaicart</i>	80 craftsmen from all over Canada demonstrated their skills. In this "mosaïque d'art" (mosaic of art), all Canadian provinces and territories were portrayed with focus on their individuality. The selection of objects, means of expression and manner of presentation of the respective regional arts was not determined. <sup>6</sup>	Overall 82.627 (however, four to five times more visitors at <i>Artisanage</i> )
<i>Anciennes meubles du Québec</i>		21.000
<i>Spectrum Canada</i>	In 1973, the <i>Académie Royale des Arts du Canada</i> had already invited artists to take part in a contest, from which 2.000 works displaying numerous artistic disciplines from known as well as unknown artists were chosen to be presented. This rather diversified exhibition later toured through entire Canada.	15.000
<i>La chambre nuptial</i>		6.000
<i>Imprint '76</i>	The name of the exhibition refers to 76 prints from artists coming from different regions of the country.	4.800

<sup>3</sup> Canadian Dollar (CAD).

<sup>4</sup> This, considering inflation rate, amounts to over 33.000.000 CAD.

<sup>5</sup> Cf. COJO: *Communiqué, Pour diffusion immédiate. Le COJO dévoile son programme arts et culture. 21.10.1975*: "Notre objectif, a déclaré M. Yvon DesRochers, directeur général du programme Arts et Culture, est de donner à nos milliers de visiteurs une image chaleureuse et vibrante du Canada, étant entendu que toute les provinces et territoires participeront au programme Arts et Culture".

<sup>6</sup> *Artmagazine* Vol. 7, no. 28, Summer/Été 1976, p. 31: "[...] le principe de départ", dit Laurent Lumy, directeur du Département des arts visuels COJO, "est de permettre aux provinces de se montrer à leurs goûts".

<i>Trois générations d'art contemporain Québécois: 1940, 1950, 1960</i>	Contemporary art from three different decades was presented.	4.621
<i>Celebration of the body</i>	Plastic works, movies and video presentations relating topically to the human body.	3.500
<i>Les sports au Québec (1879-1975)</i>	Works and documents published in the province of Quebec and addressing different sports, their manner of exercise and the architecture of sports facilities were centralized.	1.000
<i>Exposition UQAM '76</i>	Selected works by art students of the <i>Université du Québec à Montréal</i> .	1.000
<i>Exposition Guy Montpetit</i>	Exhibition devoted to Guy Montpetit's work.	800
<i>Graphisme et design des Jeux de la XXIe Olympiade</i>		600
<i>Timbre, Monnaie et affiches olympiques</i>		500 each exhibition
<i>Estival</i>	Members of the <i>Société des Artistes Professionnels du Québec</i> presented an overview of their latest work, including paintings, plastics and graphics.	400
<i>Gravures contemporaines du Québec (1965-1975)</i>	Artists coming from the province Quebec presented 50 contemporary graphics.	undocumented
<i>Symposium de sculpture de Kingston</i>	Sculpture park displaying characteristic Canadian architectural plastics.	undocumented
<i>Les artisans de Val-David</i>	Craftsmen from Val-David showcased their works (e.g. pottery, weaving, woodwork etc.).	undocumented
<i>Chantier d'art</i>	Five Quebecois sculptors presented their works in the city of Joliette.	undocumented
<i>Super panneaux-affiches</i>	Oversized signs displaying art works by five well-known Quebecois artists were used for the artistic shaping of downtown Montreal.	undocumented
<i>Images du sport au Canada</i>	Depicting the historic role sports and spare time activities play in Canadian daily life and its close link to arts and sports.	undocumented
<i>Exposition des Territoires du Nord-Ouest</i>	The exhibition of the Northwest Territories presented the cultural diversity and Canadian Arctic Natives' heritage.	undocumented
<i>Art inuit</i>	Traditional and contemporary Canadian Inuit art.	undocumented

### “Corridart: dans la rue Sherbrooke”

*Corridart* was one of the three largest exhibitions of visual arts (next to *Artisanage* and *Mosiart*) and considered to be one of the most significant presentations of Quebecois art and artists.<sup>7</sup> In the context of the entire art and culture program of Montreal it may be regarded the most spectacular project. The forceful termination of *Corridart* ordered by the city administration resulted in ongoing resentment. Even though the exhibition never really took place, *Corridart* has become one the most important and lasting art events in the overall context of the Olympic Games 1976.

Organizers planned an open-air event presenting modern art to a wide public audience from July 7<sup>th</sup> to July 31<sup>st</sup>, 1976. The street *Sherbrooke* in downtown Montreal was chosen as venue for the exhibition. Due to its characteristic architecture resembling a picturesque avenue and the numerous parades on Saint Nicholas and on the national holiday, the street has been well-known as a ceremonial avenue. The renowned Montreal architect and artist Melvin Charney was the driving force for the realization of the project. He assumed responsibility for planning and organizing necessary installments along *rue Sherbrooke* and determined the site conditions as well as the individual exhibition spots for each piece of art. Prior to the athletic competitions, he meticulously analyzed local circumstances at the *rue Sherbrooke*, which was supposed to be the location of the planned exhibition. Street sections were graded based on their “*Corridart*-suitability” as either qualified or inadequate. All criteria considered necessary for installing the art objects, like the road itself and its traffic control, public sidewalks, neighboring buildings and surface areas and the space between sidewalk and buildings which had stairways, balconies, parking spaces etc., were factored in.<sup>8</sup>

Therefore, *Corridart* was not only a public, open-air art exhibition, but also a place of celebration, expression and entertainment – a kind of representative art gallery of the city:



<sup>7</sup> Cf. Gauvin, Kim: “Revoir Corridart. Exhumer les restes” (“Corridart Revisited. Excavating the Remains”). In: *Journal of Canadian Art History/Annales d'histoire de l'art canadien*. Archive des numéros précédents. Vol. XVIII: 2 (1997), p. 51.

<sup>8</sup> Cf. Carney, Melvin/COJO: *La rue Sherbrooke: Corridart. Inventaire des Lieux*. Montréal: October 1975.

“En intégrant l’art à la rue et vice-versa, le Corridart sera un lieu de fête, d’expression et d’animation: une galerie d’art à l’échelle d’une ville”<sup>9</sup>

*Corridart* was financed by the Quebecois government, more specifically by the *Ministère des Affaires culturelles*. Including all expenses for the production of the artistic objects, fees, installments and public relations, *Corridart* ended up costing 351.202,90 CAD.<sup>10</sup>

## Concluding Remarks

The termination of *Corridart* leads to the conclusion that the organization of the Olympic Games focused on only one primary purpose, namely to market Montreal optimally, to keep everything nice and neat, to conceal inner-city problems and to turn Montreal into a display window, in which doing business seemed appealing. Supposedly, the Games were simply used as a business-generating attraction.<sup>11</sup>

Arts were also supposed to be conducive to this goal, thereby, ignoring their autonomy. The rather passive performance of the COJO and the impotence of the Quebecois government not able to support a fair end of the ongoing legal disputes about *Corridart* further stress this assessment. Even initiators and main investors of the art and culture program remained blind to the problem and focused on the seemingly beautiful, harmonious and peaceful presentation of national art, which was nothing more than a decorative attachment to an international sports event.

The overall bad feedback to the culture program of Montreal 1976 reflects the rather inferior position of the arts and their reduced, marginal status in the context of the Olympic Games. The aspired harmonic interrelation between sports and art intended by Coubertin’s reintroduction of the ancient Olympic Games is captured in the Latin saying *mens sana in corpore sano* (A sound mind in a sound body). This ideal, however, does not seem to be met in the actual context of the Olympic Games. In order to present hosting cities in an aesthetically appealing light, cultural as well as artistic events oftentimes are reduced to mere decorative elements.

English summary from Vera Steffen’s unpublished Master Thesis at the Johannes Gutenberg University of Mainz, 2008: *Das Kunst- und Kulturprogramm der Olympischen Spiele 1976 in Montreal.- Eine Quellen- und Literaturanalyse unter besonderer Berücksichtigung der 'Bibliothèque et Archives Nationales du Québec', der 'Canadian Olympic Collection of McGill University' und des 'Archive de l'Université Concordia'*.

*Translation from German by Janine Lacombe.*

<sup>9</sup> COJO: *Programme Arts et Culture, Concours Corridart/L’art dans la ville – Renseignements généraux et règlements du Concours*.

<sup>10</sup> Ménard, André/COJO: *Corridart*. July 26th, 1976.

<sup>11</sup> Cf. Carney, Marvin cit. in: McKenna, Bob. *À propos de l’Affaire Corridart*. N.p., 2001.



# Festival Olímpic de les Arts

 Barcelona '92

# Olimpiada



# Cultural

 Barcelona '92

Programa 1992

# The Cultural Olympiad of Barcelona 1988-92 Their Significance in the Context of the Olympic Games

*Daniela Rohe*

## Introduction

Ancient Olympic Games were always closely tied to (religious) moral concepts, also leading Coubertin, the founder of the Modern Olympic Games, to strive after including a festive and culturally rich context within the athletic competitions. In 1954, the declaration of cultural programs as art contests was overturned by the International Olympic Committee. Instead, the programs were transformed into high-quality cultural events and registered as such in the Olympic Charter. In Barcelona (1988-1992), organizers were motivated to set new standards in terms of creating a real Cultural Olympiad for the very first time, including a four-year-program, which was supposed to reach its climax at the time of the actual Games. Preparations preceding the Cultural Olympiad and the Olympic Games took place under the title *Barcelona, mes que mat* (Barcelona, more than ever).

## Method

The presented diploma thesis written by Daniela Rohe (1999) constitutes a systematic evaluation of original documents stored at the Olympic Studies Center (*Centre d'Estudis Olímpics*) in Barcelona concerning the Cultural Olympiad of Barcelona 1988-1999 in the context of the Olympic Games in 1992. Due to the author's language proficiency in Spanish, she was able to read, evaluate and interpret Spanish as well as Catalan texts found at the *Universitat Autònoma de Barcelona*. Most of the analyses and evaluations included in the diploma thesis are based on newspaper articles. Furthermore, the official collective report *Memoria 1989-1990* was incorporated and used for the description of the Cultural Olympiad. A more detailed explanation of the method used can be found in Rohe's diploma thesis.

## Reviewing the Beginning Stages of Implementing a Cultural Program in Modern Olympic Games

Based on Coubertin's Olympic ideal that physical activities foster a balance of body and mind and bring forward aesthetic aspects as well, Rohe attends to educational and artistic approaches first. The inclusion of mental/spiritual and cultural dimensions not only into the Olympic movement but also into the Olympic Games can be considered a focal aspect in Coubertin's Olympic pedagogy and philosophy. Athletes were still supposed to strive for eurhythmics, combining arts and sports to aestheticize the physical competitions, and to receive artistic and literary education. In 1912, the first artistic and literary contest took place as part of the Olympic Games in Stockholm. In the following years, art competitions continued to be included in, among others, the Olympic Games in Paris, Stockholm, Berlin and London. Even though artistic disciplines such as graphic arts or lyrical works were added and the number of participating countries rose, the aesthetic standard was not satisfying, eventually leading to the abolishment of artistic contest and to their conversion to serve a rather atmospheric function by providing exhibited forms of art and, thereby, fostering a more festive and cultural context.

### Barcelona – Cultural Center of Catalonia

Even though it is situated within the Spanish state, Catalonia is characterized by its independent language, historical and cultural background. Including as many as seven million native Catalans, the region is regarded the largest national minority in Western Europe. In the 1970s, during the time of the democratization of Spain, the Catalanian nation appeared reinvigorated and stronger. As an autonomous community, Catalonia is heavily industrialized and most of the people living there work in service industries.

The historical and cultural development of Catalonia is also reflected in its geographical demarcation. Especially Barcelona, the capital of Catalonia, is characterized by its cultural and historical individuality and unique architectural design.



ill. 1:Gaudi's Mila House  
LaPedrera,



ill. 2: Gaudi's "Sagrada Familia"<sup>1</sup>

With a population of 1.8 million and being the second largest city in Spain, Barcelona is one of the political, economic and cultural centers of the Mediterranean world. Another 3.8 million people live in the wider metropolitan area causing Barcelona to become one of the most important and influential agglomeration areas including many commercial as well as industrial enterprises.

In preparation for the Olympic Games in 1992 and due to its densely populated center, the city was divided into 17 sites across the entire Catalanian region and four Olympic centers in the capital (*Diagonal, Vaild'Hebron, Nova Icaria* and *Montjuic*). The *Montjuic* (also called

<sup>1</sup> <http://www.slidespost.com/media/images/1282158899.jpg>.

*L'Anella Olímpica* - Olympic Ring) as the oldest area of settlement in Barcelona constituted the central locality, in which the Olympic stadium and the national sports institute were situated. Preparations also included substantial renovation work. The Olympic Stadium for example, which had already been built for the World Exhibition back in 1929, underwent considerable reconstruction work, including the excavation of the interior ground by about 11 meters in order to create more space for a second stand.

## Implementation of a 4-Year Cultural Olympiad

For the very first time in Olympic history, the Cultural Olympiad took place over a four-year period, starting October 8<sup>th</sup>, 1988 and ending with the final ceremony on August 9<sup>th</sup>, 1992. The program was divided into basic (*programa básico*) and complementary elements (*programa complementario*). The basic program included projects which were involved and present during the entire Cultural Olympiad, for example the *Festivals de Tardor* (Fall Celebrations), the *Senalización histórica* (Historical Signaling) and *Crónica cinematográfica 1989-1992* (Chronicle of the Movie Theaters 1989-1992). Furthermore, each year was implemented according to a specific motto:

1988 *Pórtico de la Olimpiada* (Gate to the Olympiad)

1989 *Año de la Cultura y el Deporte* (Year of Culture and Sports)

1990 *Año de las Artes* (Year of the Arts)

1991 *Año del Futuro* (Year of the Future)

1992 *Año de los Juegos* (Jahr der Spiele).

The cultural program was mostly characterized by exhibitions, musical as well as theatrical arts, movie presentations, television broadcasts, diverse publications, congresses and symposia. All other projects were included in the complementary program. Organizational matters, such as planning and realization of projects, were handled by the *División de Cultura del Comité Organizador Olímpico de Barcelona'92* (COOB'92). Additionally, the *Olimpiada Cultural Sociedad Anónima* (OCSA) was established in order to deal with financial and juridical aspects.

According to the author, the great significance attested to the Cultural Olympiad in the general context of the Olympic Games is mainly established by its inclusion in the Olympic Charter and Coubertin's efforts to provide not only space for an artistic extension but also to foster the development of a culturally characterized facet. Based on a historical retrospect, Rohe concludes that in many instances artistic elements did not meet up to the expectations. So, of what value was the Cultural Olympiad in Barcelona? – A program that, indeed, combined diverse historical, cultural, athletic, aesthetic, national as well as international elements.

1988/89

Opening celebrations taken place only a few weeks after the ending of the Olympic Games in Seoul 1988 offered visitors three main projects. Due to some major technical and contentual issues, the music festival *La Nit* (The Night) left the audience disappointed. The arrival of the Olympic torch in the city was celebrated at *La Festa* (The Party), and the exhibition *Barcelona, la ciutat y el 92* (Barcelona, the City and the Year '92) presented works displaying the relation between the city and the Olympic Games. Most exhibitors emphasized on the process of turning Barcelona into an Olympic stage by including aspects concerning infrastructural changes, cultural conditions, creating and renewing parks and squares and increasing the size of the airport. Due to its descriptive exhibits and the prevalence of the topics, attendance was high leading to an extension to January 8<sup>th</sup>, 1989. Rohe describes both projects, *La Festa* and *Barcelona, la ciutat y el 92*, as successful. However, a negative trend concerning economic aspects already loomed ahead. Within the first year (1988), a financial loss of 4,7 Mill. € was recorded and increased to about 14,5 Million € in the following year.

In 1989, the main exhibition *Planeta Esport* (Planet Sport) offered a great athletic project visited by over 250.000 guests, attracting national as well as international media attention. Its central focus was to emphasize on various significances attributed to sports. Divided into three topical sections, guests were able to participate actively by testing their own athletic talent or observing and assisting professional athletes in the so-called *Espacios activos* (Active Room), to experience visual demonstrations of other aspects involved in the phenomenon 'sport' (perfection, violence, politics etc.) in the *Espacios pasivos* (Passive Room), or they could visit the *Espacios comunicativos* (Communication Room), in which journalists from the newspaper *El Periódico*, the radio station *Cataluny Ràdio* and the TV-stations *TVE* and *TV3* presented articles and documentations. Furthermore, the Communication Room was used to host several congresses and symposia.

The *I Festival Tardor* (1<sup>st</sup> Fall Celebrations) presented 327 theatrical, dance and musical performances, including known as well as unknown artists and generating high visitor numbers. In her diploma thesis, Rohe introduces five events which, concerning visitor numbers and overall number of repeated performances, can be regarded as most successful by generating 68.1% of the sum of all events taken place during the 1<sup>st</sup> Fall Celebrations. The great resonance can probably be attributed to the participants' international backgrounds. While many Spanish and Catalanian artists were present, international performers from 18 different countries participated as well. Other exhibitions like the *Expo Foto Seúl 1988* (photo exhibition from Seoul) and *Mujer y Deporte* (Women and Sports), however, took a rather backseat



ill. 3: *Ramon Casas und Romeu im Automobil*. Poster of the exhibition *El Modernisme* by Ramon Casas. *Olimpiada Cultural: El Modernisme*. Museu d'Art Modern. Barcelona 1990.

position, even though they generated great interest reflected in high visitor numbers.

While central projects were organized and financed by the OCSA featuring a certain continuous presence throughout the year, additional programs were mostly supported by public or private companies. In 1989, 17.4 per cent of all expenses were spent on constructing museums and other buildings, 82.6 per cent were unevenly invested in the Cultural Olympiad program. The lion's share of 74.4 per cent of all funding was used to finance the basic program. In sum, the balance of the year 1989 showed a deficit of roughly 15 Mill. €, which was offset by revenues from selling broadcasting rights and permissions to television and the Writers' Society.

## 1990

In 1990, the history of the city Barcelona was the topical focus. In the context of this partly architectural range of topics, the exhibitions *El Quadrat d'Or* (The Golden Square) and *El Modernisme* (Modernism) formed the centers of attention. Despite the proposed finish date of January 10<sup>th</sup> and due to several requests submitted by guests, *El Modernisme* was open for visitors until the beginning of March 1991. Presented at the *Museu d'Art* on a space of 2500 m<sup>2</sup>, 500 chosen works displaying the significance of modernistic art forms for Catalan history and culture were exhibited, including paintings, architecture, sculptures, jewelry and industrial art.

EXPOSICIÓ  
EL MODERNISME

Olimpiada Cultural  
Barcelona '92 

# QUEDARÀS BOCABADAT.

MUSEU D'ART MODERN  
PARC DE LA CIUTADELLA,  
DEL 10 D'OCTUBRE 1990  
AL 13 DE GENER 1991



 Grupo INI

 REPJOL

 TVE

 el Periódico

 EL PAIS

 IBM

 Ajuntament de Barcelona

 B

More than 7500 schools visited this exhibition reflecting its educational value and appreciation. The organizers' main effort to bring the city's culture into the classroom was also realized in the *Escola Taller - Barcelona '92* (School Workshop – Barcelona '92). During the first year, 55 students analyzed the cultural pervasiveness in Barcelona and gained insight into aspects of the program's management. After six months, the students worked at three different exhibitions initiated by the Cultural Olympiad: *El Quadrat d'Or, El Modernisme* and *Barcelona, la ciutat e el 92* (Barcelona, the City and the Year '92). As one phase of the *El Quadrat d'Or*, students visited the district *Eixample*, which includes 150 new, impressive art nouveau buildings. The second part of the exhibition was situated inside one of the most famous modernistic residences *La Pedrera* (The Stone Pit) providing visitors with information concerning architectural characteristics of *Modernisme*. Public reactions were positive throughout, also generating high medial interest. According to Rohe, these main exhibitions displaying the diverse Catalan art style *Modernisme* presented the artistic and cultural heritage of the city Barcelona. In the year 1990, only one event catered to the topic of sports. Impressive moments of athletic competitions were illustrated mainly by newspaper articles, posters from the Summer and Winter Games 1986-1992 and videos. Due to the positive public feedback, 2<sup>nd</sup> Fall Celebrations were incorporated as well. Concerning financial matters, the exhibitions including *El Modernisme* contributed the highest revenues. Overall, however, expenses again exceeded earnings causing the *Ano de las Artes* (Year of the Arts) to close with a financial loss of 620 000.-- €.

## 1991

In 1991, the Cultural Olympiad was kept under the motto *Ano del Futuro* (Year of the Future) and was mostly characterized by the main exhibition *Casa Barcelona* (House Barcelona). Projects belonging to the basic program, such as the *Fatrimonio Historico Artístico* (The Artistic-Historic Legacy) centralizing the *Senyalització històrica de la ciutat* (historic significance of the city) and the *Crònica cinematogràfica 1989-1992* (Chronicle of the Movie Theaters 1989-1992) were open all year. Also, the 3<sup>rd</sup> Fall Celebrations took place for the last time. Even though exhibitions like *Un siglo de deporte in Catalunya* (A Century of Sports in Catalonia) and *Barcelona Olímpico* (Olympic Barcelona) focused on sport- and Olympic-related topics, other events like the *Casa Barcelona*, an exhibition of modern domestic appliances designed to reflect the artistic spirit of the 21<sup>st</sup> century, generated higher interest.

Due to the lack of adequate sources, such as newspaper articles or books, Rohe declares the year 1991 as difficult to analyze and refrains from presenting visitor numbers or financial balances.



*T-Shirt from the Estimada Terra Exhibition in Barcelona '92, the greatest Exhibition in the program of the Cultural Olympiad of Barcelona '92. As Olympic Education mission thousand of school classes and Olympic tourists were learning the protection of natural differences and resources on our "Beloved Earth" between May and September 1992; the exhibition was later presented worldwide. (Photo: N. Müller)*

## 1992

The fourth and final year 1992 and its artistic and cultural program were characterized and influenced by the Olympic Games. Many exhibitions included mostly Olympic- and sport-related topics. The program was divided into two central projects: the *Festival Olímpics de les Arts* (The Olympic Arts Festival) and exhibitions and events related to the topic *Arte y Deporte* (Sports and Art). By offering public presentations like *El Deporte en la Grecia Antigua* (Sports in Ancient Greece), *El Disseny Olímpic* (Olympic Design) and *Festival d'Esports Autòctons* (Festival of Native Sports), organizers realized the topical connection between sports and art. The exhibition dealing with ancient Greek sports, for example, visualized original works of Hellenistic art. Its division into several topical areas such as “gymnasium” or “sport events” helped to further establish the link between arts and sports.

The program began with projects under the motto *Barcelona: dos millanys* (Barcelona: Two Thousand Years) including exhibitions like *Catalunya Medieval* (Medieval Catalonia) and *Estimada Terra* (Beloved Earth). *Catalunya Medieval* presented various cultural, religious and artistic influences that lead to the formation of Catalanian culture and art as well as to the development of Barcelona as financial, political, institutional and commercial center. *Estimada Terra* (Beloved Earth) attempted to illustrate the reality of life on earth and was supported by the UNESCO. Divided into different topical sections, visitors were able to get illustrative descriptions and examples of aspects concerning our planet, the climate, environmental issues and possible solutions. Instead of using plain pictures and informative texts, the exhibition was a rather active experience, stimulating the senses by installing special acoustic and visual effects.

Based on the preceded Fall Celebrations, the *Festival Olímpics de les Arts* centralized not only theatre, dance and music in general but also incorporated open-air events presenting local Catalanian dances and ancient customs. From April to August '92, more than 200 shows and over 500 theater, dance and music performances took place including national as well as international artists. In the category *Dansa* (dance), mostly contemporary Catalanian dances were presented. World-famous musicians like Frank Sinatra and Elton John were supposed to give the celebrations a more cosmopolitan atmosphere. However, there were several unconventional staging events that took place in public locations (*Espacios abiertos*) as well.

## Conclusion

Even though *Estimada Terra* was not extended during the Cultural Olympiad, the exhibition was later presented world-wide. Also, the project *El Deporte en la Grecia Antigua* was on display in Brussels. The *Festival d'Esports Autòctons* (Festival of Native Sports) attracted more than 10.000 people in only two days. 327.279 people visited the *Festival Olímpics de les Arts*, most of which attended theatrical stage performances. Concerning the number of daily performances, the musical section was regarded most successful presenting an average of 2.206 acts per day.

One day before the opening ceremonies of the Olympic Games 1992 in Barcelona, the Spanish King presented five cultural awards in the categories literature, architecture, painting, music and Olympism to internationally renowned artists. The highly remunerated awards were supposed to symbolize the five Olympic art awards from 1912.

Even though Rohe attests a great significance to the Cultural Olympiad in the context of the Olympic Games in Barcelona, her evaluation on the basis of reviewing historical facts shows that artistic projects as well as economic factors did not always meet organizers' expectations. The Cultural program

was supposed to guide visitors towards the upcoming Olympic Games by introducing Catalonian culture to a world-wide audience. Within the first two years, however, expectations were only partly realized. While a few exhibitions centralized the Olympic Games and its context, most of the other projects focused on cultural and historic aspects relating to Catalonia. This topical priority was most evident in the first two years of the Cultural Olympiad. It was not until the final year of 1992, when exhibitions and other events primarily dealt with contexts concerning sports and the Olympic Games, thereby marking the latter as climactic conclusion of the 4-year Cultural Olympiad.

According to Rohe's analyses, there was no continuous increase or improvement of the cultural program, starting in 1988 until the Olympic Games 1992, to be observed. Nevertheless, Catalonia, its history and its culture were introduced and presented to an international audience, allowing for a positive impression of the region and its people to develop.

In sum, the author concludes that even though cultural projects were able to draw visitors' attention before the Olympic Games started, the survey of German tourists taken by the Olympic Research Team of the University Mainz revealed that only 37% of the audience following the athletic competitions also attended cultural events. This may be attributed to the lack of adequate distribution of information concerning the cultural program. According to Rohe, improvements in setup, the inclusion and centralization of more sport-related exhibitions and events and a more sophisticated organizational structure could have promoted an overall greater significance of the Cultural Olympiad.

Summary of the unpublished Diploma Thesis at the Johannes Gutenberg University of Mainz, 1999: Daniela Rohe: *Die Kulturolympiade von Barcelona 1988-1992. Darstellung, Analyse und Bewertung des Kulturprogramms und ihr Stellenwert im Rahmen der Olympischen Spiele.*

*Summary and translation from German by Janine Lacombe.*

OLYMPIC ARTS FESTIVALS - 1999

# REACHING THE WORLD

## Sydney 2000™



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# Sydney 2000 Olympic Games Cultural Programme\*

*Craig Hassall*

## Introduction

The opportunity to present the Olympic Games in one's home city is an event that can inspire immense pride but also pressure and a strong sense of responsibility. For Sydney, a city on the edge of the world, at the dawn of a new millennium, this was particularly the case. The aspirations of Baron de Coubertin seemed a long way from our consciousness when we started to plan the Sydney 2000 Olympic Games. As planning developed, however, we were able to uphold his ideals and his beliefs in the power of the Olympic movement to unite and celebrate a nation's sporting and cultural prowess amongst our peers from around the world.

There was a particular challenge in Australia to balance both the sporting and cultural aspirations of the Games. After all, Australia is a sport loving nation. Our outdoor climate, our keen sense of competition and our proven track record of excelling in sport have given Australia an international reputation as a nation of sport worshippers. However – there are many myths about Australia that the Sydney 2000 Olympic Games sought to explode. The image of Australians as cowboys living in the desert was replaced by the reality of a predominantly urban population living on the coastal fringes of the eastern extreme of the country. The slightly condescending notion of The Crocodile Hunter character, naïve and terribly enthusiastic was replaced, I hope, by a sense of a nation willing to show the world hospitality and friendship – but in a new millennium of inclusivity and racial harmony.

There was, and perhaps still is, a gap between the philosophy of the International Olympic Committee and the practical reality of staging an event of this complexity. A constant issue for the cultural programme was trying to turn the philosophy into a practicality. There was no blueprint from the IOC as to their expectations in terms of scale or reach.

\* This article is based on the presentation of Craig Hassall at the symposium “*Cultural Olympiads as a Challenge – Significance and Analysis of the Olympic Cultural Program from Atlanta 1996 till Athens 2004*” (Mainz/Germany, June 15<sup>th</sup> 2006) to honor Prof. Dr. Dr. Manfred Messing on his retirement. Between 1997 and 2000 Craig Hassall was responsible of the cultural programme of the Sydney 2000 Olympic Games. Additionally, he managed the image portfolio and special events for Sydney 2000. The Olympic Arts Festivals were the largest cultural programme ever mounted in Australia. The festivals commenced in 1997 and concluded with a six-week festival in 2000 featuring over 6,000 artists. Craig Hassall is currently managing director of the English National Ballet.

Whilst on the one hand, this made our job as fluid as possible, it also meant that we had nothing to fall back on when threats of budget cuts, which were often, loomed on the horizon. Most areas of Games planning have a very clear mandate. For example, the Athletes Village has to house a definitive number of athletes and there are very specific requirements concerning the expectations of the various sporting federations. For a sport loving nation, looking after our sports people is second nature.

Australia's Federal Government spends many millions of dollars each year on the Australian Institute of Sport. The results are certainly evident in our achievements on the international tennis, cricket and rugby circuits.

By contrast, arts funding in Australia is very scant indeed. Coupled with the fact that, within the IOC, the cultural programme is a very nebulous concept, the potential for the cultural programme to be marginalised was great. The host city contract for Sydney stipulated a four year cultural programme that in some way reflected the culture of the host city, however there were no parameters about how big or how long it should be, or how much should be spent on it. So in a way, it was difficult to align the development of the programme with the overall architecture of the Games.

## Gaining a Profile for the Cultural Programme

Gaining a profile for the cultural activities of any Olympic Games is a great challenge. Many people are not even aware that the Olympic Games have a cultural component. Unless, of course, if you include the Opening and Closing Ceremonies. Often this is all that the world sees of the culture of the host city or country. This is not to take away from these important components. Certainly, in the case of Sydney, the opening ceremony was tremendously important in promoting many of the brand values of a young country at the dawn of a new millennium – youth, vitality, larrikinism, landscape and many other themes came strongly through in this event.

The major boost for the sporting events – and indeed the major ceremonies – is that they are televised. Until the cultural component of the Games can have this profile, symposiums like this will be necessary to promote the vital cultural components of the Olympic movement. One important part of our planning for the Sydney Olympic cultural programme was to find a way to entice the non-sports media to take an interest in our activities. We figured that we would never have much success with the sports broadcasters as their focus was necessarily 100% on taking the official Olympic feed and backing it up with talking heads trackside and athlete interviews.

For any Olympic Games, however, there is always a large number, thousands in fact, of non-accredited magazine style journalists who come to the host city to file stories on the people, the fashion, the buildings – and the culture.

Enter – the cultural programme. At Sydney 2000, we established a large non-accredited media centre, adjacent to Darling Harbour, the second largest conglomeration of Olympic venues apart from Olympic Park. We then accredited the non-accredited. This involved accreditation of almost six thousand media personnel. They were able to access a range of cultural events and we prepared press packs on our key messages and themes. Many of these journalists still attended the sporting events of course – however as our events took place either before the fifteen days of the Games or at evenings, we were certain to attract a large number of them to our events.

There was a great example of this on the night before the official Opening Ceremony. We already knew that thousands of non-accredited journalists were in Sydney at this time, as were key members of the IOC. There was nothing scheduled sporting-wise, so we decided to hold a huge concert at the Sydney Opera House. At this concert, we featured our national opera company, our national ballet company, our largest symphony orchestra, guest prima ballerina Sylvie Guillem and opera legend Andrea Bocelli. In fact, we arranged for Mr Bocelli to hold the Olympic Torch on the steps of the Sydney Opera House and sing an aria from *Il Trovatore* for the many journalists, photographers and camera crews assembled there. Knowing of the expectation of a sporting moment, we were fortunate that the torch was handed from Pat Rafter, one of our most well known tennis champions, to Andrea Bocelli, and onto Melissa Gainsford-Taylor, a great female long distance runner. It was a great moment and as he held the torch up to the night sky, the Olympic Rings on the Sydney Harbour Bridge lit up signifying that the city's celebrations had commenced. Not that we upstaged the next day's opening ceremony in any way at all, however we certainly gained a wonderful profile for our many artists involved.

## Laying the foundations

Nevertheless, in the Sydney bid, the cultural programme was presented as a very important component, and the broad objectives were expressed with purpose and clarity. The key issue for Australia was that it wasn't so much a case of reinforcing a world view of Australian culture. It was more about establishing a view of our culture, because there really wasn't much known about the culture of Australia – particularly the indigenous culture of our country – apart from our reputation as a sport loving nation.

One of the key pieces of work done in our preparation for a cultural programme was also working out which messages were key to deliver to the world. From the start, we decided to tackle things such as our place in the world, our ability or lack thereof to reconcile our European and indigenous

cultures, our emerging identity as an urban population and our increasingly diverse racial makeup.

## The Cry of Elitism

A challenge faced by many arts organisations around the world is the accusation that the arts is elitist and only for the cultured few at the highest strata of any society. Those of us working in the arts are fully aware that this is merely rhetoric, however the spectre of elitism follows us to this day. The irony of mounting a cultural programme in Australia was that we were actually able to hijack some of the defining characteristics of sport and use them for ourselves. In Australia, sport has an interesting duality. In many ways, it is ubiquitous. Children in back gardens all over the country play forms of cricket, rugby and athletics.

Swimming is a national pastime and tennis is almost a compulsory part of growing up. And yet, our most revered citizens are our most accomplished sports people. When Australia won The Ashes cricket test in 2005, there was a ticker tape parade through the main streets of each Australian capital. Unfortunately, when an Australian artist triumphs abroad – such as Cate Blanchett winning an Academy Award – there is not quite the same level of elation or public recognition.

Nevertheless, the arts were able to take this duality of support and use it to our advantage during the Olympic Games cultural programme. For the first time in my memory, we could unashamedly promote the “elite” amongst our visual and performing artists.

One of the challenges for our cultural programme was to resist the temptation to be all things to all people. There were many competing pressures on our programme. Whereas we would not think twice about presenting the finest athletes in the sporting events, we had a long battle to present only the best artists in the cultural programme. This was not to the detriment of inclusivity however.

## Cultural programming

The structure that I inherited from the Olympic bid was, to be honest, quite skeletal. Beyond the lofty rhetoric of the bid documents, there was little actual operational detail. There was a modest budget and a mud map for a four year celebration comprising four Olympic arts festivals.

Time was against us and the first festival was hastily organised and staged in September 1997, in the first year of the Olympiad. It was called *The Festival of the Dreaming*, which was themed around indigenous culture, and lasted for

approximately three weeks. This was a tremendous success, although I think it was more because it was a comprehensive and confident celebration of indigenous culture for a mainstream audience, rather than its Olympic pedigree. Ironically, before *The Festival of the Dreaming*, indigenous Australians were most well known not as artists but as sports people. Lionel Rose the boxer, Cathy Freeman the sprinter and Yvonne Goolagong – the tennis player as examples. After our festival, names such as Lin Onus, Rhoda Roberts, Deborah Mailman had new meaning for the Australian public.

This was followed by a festival called *A SeaChange*. This was originally in the bid as a rather tokenistic celebration of cultural diversity, however we changed the brief to a celebration of the ethnic and geographic diversity in a country of the scale of Australia. We held a series of events throughout 1998 all around Australia, mainly in coastal areas, in order to highlight the geographical and cultural differences of each area of Australia.

It was not really a festival at all but rather an opportunity to showcase national culture in the place where that culture was most relevant. Each event was different – different heritage, different culture, different music.

Our aim with *A Sea Change* was to overturn the perception that Australians were predominantly white Anglo Saxon horsemen, living in outback sheep stations with vast pasturelands. The reality, with thanks to waves of post war migration, is that Australia is a truly diverse cultural mix of many racial types, with ensuing richness in culture and cuisine. Also – our the harsh landscape of Australia means that over 80% of our population live in urban centres on the east coast of Australia, within 100 kilometres of the ocean. The impact of the geography of the country was explored and developed through this festival.

One of my favourite events was a concert held at a place called Roaring Beach, on the north coast of Tasmania. The name Roaring Beach was very apt – it referred to the sound the wind made as it came off the Tasman Strait. We had arranged a free concert featuring the Tasmanian Symphony Orchestra. The skies were a little grey however we thought nothing of it. By the end of the first act, the heavens had opened and the rain began to blow horizontally across the stage. The valiant players gradually retreated further and further inside the covered stage area until eventually we had to cancel the concert. Not a single member of the audience left however, as they were all local residents quite used to the conditions of Roaring Beach. In fact, they hosted a barbeque after the cancellation for all concerned.

In 1999, there was a third festival, *Reaching the World*, which in the bid had been identified as an international festival. It was, in fact, the least like a festival of all four. The attempt to take Australian culture to the world was a gargantuan brief on a miniscule budget. I readily concede that this was the least successful of the four years' events. We also realised as we began to

plan the third event that the most significant component of the Olympiad was the final festival and our focus shifted unashamedly to the final celebration.

In 2000, we expanded the event to a six week festival, commencing almost a month prior to the opening ceremony. It was decided, not too surprisingly, that the iconic Sydney Opera House would play a central role in the cultural activities of the Olympic Year. It was obvious really, however it worked. We averaged 85% attendance over the period of the Games, with queues and queues of hopeful buyers and the most eclectic audience that I had ever seen at the Sydney Opera House. It really proved to me that a cultural element can be integrated into a sporting event very effectively if it is strategically planned and done well.

I can't stress enough the importance of the arts community. The most memorable moments were when these collaborations showed the local and international companies in their best light. Our Mahler 8 *Symphony of a Thousand* filled the SuperDome – a basketball and athletics stadium.

Leonardo da Vinci's *Codex Leicester* led to snaking queues to the Powerhouse Museum and the world premiere of our national indigenous dance company Bangarra's new work, was a sellout – the opening night was only delayed for 15 minutes to allow the audience to watch the mens' 200m relay swimming final on the TV screens in the foyer – Australia won, by the way. Yet again sport and culture sat quite comfortably together.

## Cultural legacies from Sydney

I wanted to briefly touch on the issue of legacy – a word thrown around with reckless abandon when discussing any event of the scale of the Olympic Games. We also talked a lot about legacy in the early days however it is interesting how those discussions dwindled as the reality of staging such an event of scale became clearer. As the operational imperatives loomed, the legacy elements withered on the vine. The only way to ensure that legacy survives the reality of event planning is to imbed them so deeply into the structural planning that they withstand the examinations ahead. The post games use of venues was really only successful in Sydney when this had been established well before the first sod of soil was turned.

## Lessons for Future Games

As far as the four-year programme of activities is concerned, the lessons are clear: stay focused, don't spread resources too thinly, and try to achieve reach without diluting the message. Another key objective should be to ensure that communication with the arts community is handled with sensitivity and forethought.

With careful planning, we were able to have Opera Australia and the Australian Ballet both in the Opera Theatre in repertory; the Sydney Symphony Orchestra shared the larger Concert Hall with the Australian Chamber Orchestra and the other main companies shared other facilities. Admittedly it was challenge to manage all their requirements, and a great deal of creativity was needed in how things were staged.

## The Olympic Spirit

On a final note, I can't speak about the Games without mentioning the extraordinary effect of the Olympic Spirit. This, for the cynical amongst us, is a very powerful thing that overtakes any Olympic city. When I was working in Sydney on the Games, I went to as many events that I could find the time to go to, and I loved it. The Olympic experience is euphoric. If you have never been to an Olympic Games, I must tell you it's like nothing else. Everyone is cheerful and helpful and it really is a friendly competition; I guess because it is an international event with a deep ethos of friendly spirit. One day during the Sydney Games I went to watch the beach volleyball at Bondi Beach where they had built an amazing 12,000 seat stadium right on the beach. It was Brazil versus Canada. As I couldn't support Australia, I'd support Brazil, simply because they had a live steel band of spectators playing in the stadium. So there we were – Australians supporting Brazil in a brilliant atmosphere. The organisers explained the rules at the start of the match and we were completely hooked – for a sporting event that I didn't know the first thing about, it was great.

My final thoughts then: In the early part of the planning, I'm not sure that there was a great commitment to the cultural programme on the part of the organising committee. In the minds of the committee and of most Australians, this Olympic Games was to be a great sporting event for Australia. In the end, I believe we delivered a cultural programme of scale and quality, largely through cooperation with the arts community. In our own way, we displayed the Olympic spirit of friendship and international collaboration and made our claim on the Olympic spirit for the artists of Australia and the world.



*The culture of the first nation, the Aborigines, was an important part in the Sydney 2000 Olympics during the Opening Ceremony, but also in several arts exhibitions. (Photo: N. Müller)*

# Response of Modern Pentathlon Spectators about the Olympic Arts Festival Sydney 2000

*Manfred Messing / Norbert Müller / Klaus Schormann*

Coubertin's Olympism springs from – even if he did not couch it in the sociological terminology of today – a criticism of the progressive differentiation of modern society in relative autonomous part systems and the corresponding „disembodiment“ (for term see HEINEMANN 1998.). He is not only concerned with enhancing the value of and athletic body, and so initiating an educational process, but he also wants to “reunite the Muscles and the Mind, once divorced, in the bonds of a legitimate marriage” (Coubertin 2000 [1906], 611). Eclectically he falls back on a pattern in a kind of retrospect utopia which bodily and mental “eurhythmy” (for Coubertin's term see Messing & Müller 2000a, 122) of man does not seem to have been sacrificed into a specialization of partial systems: the Greek antiquity and here especially Olympia as a simultaneous climax of agonistic competitions and artistic performances including the cult of gods and heroes. Consequently, Coubertin (1935, 583) valued “beauty, the involvement of the arts and the mind in the Games” as an essential element of modern Olympics. In a mutual help of muscle power and spirit Coubertin allocates the spirit with the leading role, “providing that we are focusing on the highest forms of artistic and literary creation [...]” (cf., 583).

At the Olympic Games in Stockholm in 1912 not only one of Coubertin's favorite ideas, the modern pentathlon was realized and with that an example set against one-sided specialization in sport, but also an Olympic art competition came for the first time (cf. Lenk 1972, 32), that underlined the claim of this festival to want to be more than an addition of world championships in the same place. After the Games in London in 1948, the art competitions were transformed into Olympic art exhibitions (cf., 36). Since Barcelona in 1992 there have been regular “Cultural Olympiads” over a four-year period with numerous events that usually have their climax at the time of the athletic competitions (in Sydney the Olympic Arts Festival was under the title “Harbour of Life” from August 18<sup>th</sup> to September 30<sup>th</sup> 2000; for the four-year plan (cf. Good 1999, 164f).

The IOC has made as its goal of the cultural program to promote harmonious relations, mutual understanding and friendship among the participant and visitors of the Olympic Games (see also IOC 2000, 65).

This claim can only become reality if enough events are attended by the Olympic visitors and found to be interesting. The state of information about the cultural program during the Games was 89.3% (Sydneyiders) and 85.6% (tourists; calculated as a complementary answer to the statement “I didn't get

any information at all”), much higher than Barcelona (65%) and Atlanta (59%; cf. Messing & Müller 2000a, 134). The assumption that Australia had more information than the 103 foreigners questioned was not confirmed.

Newspapers and magazines belonged to the main information sources in Sydney. Here it is surely of importance that the newspaper *The Sydney Morning Herald* with the city of Sydney and Swatch belonging to the “Sydney 2000 Olympic Arts Festival Presenting Partners” published “Festival Updates” daily (cf. Olympic Arts Festival [...] n. d., 48). Television and radio – here especially the program 2 *BL 702AM* (cf.) – were further important informers. The Festival Program Guide (SOCOG Sept. 1999) is to be mentioned as a further source, but one must differentiate between the exhibition program, the program of performing and firm arts. To a lesser degree internet, friends and posters were mentioned. As Germans had already found out in Barcelona 1992, travel agencies added little enlightenment on the cultural program on their own initiative (Tourists: 3.6% before the Game’s and 4.8% during the events).

Tab. 1 “The Olympic idea combines sport and art.” \*

Groups	N =	Given answers		
		Agree %	Disagree %	No answer** %
<i>Barcelona 1992</i>	579	39.9	57.7	2.4
<i>Atlanta 1996</i>	212	23.1	75.0	1.9
<i>Sydney 2000</i>	1677	72.1	22.8	5.1
Sydneysiders	1073	71.9	23.1	5.0
Tourists	604	72.5	22.2	5.3
Domestic T.	501	73.7	20.9	5.4
Foreigners	103	67.0	28.1	4.9

Chi<sup>2</sup> Barcelona – Atlanta = 19.76; df = 1; p < 0.01 ss

Chi<sup>2</sup> Barcelona – Sydney = 233.72; df = 1; p < 0.01 ss

Chi<sup>2</sup> Atlanta – Sydney = 241.4; df = 1; p < 0.01 ss

Chi<sup>2</sup> Sydneysiders – Tourists = 0.17; df = 1, p > 0.05 ns

Chi<sup>2</sup> Domestic Tourists – Foreigners = 2.51; df = 1, p > 0.05 ns

\* For the German version of the question see MESSING & MÜLLER (2000a, 137).

\*\* “No answer” was disregarded in the Chi<sup>2</sup>-Test.

In addition to the particularly high level of information in Sydney, there is a big majority who gave correct evaluation of the connection of sport and art in the Olympic Idea (see Tab. 1).

The highly significant differences from the Germans previously interviewed leads us to suppose that many Australian were made familiar with the basic

idea of Olympic philosophy intentionally – maybe via their children’s Olympic educational programs.

Tab. 2 “What relation do you see between the cultural program and the Olympic Games in ...?” (multiple answers) \*

Given answers	<i>Barcelona</i>	<i>Atlanta</i>	<i>Sydney</i>	
	German Tourists		Sydney-siders	Tourists
	N = 579	N = 212	N = 1073	N = 604
	%	%	%	%
It brightens up the host city.	43.2	21.7	66.2	64.7
It allows artists to present their work in front of a large number of people.	40.2	28.3	53.6	53.3
It gives those tourists/family members, who are less interested in sport, an alternative.	x	30.7	48.7	49.2
It provides a beautiful setting for the sporting competitions.	38.3	24.1	38.5	42.2
The cultural program combines art and sport.	36.3	7.4	36.5	39.4
It allows the athletes and spectators to experience aesthetic beauty.	20.7	8.0	35.7	36.8
Cultural events and exhibits traditionally belong to the Olympic Games.	28.7	29.7	20.3	16.6
Other	3.3	2.8	2.6	4.8
No relationship at all	14.3	31.1	11.7	12.6

\* For the German version of the question see MESSING & MÜLLER (1996, 231) and MESSING & MÜLLER (2000a, 137).

x = not asked for

Table 2 contains further attributions of an Olympic cultural program to the above mentioned formula. We notice that secondary functions in all cases considered take the first three places: the aesthetic factor stands on top of the given answers in Barcelona and Sydney, whereby the given answers “It brightens up the host city”, “a beautiful setting for the sport competition”, “aesthetic experience” can all be summed up together. This factor has influenced the image of Barcelona and Sydney in particular, whereas Atlanta drops down significantly with ranks five to seven. German tourists and those questioned in Sydney continue to see a chance for artists to present their work in front of a large audience in the cultural program. The consent to understand cultural events as an alternative for those less interested in sports can be used to legitimate the ignorance of that field by passionate sport

spectators and stands in obvious contrast to the intention of Coubertin to unite both spheres.

The Germans in Atlanta give almost the same weight to this answer and the categorizing of the cultural program as an Olympic tradition, but that is obviously considered less binding for one's own behavior (see Tab. 3).

Tab. 3 "Were you also able to attend the cultural exhibitions and events (of the Olympic Cultural Program) besides the big sporting events?" \*

Given answers	German Tourists		Pentathlon Spectators <i>Sydney 2000</i>	
	<i>Barcelona</i> N = 579 %	<i>Atlanta</i> N = 212 %	<i>Sydneysiders</i> N = 1073 %	<i>Tourists</i> N = 604 %
Yes	36.5	34.4	28.9	29.2
No	59.9	60.4	65.3	65.7
Missing**	3.6	5.2	5.8	5.1
Total	100.0	100.0	100.0	100.0

Chi<sup>2</sup> Barcelona – Atlanta = 0.14; df = 1; p > 0,05 ns

Chi<sup>2</sup> Atlanta – Pentathlon = 2.68; df = 1; p > 0.05 ns

Chi<sup>2</sup> Sydneysiders – Tourists = 0.00; df = 1; p > 0.05 ns

\* For the German version of the question see MESSING & MÜLLER (2000a, 132).

\*\* not taken into consideration in the Chi<sup>2</sup>-test.

It becomes obvious that the visitor quota of the Arts Festival in Sydney remains at a low level, although the information level was intended to be much higher and the cultural program better placed by those questioned in the primary Olympic context than in previous surveys.

Here, Buytendijk's (1970, 96) hypothesis can be generalized, which conforms the soccer spectators' all-pervading and all-suppressing interest in sport.

The cultural events most visited in Sydney were concerts and exhibitions, whereby due to missing concrete information here a comparison with Barcelona and Atlanta is not possible. This is the reason why it has to remain open, which resonance is the sport-related exhibition "1000 years of the Olympic Games. Treasures of Ancient Games" (Powerhouse Museum), "Sydney 2000. Olympic Design of the New Millennium" (city Exhibition Space), "IOC Art & Sport" (Store David Jones), "Sporting Life" (Museum of Contemporary Art), "Body Language. Art, Sport and the Cyber Conversation" (University of New South Wales), "Shutter Speed. Thirty years of sporting excellence" (State Library of New South Wales) have found. For the complete effect however, we must also consider the time of the Paralympics in Sydney. About 23% (Sydneysiders) and 29% (tourists) noticed works of art in public places while walking around in Sydney. Due to

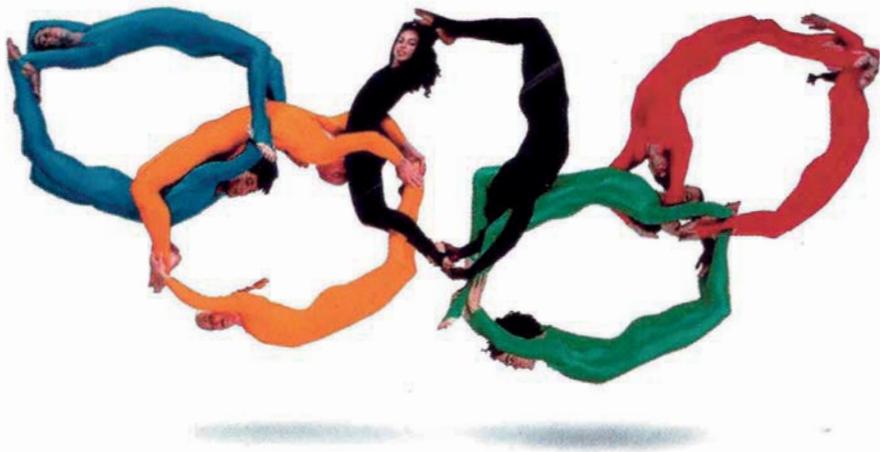
the large number of such objects and performances (e.g. street theater at Darling Harbour) a higher percentage had been expected.

The data gleaned from the three Olympic Games leaves us in doubt as to whether Coubertin's idea of symbiosis of sport and art (apart from the opening and closing ceremonies and the Olympic design) can in future be realized to a large degree, if art objects and productions cannot be moved even closer to the sportive events.

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# Staging the Olympic Arts Festival Salt Lake 2002

## An Interview with Raymond T. Grant, Artistic Director

*Raymond T. Grant / Manfred Messing*

*“Artists are an integral part of the Olympic Winter Games, for they are like athletes – both live on the verge of challenge and discovery.” (R. T. Grant)*

The Olympic Arts Festivals had been in the focus of the Research team Olympia at the University of Mainz since 1992. Spectators of the Olympic Games in Barcelona, Atlanta, Sydney, Salt Lake City and Athens 2004 responded in standardized questionnaires to their awareness, their personal meaning of the Olympic Arts Festival and their attendance. Additionally, in Atlanta an interview was conducted with Jeffrey Babcock, Director of the Olympic Arts Festival 1996, by Alexandra Pfirschke and Manfred Messing. In Salt Lake City, Raymond T. Grant, Artistic Director for the Olympic Arts Festival from the Salt Lake Organizing Committee gave an interview to Manfred Messing on February 25<sup>th</sup>, 2002. The following text is an abbreviated and condensed version of the original tape recording to give some insight into the staging of an Olympic Arts Festival. Following is the article “On the meaning of the Cultural program for spectators in Salt Lake 2002” with main results of an empirical survey at the Biathlon Venue.

*What are the aims of the Cultural Program? Did you want to have a certain image coming out from it and what did you plan before?*

Those aims were first and foremost the highlights in America’s contribution to the arts and humanities, hence commissioning of new works by American choreographers, playwrights and musicians. Secondly and perhaps more important was to use the arts to embrace the West and its cultures. In the early studies that we have done we asked world visitors what they would want to get out of a Cultural program. The response was that a lot of people from outside the United States wanted to get a perspective on the American West. The problem we had with that was that everybody came with a very stereotypical vision, cowboys and Indians for example. So, we wanted to make sure that we celebrated Native American culture among others, but we wanted to do it in a way that was credible and authentic. It helped us to forge partnerships with the tribes in the United States, in particular the ones in Utah, to foster some partnerships with existing museums to help us curate some of these experiences. Those would be two of the guiding aims: to

<sup>9</sup> Cf. Welcome to the Salt Lake 2002 Olympic Arts Festival. In: Salt Lake Organizing Committee (2001): Olympic Arts Festival. Cultural Olympiad. Salt Lake City 2002, p. 2 (cover foreground: Pilobolus Dance Theater photo).

highlight America's contribution to the arts and the humanities and then secondly to embrace the West and its cultures.

*In Sydney, the Olympic Arts Festival was also a political matter not to have demonstrations from the Aborigines during the Games or in Atlanta, not to have protests from the Blacks. Atlanta for instance had a big exhibition of African-American Vernacular Art of the South. So, they were involved and there was no fear that there might be a protest. Was this a thought for you, too, or not?*

Yes, it was a thought, but it did not become a political reality. We tried to work with the tribes, and I think the Organizing Committee thought broadly, not just for the Cultural Program: Let us work with one institution that could represent all of the tribes. But this was not a good decision. If Blacks and Whites cannot get along in America, why should Navajos and Cherokees! And what I opted to do is not work with that one organization – it was called “The Native American 2002 Foundation” – because I quickly felt that the one organization was not effectively representing all of the tribes. So, we did two things: one is we decided to partner separately with some of the tribes to do individual exhibitions, for example “The Navajo Nation”. We did an exhibition in Lausanne and we did another one in Salt Lake City called “Discover Navajo”. We chose the Navajo because it was the largest Native American nation by geographic area, not necessarily by population but by land mass. And then with the University of Utah we very carefully partnered to bring all of the major tribes of Utah together to incorporate an exhibition, which is called “Utah's First Nations”. It was the most exhilarating part of what we have done and the most frustrating at the same time. And it took a cultural perspective to bring a level of sensitivity to that. That allowed, I believe, the tribes to feel that they have made a credible participation.

*Who has written the texts? Was it written by English authors? Did you have cooperation with the chiefs and was it translated into their languages and back? I think it was very complicated.*

Yes, very complicated. We had actually a series of curators who were Native American. So, each tribe sent a representative on a broad curatorial committee to represent their individual tribe's contribution. So, it was not a single artistic director, it was individual curators who were responsible for the representation of their tribes to put together the exhibition. And it worked effectively in that capacity, for other things it would not have been a good way to do a play. It would not have been a good way to choreographic dance, but in this way it was, because the political issues were so sensitive. What I did not want is to have a white PhD from the University of Arizona, telling the Native Americans what their culture is about. So we tried to avoid that completely.

Honestly there was a lot of infighting among the tribes and they said: Well, you do not represent the Ute tribe, you are not Ute, or you are only ¼, so you cannot speak to the Navajo. It was most successful that I found the native American artist Allan Houser, who does these monumental sculptures that we have in the City and County Building - one of them with the title "May we have Peace". He is an artist who transcends tribal boundaries. At the beginning this was very controversial: The University of Utah, the largest institution of higher learning in the State refused to put his sculpture on their campus not to disturb its delicate balance with the Indians. In fact Allan Houser was an Apache married to a Navajo woman, but he spent eleven years in Utah, so in the end no one could deny that he was an Utah artist in that regard. Even the Navajo Nation wrote a letter to the University President saying: You are making a mistake; all Native Communities would be honored to have a Native American artist presenting his work in the Athletes Village to 3500 athletes from 78 countries. At the opening of the Athletes Village, we had placed there Houser's bronze statue "Sacred Rain Arrow".

*According to Coubertin Olympism is the fighting spirit on the one side and harmony on the other side. It is interesting that with art you could bring some people together which are rather difficult to unite.*

The key to bring them together was giving them artistic latitude. If I had told everybody this is how it has to be done, it would not have worked. Instead of sponsorships we privately funded the entire Cultural Program, that is why in all of these materials you see no corporate advertiser or corporate logos. That gave me as the Artistic Director artistic latitude, for instance I could choose any photographer I wanted, I did not have to choose one, connected to a certain sponsor and that proved to be very helpful, especially in that cases when artistic works were quite edgy for this community.

*How did you select the artists?*

Firstly, we defined the vision for what the Cultural Program was:

- that we were to celebrate the achievements of artists right alongside the accomplishments of athletes and
- that we wanted to commission new works and select artists who were interested in and exploring this notion of Olympism.

That created a plain field for us. It allowed me to think for instance about dance companies that are athletic, in general about new commissioned works as a result of the Olympic Arts Festival. One of those new works is based upon the life of an Olympian, Florence Griffith Joyner. It is very American, on the score of jazz as an American art form. Winton Marsalis, probably one of the great jazz educators in America, did the music and one of the most

gifted choreographers in America, Judith Jamison, did the choreography. The performance was a wonderful celebration of sport and art. We chose the Alvin Ailey American Dance Theatre Company because we knew that they were great champions of black heritage, something I felt the Salt Lake community needed in terms of diversity.

We had the Olympic Arts Festival Advisory Committee, but I could take or leave their advice and actually I had quite a free hand in selecting the artists, as long as I knew that they would broadly relate to our vision.

We did have some grant programs for communities who I asked to create Olympic Arts Festival Community Events. There was an application process for a grant from us with a review panel. I did not sit on the panel, I only made the final determination for which communities would get grants. We had about 70 applications and made grants to 30 communities.

*It seems that you followed a little bit the guideline of Mr. Babcock, Artistic Director in Atlanta 1996, by saying: We want to have the best artists we can have and we set the aims.*

Yes. I was actually getting some advice from Jeffrey Babcock. We set the aims somewhat narrowly in that we knew we were going to have a Festival and focus it on the purity of the Games. I came on board in 1998, so there was a lot of dialogue about: Let us do a Festival in 1999, in 2000, in 2001 leading up to the Games! We decided against that for two very important reasons: one was resources, the other the attention of world media. If we were going to spend limited resources I wanted to spend it during the period of time in which we would have the biggest impact to the world audience, and I knew from Atlanta's experience, that it is only during the period of the Games that the world media pay attention to the host city.

*On official brochures I saw the logo "Cultural Olympiad. Salt Lake 2002." The meaning of an "Olympiad" is a four years period. But this was not realized ...*

No, it was not and technically we should probably not have used the term "Cultural Olympiad". It was a decision of my part after a dialogue with the Cultural Commission actually. At the time we were fighting for recognition and importance within the Salt Lake Organizing Committee, and I felt if we simply called something a Festival it would diminish its impact in terms of being able to argue, that it needs to be considered as one of the pillars of the Olympic Movement, and so we used the term Olympic Arts Festival and Cultural Olympiad somewhat interchangeably.

*Was the staging of the Arts Festival a little easier for you than for Mr. Babcock, because the Mormons should have an interest to show their special culture?*

I think yes and no. It made it a little easier for the performing arts side, because in Mormon culture you got great examples of amateur talent in the performing arts like the Mormon Tabernacle Choir. But there is not nearly the same cultural focus on the visual arts, which we gave a strong representation at the Arts Festival, however. When we made our decision to focus on Ancient Greece in the exhibition "Athletes in Antiquity" as well as on art and artifacts made by American tribes, we were keeping in mind that in no Native American language a definition of art exists. The exhibited objects from native American cultures are designed to be functional, they are designed to be used, broken apart, thrown out. It is very different.

*How do you judge the attendance of the Olympic Arts Festival?*

We had excellent attendance. We did a wonderful exhibition of the glass art of Dale Chihuly, enclosing his work "Olympic Tower". And it was very important for me to make that plaza at Salt Lake Art Center inviting. We actually thought to keep that outside of the security fence. The outdoor pieces became our best advertisement.

*If people are not coming to the arts, arts have to come to the people.*

That is exactly right. So we brought some glass sculpture outside. It was controversial, because of the risk, that somebody throws a stone at it. Finally it proved to be an excellent decision and we had a great response: first week 5000 visitors, second week 7000 visitors, last week 11000 visitors.

The same idea of open access we followed at the exhibition of four legendary pianos in the Abravanel Hall Lobby. Between 1 and 4 pm every day you were allowed to play on those instruments free of charge. I did not want to say: They are museum pieces, you cannot touch them. One woman caressed the Horowitz piano, and she said: I was in Russia, when Horowitz played his last concert. – I wanted to make it accessible in that way and it proved to be very successful. I was getting a new audience for classical music as part of the Olympics. In a concert they were applauding in between the movements and it was upsetting to some of the musicians, but I considered it as a success to raise the interest of people, probably not engaged in that kind of music before.

We were giving something that was accessible and also kept ticket prices relatively affordable. 38 % of the Olympic Arts Festival were free of charge, so even if you did not have any money you could still attend cultural activities. At the same time when you bought a ticket to the Down Hili Event you could buy a ticket to the opera and if you had any ticket to the Art Festival – even a free event, it was also valid for free transportation.

**Tab. 1 Estimated Attendance Arts and Culture Group**

Event / Exhibition	Dates of Event <sup>1</sup> 2002	Location <sup>2</sup>	Attendance <sup>3</sup> No.	%
Declaration of Independence	1.2. – 15.3	Utah State Capitol Rotunda	150.000	39,1
Chihuly 2002	25.1. – 17.3.	Salt Lake Art Center	70.426	18,4
Discover Navajo	1.2. – 24.2.	The Gateway District	35.000	9,1
Olympic Piano Gallery	8.2. – 24.2	Abravanel Hall Lobby	17.000	4,4
Mormon Tabernacle Choir	9., 16., 23.2., 9.3.	The Salt Lake Tabernacle	16.800	4,4
Kennedy Center Imagination Celebration	Year round, continues	Different OAF sites	12.988	3,4
Utah's First Nations	18.1. – 29.7.	Utah Museum of Natural History	11.698	3,1
Utah Arts / Utah Artists	15.1 – 30.4.	Springville Museum of Art	9.796	2,6
Athletes in Antiquity	1.2 – 1.6.	The Utah Museum of Fine Arts	9.400	2,4
The Art of the Table: James Beard Foundation Dinners	13.2., 17.-19., 21. and 23.2.	Abravanel Hall, James Beard Room	1.360	0,4
Different Olympic Arts Festival Tickets	18.1. – 16.3. (?)	Different OAF sites	48.696	12,7
<b>Total</b>			<b>383.164</b>	<b>100,0</b>

## Sources:

<sup>1,2</sup> Specified events extracted from Salt Lake Organizing Committee (2001): Olympic Arts Festival. Cultural Olympiad. Salt Lake City 2002, p. 43f. (Cover foreground: Pilobolus Dance Theatre photo).

<sup>3</sup> Original form of table modified and percentage calculated from a documentation of R. T. Grant, received July 5, 2002. The time span of estimated attendance runs generally from January 18 - March 14, but varies from event to event. The total amount of the Olympic Arts Festival 2002 visitors was estimated "over 400.000" (sundance press release, January 7, 2003, p. 1).

Legend: OAF = Olympic Arts Festival

*Yes, this was the same thing in Atlanta, it was a good idea and it works good here also. Concerning the function of the Arts Festival: Was it also a gratification for the citizens of Salt Lake City who have suffered from construction and many inconveniences during the preparation of the Olympic Games?*

No, it was not. We had many of the plans for the Cultural Olympiad in place before the road construction was really even that bad. It was prior to our bid scandal, for example, a lot of our planning was already done, so we have never created programs in reaction to it. It became very apparent

that this community felt that the arts were important to itself when the Organizing Committee, trying to minimize a deficit, created a funding program. If you gave a contribution you got certain benefits. I argued very forcefully that one of those seven funds needed to be arts and culture. As it turned out, more people contributed to arts and culture than to any other fund. Some of the funders were demanding that their funds go to arts and culture and not go to a deficit; they wanted to know that their money made possible a new commission, an art work, a new educational legacy. Tonight we have dinner to announce the next days of our "Olympic Imagination Celebration", which is a Festival for young people and teachers. It involves companies coming from outside the community commissioning new work, but most importantly workshops for teachers in the schools, so that they could talk about the arts in a way that does not typically happen in schools here. Practically, the arts are not particularly important in the schools when it comes to funding for music teachers or instruments or band instruments or the like in the schools. That will be a legacy that will continue every year after the Games because we forged a partnership with the John F. Kennedy-Center in Washington D. C., so that after our Festival this year it will become a "Kennedy-Center Imagination Celebration" and Salt Lake has become only the 6th site in the United States to be so recognized.

*In the Utah State Capitol there is an exhibition of the Declaration of Independence. Was the idea to have something for everybody from the United States very important and moving?*

Right. We opened the exhibition of the Declaration of Independence on February 1, and by the 14th of February we had over 30,000 people who have come to see it. So it did prove to be that once in a lifetime opportunity, and it was very important. We actually had a very large exhibition of the Dead Sea Scrolls planned as well. I saw the Dead Sea Scrolls in Sydney, and we were adding to that exhibition the St. Petersburg Codex, the oldest copy of the Hebrew Bible. It had not left Russia since 1948, I believe, and then September 11<sup>th</sup> happened, and the insurance went up by 200,000 Dollars. The very fragile consortium – Israel, the Kingdom of Jordan, France, Russia, a few other individuals – everybody got very nervous about lending the documents, so that was one of a couple of projects that actually were cancelled or never realized because of September 11<sup>th</sup>.

**Tab. 2 Connection of the Olympic Arts Festival Exhibitions\* with political/geographical regions, sport and Olympic Idea**

Exhibitions	No. of Days	Regional Relation			Relation to Sport		Relation to Olympic Idea
		Utah	U.S.A.	Foreign Countries	No	Yes	
Utah's First Nations	193	X			X		
The Nazi Olympics: Berlin 1936	192			Germany		X	
Sculptures of Allan Houser	184	X			X		Sculpture „May We Have Peace“
Athletes in Antiquity	121			Greece		X	
Utah Arts / Utah Artists	106	X			X		
Homeland in the West: Utah Jews Remember	68	X			X		
Quilts Across America	67		X		X		
Brian and Joe Show	59	X			X		
Children Beyond Borders	59			X	X		
Women Beyond Borders	59	(X)		X	X		
Chihuly 2002	52		X		X		Glass sculpture "Olympic Tower"
OLYMPLEX Exhibition	45		(X)	X		X	
Declaration of Independence	43		X		X		
Discover Navajo	24		X		X		
Olympic Aid Exhibition	17			Norway		X	Solidarity with refugee children in Africa
Olympic Piano Gallery	17		X ?		X		
Salt Lake Gallery Stroll	7	X			X		
<b>Total</b>	<b>1313</b>	<b>6</b>	<b>5</b>	<b>6</b>	<b>13</b>	<b>4</b>	<b>3</b>

\* Name and date of exhibition from "Olympic Arts Festival Performance Schedule 2002". In: SLOC (2001): Cultural Olympiad. Salt Lake 2002, p. 43 (brochure Olympic Arts Festival with cover foreground: Pilobolus Dance Theatre photo). Content analysis based on information in brochure.  
(X) = neglected because of double counting

*What about the relation of sporting art and art which is not connected with sport? Did you think about its balance?*

I did and I looked with very careful interest at the Art & Sport Competition that the IOC had conducted that was then displayed in Sydney. I am very fond of the early Pierre de Coubertin days, the period of 1906 to about 1948, when the nature of competition was much more integrated. At Salt Lake 2002 we had two competitions, the Olympic Command Performance Rodeo and the International Ice Carving Competition. Concerning the IOC Art & Sport Exhibition, it is notable that the infrastructure of the IOC is much dependent on the National Olympic Committees, which do a lot of the work, and I only know from America that the United States Olympic Committee had very little interest in participating in that competition a couple of years ago. It just bounced around from one administrator to the other in the USOC and nobody really saw the possibilities of that. When I saw the works of the IOC Exhibition – and I do not want to diminish all of the hard work—I found that they were a good part undistinguished. I walked away thinking either you are a great artist or a great athlete. So we opted to try to make a link between artists who are quite distinguished and having them create new works that might have a linkage to sport as oppose to finding athletes who would also have an affinity for alike.

**Tab. 3 Connection of the Olympic Arts Festival in the program sections of Dance, Rodeo, Film, Words, Music and Special Events\* with political/geographical regions, sport and the Olympic Idea**

	No. of Days	Regional Relations			Relation to Sport	
		Utah	U.S.A.	Foreign Countries	No	Yes
<b>Dance</b>						
Alvin Ailey American Dance Theatre	4		X			Story of F. Griffith-Joyner
Pilobolus Dance Theatre	2		X			Olympic Rings formed by the dancers' bodies
José Limon Dance Company	2		X		X	
Michael Moschen / Pete Seeger with Children's Dance Theatre / Rierie-Woodbury Dance Company / American Folk Ballet / Repertory Dance Theatre / Savion Glover in Concert / Ballet West / AXIS Dance Company	Each of the 8: 1		8		8	

	No. of Days	Regional Relations			Relation to Sport	
		Utah	U.S.A.	Foreign Countries	No	Yes
Olympic Command Performance Rodeo	3		X			X
<b>Film</b>						
Presenter: Bud Greenspan	3		X			- "Sonja Henie" - "Endurance" - 2 Official Olympic films (excerpts)
E.T. (new version)	1		X		X	(X)**
<b>Words</b>						
Why the Cowboy sings The Favorite Poem Project	Each of the 2: 1		2		2	
<b>Music</b>						
Keepers of the Flame	4	X		(X)		Stories and memories of Olympians
Utah Symphony	4	X	(X)	(X)	X	
Mormon Tabernacle Choir	4	X		(X)	X	
Billy Taylor and Friends	2		X		X	
Utah Opera / US. Army Field Band and Soldier Chorus / Utah Youth Symphony	Each of the 3: 1	1	1	1	3	
<b>Special Event</b>						
The Art of the Table	14***		X		X	
Int'l Ice Carving Competition	2	(X)		X	X	
Reebok Human Rights Award	1		(X)	X	X	
<b>Total</b>	<b>59</b>	<b>4</b>	<b>19</b>	<b>3</b>	<b>21</b>	<b>5</b>

\* Name and date of exhibition from "Olympic Arts Festival Performance Schedule 2002". In: SLOC (2001): Cultural Olympiad. Salt Lake 2002, p. 43f (brochure Olympic Arts Festival with cover foreground: Pilobolus Dance Theatre photo). Content analysis based on information in brochure.  
(X) = neglected because of double counting  
\*\* The Extra Terrestrial "exemplifies the Olympic Spirit by promoting friendship and compassion". In: SLOC (2001): Cultural Olympiad. Salt Lake 2002, p. 12 (brochure Olympic Arts Festival with cover foreground: Rierie-Woodbury Dance Company dancer Ai Fujii).  
\*\*\* R. T. Grant in the interview with M. Messing.

*Concerning the Ice Carving Competition – I read that you even gave Olympic Arts Festival medals.*

We did. On the back of the medal is a poem originally scratched into a terracotta vase, buried in an Athenian grave approx. 740 B.C. The poem describes the winner of a dancing contest. It reads: "He who dances most nimbly of all, take this [vase] as your prize." Also we commissioned a local artist to do a wonderful buffalo sculpture. The buffalo was an image of the West. We sent out invitations to every one of the National Olympic Committees, who were going to send athletes to the Games, saying I will pay for you to send an artist here in Salt Lake City, to decorate a buffalo and we will put that buffalo on display as a very large public art project. Out of the 110 NOCs that we sent invitations to, and I also sent an invitation to every Cultural Attaché, we only got 6 responses. When I saw there is not enough interest to warrant a major investment, I used that very modern rendition model of a buffalo to create the image of the Olympic Arts Festival Medal. We opted not to do it in gold but in nickel, being inspired by the notion of a peace medal, which United States' Presidents would give to the Chiefs of Indian tribes. I also gave out those medals to the winners of the rodeo. That was very controversial, because of the Animals' Rights Activists' protest, and I gave the medals to the artists that we commissioned to a new work for some form of recognition.

Now there was another program that I very much wanted to see happen and that related directly to competitions. We had plans to partner with the seven major music competitions in America. On one day during the Olympics we would have a simultaneous concert in all of the Governors' Mansions of winners from past music competitions and we were going to do that to celebrate musical Olympians. It did not happen although we had about 40 States lined up to participate. But the funding just was not there. It was a lovely idea because of the Delphi Games. They began as musical competitions, as musical celebrations and our project would be a kind of honoring that.

*It was an idea of Mr. Babcock in Atlanta, and I think you had followed that we should have some cooperation between international artists at Olympic Arts Festivals. When I saw the exhibition "Women Beyond Borders" I found this idea realized in the miniature cedar boxes sent out to 33 countries and changed by 122 foreign and 20 Utah artists into artwork documenting and honoring women's voices and visions.*

That is right. There was another project we did: a quilt was commissioned. It is actually at the airport, and pupils from each State, and these were fifth graders, did just a little section of the quilt, so that you could create a mosaic almost.

*The Artwork inside the airport, where thousands of Olympic visitors are passing by, is indeed a very nice welcome.*

It is a gateway and we used it that way. Actually our plans were more extensive. We were going to put more celebrity pianos at the airport to allow people to play. After September 11th it became more of a security issue, so ultimately we did not put more pianos out there, but one of them in the lobby of the IOC-Hotel.

In the Piano Gallery at Abravanel Hall Lobby I noticed it from young people: O my goodness, this is van Cliburn's instrument! Or: This is Horowitz's instrument! But the real magic is: You mean, I could play it? And then we just say: Yes, sit down and play.

*At the closing ceremony they made a painting on the ice, which appeared to me as a symbol of the melting of art and sport.*

Yes. Exactly. And I cannot take credit for the ceremonies. It was a separate group, but they even looked to some of the talents of the Cultural Program, Savion Glover for example, the wonderful tap-dancer.

*Could this painting not have been saved which was done at the moment when the Games had ended, to keep it as a kind of heritage?*

I would argue the reason why that was so magical is because it was going to last for a very brief period of time and it was something for the audience, because quite honestly it did not communicate well on television. Part of the magic in the stadium was, that everybody recognized, I am here and I am seeing this creation right in front of me, and tomorrow it is gone.

*This makes a connection to Chihuly with his ice work. It is for a certain time, but you can't keep it.*

That is right. A good example in Chihuly's work is this wall of ice he did for Jerusalem, as a metaphor of the melting of tensions. You saw it at one moment and then a couple of hours later you saw it differently, a collapsing thing. Chihuly is very much influenced by Native American baskets that have collapsed over time.

*Was it your responsibility to plan for the "look of the Games" or was a different department in charge of Olympic design?*

There were two separate areas: one on any of our media designs, on everything that we have done for publications, the other to define a specific look for Arts and Culture, which incidentally broke all of the rules of the IOC. The Rings and the word ARTS became a wonderful iconography for us in front of a cultural venue and alike. When you look at the front page of this program brochure with the typical lapislazuli and

amber colors, there are artists of the Pilobolus Dance Theatre in the foreground and a sports figure in the back. We have done four or five of these publications, each one with a different image, but still with the sports figure in the background. So the celebration of arts and athletics became important, thank to our own designer, which was dedicated to Arts and Culture and the integration of all our works.

There are some people in this community, who came to know the Olympics through a cultural experience.

*The bid committees are often not aware what art has to do with the Olympic Games! The main point of a feasibility study is: Can we finance it and do we have enough stadia?*

This is my experience in America, too. In my research, when I read the bid books at Lausanne, the Arts Festival is a minor section, almost like an afterthought. But if a company thinks about relocating a business in another city, they include the quality of the life of their employees in the decision. We know about this from our experiment merging culinary experiences with cultural ones. We called this special event "The Art of the Table".

*Foreigners mostly do not associate the U.S. with culinary arts. The stereotype is rather the fast food chains.*

We invited 45 celebrity chefs from the James Beard Foundation – Beard is recognized as the father of American cuisine. On 14 evenings gifted chefs from throughout the United States – people are paying a fortune to get into the restaurant when they are in New York – prepared special dinners, offered to Olympic Art Festival patrons. And the chefs loved this connection with the arts. As a matter of fact Dale Chihuly helped us with his glass sculptures to decorate the dining room at Abravanel Hall.

*After a differentiation of society into smaller and smaller areas, we are now in a time, where we have to integrate these small areas again. In the arts, it is Wagner's idea of a "Gesamtkunstwerk", which the Final Ceremony came close to. Perhaps in winter it is easier to realize?*

It is a little easier in winter. Maybe it is just the setting of this town: You are not very far from the Arts Festival Venues, from a concentration of cultural activities. We had an interesting experience with this tap dancer, Savion Glover. After his concert at Abravanel Hall, people stayed in the lobby until midnight, wanting his autograph and alike. So I brought the band out and we had a wonderful conversation, the artists were mingling with the audience. Everybody enjoyed the food of the time, we discussed politics, we discussed the news of the day, but the basis was a cultural celebration. And it was very intimate in the lobby of a big ball, so it was not 3000 people, it was

just the people who were gathered there and there is something quite communal about that.

*I think you should be at the upcoming Lausanne Conference on Art Festivals to communicate your experience.*

I would love to. I found some of the past Cultural Directors have been very helpful to me but the Cultural Commission could do much more by promoting great and inspiring working-sessions.

*Originally published in Müller N. / Messing M. / Preuss H. (eds.):*

*From Chamonix to Turin. Olympic Studies 8. Kassel 2006, pp. 289-304.*



*View to one of the engaged students of the Research Team Olympia (University of Mainz) collecting questionnaires by the Modern Pentathlon spectators in Sydney 2000 (Foto N. Müller)*

# On the Meaning of the Cultural Program for Biathlon Spectators in Salt Lake 2002

*Research Team Olympia University of Mainz\**

In Salt Lake 2002 the Research Team Olympia cooperated with the International Biathlon Union in an empirical investigation of spectators at the Biathlon venue "Soldier Hollow" (see also Preuß et al. in this book). One aim of the survey was an evaluation of the Olympic Arts Festival from the spectators' point of view.

The attendance of a cultural program during the Olympic Games depends among other factors on information and promotional activities. In general mass media are an important channel for these tasks, additionally a variety of program guides provided specific information about the Olympic Arts Festival during the Winter Games 2002 (see Tab. 1 and 2). The chart of examples below shows that information was especially offered by mass media, while the publicity of travel agencies and even at the local tourist sites (posters e.g.) could have been more effective.

**Tab. 1 Information and promotion about the Cultural Program before the Olympic Games**

Channel	Multiple answers possible	
	n	%
Television and radio reports	498	44.1
Magazines and newspapers	472	41.8
Travel agency	24	2.1
No information at all	151	13.4

If the information about the Cultural Program really leads to a visit of events will also depend on the importance ascribed to that Program. At least 17% respectively 35% of the respondents considered the visit of cultural events during their stay in the Host City as very important or important, 27% respectively 13% chose the answer "less important" respectively "unimportant" (no answer 8%).

- Research Team members in Salt Lake City: Norbert Müller, Manfred Messing, Holger Preuß, Marc Buchwalder and Michael Desch.

**Tab. 2 Information and promotion about the Cultural Program in Salt Lake City**

Channel	Multiple answers possible	
	n	%
Newspapers	463	41,0
Program guide	394	34,9
Poster or placard (e.g. in hotel)	138	12,2
Travel guide	112	9,9
No information at all	167	14,8

The following table shows that citizens of the greater Salt Lake area and Utah agree to seven proposed functions of the Cultural Program in a higher percentage than spectators from other states in the U.S. or abroad.

**Tab. 3 „What relationship do you see between the Cultural Program and the Olympic Games in Salt Lake City?“ (multiple answers possible)**

Statements	chosen by Biathlon spectators from			
	Utah		other states	
	n	%	n	%
It brightens up the host city.	335	55,6	220	44,9
It provides a beautiful setting for the sporting competitions.	267	44,4	155	31,6
It allows artists to present their works in front of a large number of people.	266	44,2	174	35,5
It allows the athletes and spectators to experience aesthetic beauty.	246	40,9	126	25,7
The Cultural Program combines art and sport.	234	38,9	129	26,3
It gives those tourists/family members, who are less interested in sport, an alternative.	213	35,4	138	28,2
Cultural events and exhibits traditionally belong to the Olympic Games.	174	28,9	102	20,8
Others	14	2,3	10	2,0
No relationship at all	29	4,8	36	7,3

The priority of “brightening up the host city” by the Cultural Program might be an effect of the huge iconic sport photos which could not be overlooked in downtown Salt Lake City and in fact were not part of the Cultural Program. They have transformed Utah's capital "into a mythical cathedral of champions through the Cityscape Program. Environmental designers have taken the sport photo series shot by John Huet and enlarged the images to enormous scale, covering the faces of 12 buildings. “[...] The wraps are part of a vista that catches the eye no matter where one turns”.<sup>1</sup>

From that description it could be expected that more than 28% of the respondents would give examples in an "open question", which artistic forms struck their interest while walking around in Salt Lake City.

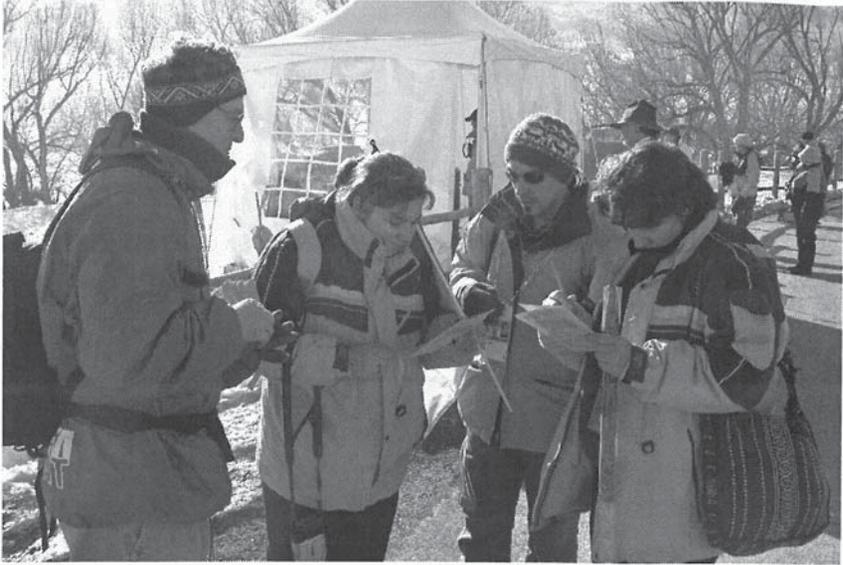
The opinion that the Cultural Program combines art and sport is shared only by 39% respectively 26% of the respondents. However around 84% agree in another question to the statement “The Olympic Idea combines sport and art”. In that point the Salt Lake 2002 spectators excel spectator groups in Barcelona 1992 (40%), Atlanta 1996 (23%) and Sydney 2000 (72%) considerably (see Messing/Müller/Schormann 2004, 403). Not only in their understanding of art as a central part of the Olympic Idea but also in their behaviour of visiting the Arts Festival, the Biathlon spectators take the lead with 45 % (Barcelona 37%, Atlanta 34%, Sydney 29%, *ibid.*, 405). In Salt Lake City especially concerts, different events and exhibitions were preferred by Biathlon spectators visiting the Arts Festival (see Tab. 4).

**Tab. 4 “In which categories did you visit events?”**

Program category	Multiple answers possible	
	n	%
Music/concert	296	26.2
Events	252	22.3
Museum/exhibition/visual arts	208	18.4
Dance (modern dance)	64	5.7
Theatre	47	4.2
Opera/ballet (classical ballet)	26	2.3

It can be concluded that the Salt Lake 2002 Olympic Arts Festival was a relatively successful one. Although not all of the projects could be realized (see Interview with R. T. Grant), the understanding of the

<sup>1</sup> Brochure: *Salt Lake 2002. Games Vision*. Salt Lake 2002 Creative Program, 6.



**Spectator interviews at Soldier Hollow during the Biathlon event (Photo: H. Preuß)**

inner connection of Olympic sport and art was higher than at three former (Summer) Olympic Games and the biathlon spectators were more involved in visits of the Cultural Program. It seems that the Arts Festival in Salt Lake 2002 has set a benchmark for Winter Games which needs further study to measure the achievements of cultural programs in the future.

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From Chamonix to Turin. Olympic Studies 8. Agon Kassel 2006, pp. 305-308.*



*Country Music Band playing during the Biathlon Competition break, Soldier Hollow 2002  
(Photo: M. Messing)*



# CULTURAL OLYMPIAD

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# Athens 2004 Cultural Olympiad: Its Rhetoric, its Potential and its Challenge

*Eleni Theodoraki*

The Olympic Games are returning to their roots for nourishment from the eternal source of inspiration of Olympic scholars; Ancient Olympia, Athens, Greece. The challenge of hosting the Games and the Cultural Olympiad associated with them present a major ambition for every nation, which respects its nationals and the wider global community. Greece is facing this major ambition now as the Sydney Games are only months away and the Olympic Flag will be passed on to the Athens Mayor symbolizing the transfer of responsibility to the next host city.

A lot has been written about the significance of the institution of the Cultural Olympiad for international understanding, peace and cultural development and many have debated the contribution of such programs to the showcasing of host nations' culture to the many and varied audiences. The substantive basis of this paper, however, is of a strategic nature and it forms a prism through which the author views expressed objectives of the Greek organizers and the strategic capabilities of Greek cultural organizations. Finally, the author presents the Cultural Olympiad project in terms of a strategic vision, linking necessary inputs to throughput processes which can lead to certain outputs that Greece and the Olympic Movement could be proud of.

## 1 The Rhetoric

The Athens Olympic Bid documents provide a wealth of material on the city's commitments as regards the Cultural Olympiad while subsequent publications from the Greek Ministry of Culture present a more up-to-date picture of the intentions of the Greek organizers.

*"Land of liberty and democracy [...] at the crossroads of three continents [...] in the Southeast corner of Europe [...] in Greece where the Olympic Games were born and revived"* Athens 2004 BID Committee (, 1996 Vol. I, p. 1-3). It is with such proud rhetoric that the bid documents draft the glory of Athens' past and the dynamism of its present day position in relation to its cultural 'capital' and capabilities.

References made to the Cultural Olympiad focus on the educational and cultural programs of the Games and their respective themes. In addition, the nature of the opening, closing and medal ceremonies are discussed in terms of 1) their relevance to Olympic values and Olympic Charter directives and 2) their basic features, i.e. sites and venues chosen. The passage of the

Olympic Flame is also presented as one of great significance to the cultural program along with the youth-camp activities.

The following section presents the foci identified in the bid documents and the statements made by Greek Ministry of Culture.

*"At the beginning of the third millennium of the Christian era, Greece's wish is that the Athens Games of 2004 will restore the Olympic ideal of harmonious interaction between the physical and intellectual functions to its rightful place in the new conditions created by technology. At the centre of history, of culture and of all other creative endeavours is Man, and it is on the relationship between man and nature, the spirit, history and culture that the cultural programme of Athens focuses."* (Athens 2004 BID Committee, 1996 Vol.III p.4)

The starting point for the 2000-2004 Cultural Olympiad is the Celebration of the year 2000 to coincide with the Sydney Olympic Games. The Ministry of Culture has signed an agreement for active Greek Cultural presence in Sydney 2000 and in doing so the transcontinental bridge between Australia and Europe is, in this regard, strengthened with the added Olympic dimension.

Another point of action relates to the birth of Christ and involves the participation of Orthodoxy in international events. This is meant to involve the Holy Land and other sites of significance (Mount Athos, Sinai Monastery). A theological / Olympic dimension of the year 2000 is therefore sought by the organizers.

The thematic guidelines of the Cultural Olympiad program are intended to be flexible in order to embrace and cater for international interests but without being ambiguous or vague. Each thematic guideline will be in place for each of the four years 2000-2004. The first theme concerns the culture of peace, coexistence, and reconciliation. It is based on the fundamental principle of the right of peace, and the revival of the Olympic Armistice under the UN auspices, is a clear manifestation of this approach.

The second theme concerns the culture of social cohesion and involves attempts to abolish cultural and educational inequalities and the creation of a culture of tolerance amongst people.

The third theme concerns the culture of the Information Society and seeks to strengthen the provision of opportunities for the abolishment of regional inequalities enabling free access to educational and cultural information and in so doing removing the barriers for enjoyment of cultural goods and cultural creation.

The last theme encompasses culture as an area in which tradition and innovation can be combined for all forms of cultural expression and the whole program will culminate in the opening and closing ceremonies of the Games to be held at the Olympic Stadium in Athens.

The educational program of the Games running parallel to other cultural events will aim to promote the Olympic Ideal and will consist of 1) international seminars on the subject of Olympism, with the participation of eminent academics and experts, 2) university level exchange program involving the preparation of research projects connected to Olympism and 3) international sports seminars on the present and future of the Games and special programs for children and adolescents (Athens 2004 BID Committee, 1996 Vol. III p. 2).

The cultural program will center on Athens, but there will also be parallel events in other parts of Greece whose traditions and symbolic significance are important. These will include Olympia, where the Games were born, Delphi, the navel of the world, and Ancient Epidaurus. In order to accentuate further the international character of Olympism, events will also be held in countries other than Greece. The cultural agencies of Greece, such as the National Theater companies, the symphony orchestras, the cities on the National Cultural Network, the Athens Festival, the museums etc. will work with corresponding agencies abroad to mount events connected with the theme of the year. This will also apply to artists or organizations from other countries that will be invited to submit creative work on each year's theme. Each theme will be the starting point for creative work across a wide spectrum of activity and co-operation, and the artists, scholars etc. will have scope for the production of events of all kinds (Athens 2004 BID Committee, 1996 Vol. III p. 6).

A significant breakthrough, which the Athens' bid document introduced was Athens' promise to examine the possibility of giving a competitive nature to its cultural program, thus reviving – from a more modern point of view – the Cultural games which were part of the Olympics from 1912 to 1948 (Athens 2004 BID Committee, 1996 Vol. III p. 8).

*Conferences, meetings, festivals, various events that will be taking place during the four years period and will culminate in the year 2004, will feature the Cultural Olympiad as a permanent institution (Ministry of Culture 1998, pp. 2-3).*

This promise, Athens intends to keep as later publications from the Ministry of Culture confirm.

### **Cultural Olympic Games**

The Greek Ministry of Culture has promoted the idea that the Cultural Olympiad will become a permanent institution, which extends over the period of the four years between two successive Olympic Games and culminates with the Cultural Olympics. Greece envisions these Olympics of Culture as the Olympics of the Spirit and Arts and sees itself as the permanent seat of the institution that will co-operate effectively with the

carious cities which will be assigned the organization of the Olympic Games (Ministry of Culture 1998, p. 1).

As regards the field in which the Cultural Olympics will become active, these include the humanities, the fine arts and the protection of cultural heritage. An international consulting committee will elaborate the more specific fields and forms of participation both on a national and on an individual basis and the constitution of the judging committees will secure the satisfactory representation of cultures/nations/regions and fields of competence (Ministry of Culture 1998, p. 3).

The organizing authorities will be working on a rotating basis according to the sector of culture (cinema, festival, exhibition, e.g. Biennale of Venice, Music Competition etc.) and the emphasis will be on facilitating new creators.

## 2 The Potential

Athens, one of the most glorious cities of Antiquity, is today amongst the most vigorous large cities of the Western World, as can be seen by the millions of visitors it attracts each year. On the borderline between east and west, it continues today to serve as the cultural crossroads it was in the past. It is not only historical memory and the wonderful archaeological monuments, which endow Athens with light and brilliance. The modern city lives in the present day, while keeping the past alive. The city of the arts and letter, of the poets, the philosophers and the Panatheneic Festival, the city in which democracy was born and grew to maturity, is today a bustling modern capital. The heart of Athens beats around the clock, and the city can provide anything its residents and visitors might desire. There are some 70 theaters and wide ranges of artistic events take place every day. The city has numerous archaeological, ethnological and historical museums, located in the suburbs as well as in the center. In the panorama of life that Athens offers, the most prominent features are the traditional Greek hospitality 'filoxenia' and the outgoing nature of the capital's residents. Athens has modern hotel and tourist amenities to cater for the countless visitors it receives each year.

In modern Athens, the cultural myths of antiquity are not confined to the museums. They are still alive, which is why the city is one of the most important cultural centers in Europe. The Greeks are lovers of culture as they are of sport and in the period since the Second World War Athens has made spectacular progress on both fronts. Among relatively recent achievements are the 'Music Megaron', a cultural institution of international repute with two concert halls and seating audiences of 2,000 and 600 respectively. Each summer, the ancient theater of Herod Atticus is a venue used as part of the Athens Festival events. The social and cultural physiognomy of Athens

today is one of creative dynamism, aesthetic innovation and true to the spirit of universality (Athens 2008 BID Committee 1995, pp. 78-79).

The greater Athens area is home to 38% of the country's workforce and the economy concentrates on the service sector, with manufacturing as the second most important activity. Attica contains a large number of ancient monuments and tourist sights, while Piraeus is the country's most important harbor. The area covered by the municipality of Athens is the economic and administrative heart of the country and its activities are concentrated almost entirely in the service sector, which includes culture and tourism.

The Cultural Olympiad 2000-2004 and the Cultural Olympic Games of 2004 will be hosted in the already existing cultural facilities available throughout Greece. The events will take place in the existing indoor and open-air exhibition spaces or cultural halls, ancient theaters or other 'natural' settings. Special emphasis will be given to places with historic reference such as Athens, Olympia, Epidaurus, Thessaloniki, Olympos, Philippoi etc.

The Greek government granted the guarantee of the Greek State to the IOC that the Olympic Games will receive the financial support of the government and that the necessary infrastructure projects will be funded. The Mayor of Athens has also pledged the full support of the municipality (Athens 2004 BID Committee 1996 Vol. I, p. 9). The longstanding commitment of the authorities is also evident in the money earmarked for the wider cultural program of the 2004 Games including all events to be held from 2001-2004, which amounts to \$30 million, at 1996 prices.

The political parties represented in the Greek parliament have also expressed their unreserved support for Athens. This political consensus reflects the profound desire of the Greek people for the Games. Similarly, the municipal authorities of Athens have firmly promoted the Athens 2004-'cause' regardless of the changes of the local elections every four years. "A glorious capital of the past, a vigorous major city today." (Athens 2004 BID Committee 1996 Vol. I, p.12).

It appears that the 'cultural capital', in the managerial sense of the word, is of such breadth and quality that organizer would have more challenge in representing it all rather than finding enough material to work with. The reputation of the city speaks for itself and in so doing raises a set of high standard expectations which organizers need to meet.

### 3 The Ultimate Challenge

It is often acknowledged that the organization of the Athens 2004 Cultural Olympiad is a challenge for the agents involved. The volume of the work and the visibility, which the events will attract, make it imperative for the organizers to work hard for the noble cause. A number of strategic management approaches are expected to be used by various stakeholders and

the participants and observers of the Cultural Olympiad will judge the outcomes in relation to a) what was promised and b) what was expected.

Without strategic views of the task ahead any organizing committee would be preceding blindfolded. It is to this effect that organizing committees of the Olympic Games produce the masterplan and its component elements, which cover all aspects of administration. The organization of the Olympic Games demands the completion of a great number of processes within a tight timeframe. To complete the processes in time and within the pre-agreed budget, organizers need plans, which will be used for the control of progress and the timely interventions of corrective action as and when required. The cultural section of the masterplan encompasses the works of the Cultural Olympiad under the sub-program of Culture and Education. All parts of the masterplan are designed in line with the principles of organizational effectiveness and are intended to allow: clarity as regards the aims, user-friendliness, control at various levels and support of the individuals delegated with the task. Part of the complexity of the Cultural Olympiad stems from the multifaceted agents/organizations involved with culture. The coordination of activities to build up the momentum required is particularly demanding and for the operation to succeed managers need clear visions. These relate to a) what it is they seek to achieve, i.e. what constitutes high quality in the Cultural Olympiad, b) what inputs need to be made in terms of resources and milestone achievements and finally c) what type of processes will coordinate the delivery of the Cultural Olympiad related services (ATHOCOG 2000).

For Greece the Athens Games are a matter of supreme national and cultural significance, as they will serve as a bridge between tradition and the potential of modern Greece, allowing the country to contribute to the development and promotion of the Olympic Ideal in the modern age. The significance of the Games on the economic level is particularly great, and many sectors of Greek economy will benefit. A considerable number of major technical infrastructure projects are already being constructed in Greece today, and the Games will provide an opportunity for the expansion of these works. Last of all, the incentive which the Games will provide for the young people of Greece to improve their sporting performance and, more generally, to redouble their collective efforts and use their creative capacity to the full will be an invaluable benefit to Greece (Athens 2004 BID Committee, 1996 Vol. 1, p. 20).

Writers in the field of organization theory argue that there is not one best way to plan. The nature of, for example, the decision making mechanisms and the level of intervention, will depend upon a number of factors such as the age, size, structure, culture, extent of professionalization, the nature of the operational environment etc. to name but a few. In seeing the work of organizations like a process of inputting resources, processing them and then

delivering outputs one can visualize how organizations – and individuals inside them – operate. Albeit simplistic, in terms of how much detail can be meaningfully included in such a representation it provided a starting point for the novice and the strategic thinker alike. To this effect the following diagram lists a number of inputs, throughput processes and outputs which the author envisions as important to the successful strategic development of the Athens Cultural Olympiad.

Inputs	Throughputs	Outputs
Infrastructure in cultural sites and development systems	Geographic representation	Solidarity in the region and improved relationships with neighboring countries
Co-operation with the Balkan States	Altruistic incentives and transparent management	Faith in human agency and Citizens' involvement in city affairs
Greek authorities to engage themselves and lead by example	Cultural program relevance	Enhancement and further development of 'Filoxenia' values
Charismatic leaders to enthuse the citizens	Countries' participation	Economic growth in Cultural and Tourism

**The organization of the 2004 Cultural Olympiad offers a unique opportunity to its host to achieve aims that would have been unattainable under other circumstances. Apart from the wider international impact which can normally be expected and delivered, the Cultural Olympiad celebrations have the potential for certain, more esoteric, to Greece, outcomes/outputs. The enhancement of solidarity in the wider geographical region is one of them. The reconstitution of belief in 'human agency' and 'filoxenia' values is another, and ultimately, the growth of tourism and cultural services that are so important for the Greek economy. For the above to be attained, the organizers need to consider the necessary strategic steps of fostering the representation of cultures across the Greek nation and not just found in the greater Athens, Central Greece and Peloponnese districts. Similarly, the programs' relevance to the Greek context can help prevent mismatches and the strong recruitment of participants from various countries can provide a rich 'tapestry' for the onlooker. Furthermore,**

**the incentives need to be altruistic and management transparent to prevent clientelistic favoritism and conflicts of interest.**

If the above can be perceived as the processes which will lead to the outcomes, then the inputs to the processes are the cultural infrastructure, the cooperation with the neighboring countries and the strong leadership of role models and agents in the local and national authorities.

## 4 Concluding Comments

Having explored the intentions of the Greek organizers and the capacity of the infrastructure, one, as expected, seeks to assess the actions taken so far. As researchers in the field document (Mataranga 1998):

*"the Greek Ministry of Culture has taken the first stages of planning but cultural agents which will also stage events are still a way behind in retrieving information and planning."*

After the April 2000 national election in Greece, the aforementioned Ministry has been granted further responsibilities for the organization of the Olympic Games as a whole and Minister Pangalos has already expressed his intentions to work on the strategic direction and organizational issues of the Cultural Olympiad related programs. Despite such reassurances, those familiar with Greece administrative culture wonder whether any rational and elaborate planning can function properly.

As organization theorists attest to (Mintzberg 1994), the comforting and logical sequence of planning gets upset in the real world of large systems. Clear objectives often disguise conflicting purposes and these reflect the divergences among the temporarily allied groups in complex political organizations.

The significance of what is at stake will, one hopes, dawn on people involved in so that the contested boundaries of politics and power will give way to collegiality and conscientiousness. For it is not just the big well thought out plan that counts but the will of the people of Greece and their commitment to the world at large.

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*A great vision for Athens 2004 was realized: The Olympic competition of Shot Put (men and women) were held in the Olympic Stadium of Ancient Olympia. (Photo: N. Müller)*



*The Theater of Herodes Atticus by the Acropolis, main site of the Cultural Olympiad of Athens 2004 (Photo N. Müller)*

# The Cultural Olympiad of the Athens 2004 Olympic Games: A Tribute to Culture, Tradition and Heritage\*

*Roy Panagiotopoulou*

## Introduction

The organization of the Olympic Games (OG) in Athens in 2004 was unquestionably a milestone for Greece's economic, social and cultural development. It is clear that the Games provide one of the most important symbolic opportunities for a country to become the center of interest worldwide, to bring a positive change to its image and position itself as a well-known destination on the world map. Moreover, the Games offer organizers major opportunities for international communication and cultural diplomacy. The Olympic Games are more than a Game (Garcia 2004) because; apart from the athletic competitions they offer as well a parallel cultural program. Although the connection between sports and culture has a long history the organization of the Cultural Olympiads (CO) or Olympic Arts Festivals (OAF) seems to suffer an identity crisis from the early stages of its inclusion in the modern Olympic Games until nowadays (Good 2000: 257).

The connection between sport and culture in the Olympic Games has a long history. It dates from the antiquity, but the cultural program has been included in the modern OG at the 1912 Stockholm Olympics (Messing 1997: 276) and has started as an arts competition. After 1948 following the strong critics of the IOC President A. Brundage the competitions were terminated and in Melbourne in 1956 they shifted to "special exhibitions" which developed to an arts festival<sup>2</sup> following the demands of the Olympic Charter which imposed to the Organizing Committees of the Olympic Games

\* This article is based on a presentation at the symposium "*Cultural Olympiads as a Challenge – Significance and Analysis of the Olympic Cultural Program from Atlanta 1996 till Athens 2004*" (Mainz/Germany, June 15<sup>th</sup> 2006) to honor Prof. Dr. Dr. Manfred Messing on his retirement.

<sup>2</sup> From 1912 to 1948 (seven summer Games) 145 medals were awarded in Olympic arts competitions (Good 1999: 161). Nevertheless, these competitions proved to be problematic and after a long debate IOC President Avery Brundage convinced the IOC members to terminate the arts competitions because to his words "half the time the entries have been so mediocre that medals have not been awarded". Furthermore, the character of the Games should guarantee amateurism and "one can be practically sure that under present conditions the winners of Olympic Fine Art medals will do everything possible to capitalize on their victories professionally." (Good 1999: 161 and 2001: 162-164).

(OCOGs), that they ought to organize a cultural program in the Olympic Village and in the host city.<sup>3</sup>

In this paper, I'll try to discuss the relationship between ancient and modern culture and its interrelationship with the Olympic Games. I will comment very briefly on the Opening Ceremony of the Athens 2004 Games, one of the major cultural events of the OG with a universal appeal. Further, I'll present the organization of the Cultural Olympiad 2001-2004 from the aspect of its organizational structure, its cultural program and the effects on athletes, spectators and the Greek citizens. Finally, I will try to evaluate this complex and ambitious project regarding its impact on the cultural infrastructure and creativity for Greece.

## The Relationship between Sport and Culture

For the ancient Greeks, the concept of civilization had a broad meaning, which included sports, fine arts, and education. No other civilization or art in ancient or modern world gave sports such a primordial position as antiquity (Andronikos 1982: 146).<sup>4</sup> The purpose of civilization was to influence all human activities and to promote moral, artistic and spiritual development. In this way, harmony between the body and the spirit was achieved.<sup>5</sup> The Olympic Movement is based on precisely those principles.

Apart from the ancient Greek philosophy, the spirit of the Renaissance and the 19<sup>th</sup> century influenced Pierre de Coubertin's ideas to accept the notion that "an ideal education that, like the Greeks, integrated training for the mind and training for the body." (Mandell 1976: 27). Further the social and economic acquisitions of that time, like the interest in reviving classical

<sup>3</sup> According to Rule 44 of the Olympic Charter: 1) Each OCOG must organize a program of cultural events which shall be submitted to the IOC Executive Board for its prior approval. 2) This program must serve to promote harmonious relations, mutual understanding and friendship among the participants and other attending the OG. By-Law to Rule 44: 1) The cultural program must include 1.1. Cultural events organized in the Olympic Village symbolizing the universality and the diversity of human culture. 1.2. Other events with the same purpose held mainly in the host city, with a certain number of seats being reserved free of charge for participants accredited by the IOC. 2) The cultural program must cover at least the entire period during which the Olympic Village is open. (IOC, 1999: 68-69, Garcia, 2001a: 197, Fauquembergue 2004: 217).

<sup>4</sup> However, except those who support this statement there are also some academics who claim that the "image of the Greek intellectual athlete proves to be pure myth" (Young 2004: 83) when he remarks that with the possible exception of Plato who was a great philosopher and a great athlete (he won victories in wrestling at Delphi, Nemea and Isthmia and maybe at Olympia (Gardiner 1930: 128 cited by Young 2004: 80-81), there are no other sources naming a great athlete and intellectual. This might be true but it is also evident that the combination of body exercise and education were the main pillars of ancient Greek pedagogical system.

<sup>5</sup> These ideas inspired Coubertin to describe "Olympism" as a "spiritual attitude resulting from a double worship: that for physical effort and that for harmony." (Coubertin 1967 [1918]: 65, translated by Manfred Messing and Norbert Mueller 2000: 185). They also led the intellectuals to develop the meaning of "eurhythmics" that is the harmonious, balance between the body and the soul (Messing and Mueller 2000, and the marketers to explain the link between arts and sports and the organization of the CO as the "marriage of the body and the soul" (Good 2000: 257). These vague and general statements concerning the commercial promotion of the CO have little meaning to Coubertin's pedagogical program and the Olympic ideals.

Greek civilization, the industrialization and the new technological achievements facilitating transportations and communications offered a fertile ground for the public to adopt the notion “a sound mind in a sound body” (Coubertin 1986 [1887] 1.151 in Young 2004: 80) and to gain interest in reviving the Olympic Games.

The Athens 2004 Games were oriented to rejuvenate the link between the ancient and the modern Olympic Games. Following this priority, one of the central messages of the Athens 2004 Games was that: *Sport is Culture*. Nevertheless, modern Greece, with its own pace of life and its own needs and values is naturally significantly different from the Greece of antiquity. Therefore, new ways of promoting the old ideals and the connection of ancient and modern Olympic Games had to be worked out and presented to the public.

The Athens Games promoted the Olympic heritage as their main message and tried to create a link between modernity and antiquity, aiming to emphasize on the ancient values for sport, Olympic spirit and culture. The catchword *Welcome Home* epitomized this effort and gave to the Games their specific frame of reference.

In modern times, the connection between sport and culture takes a more materialistic viewpoint. Sport marketers believe that they can increase the attention paid to events by the audiences by incorporating non-sport activities and other events (Garcia 2001a: 194). Cultural activities contribute to sport events by identifying and promoting those features that enable television viewers, participants, spectators, etc. to translate the events into personal experiences (Chalip 1992, Green 2001). From the combination of sport and culture a polysemic structure derives, which generates multiple meanings based on multiple narratives, embedded genres and layered symbols (Chalip 1992).<sup>6</sup> Therefore, the production of cultural programs in sporting context can assist the development of narratives, genres and symbols (Garcia 2001a: 195).

## The Opening Ceremony

One of the most promoted cultural moments of the Games consists in the presentation of the opening ceremony. The only cultural event included in the broadcasting rights fees and therefore very well promoted and covered by all types of media. Olympic opening ceremonies in their current form give the opportunity to a nation to present its narrative and to demonstrate its

<sup>6</sup> Chalip defines “multiple narrative”, as the creation of varied stories that attract diverse audiences, “embedded genres” as different kind of activities serving as parallel and simultaneous invitation to fascination, and “layered symbols” as ceremonies and rituals representing more than a mere game or contest (Chalip 1992: 90).



*Opening Ceremony Athens 2004 (Collection Lambis Nikolaou)*

past in an idealized way. Due to the huge commercialization of the OG, this narrative serves not only as an affirmation of national identity but also as an extended advertisement for the host nation offering an opportunity to promote tourism, international corporate investment, trade, improve bargaining position in international negotiations, impede a political ideology controlling domestic social inequalities and strengthen cultural diplomacy (Hogan 2003: 102).

The Athens 2004 Opening Ceremony, especially its beginning with the countdown of 28 heartbeats and the following “dialogue” between the percussionist in the ancient Olympia Stadium and the one in the newly renovated main Olympic Sports Complex known as the (OAKA) Stadium offered one of the most emotional moments of the whole Opening Ceremony, because first of all, it showed in an explicit way the connection of ancient and modern Greece with the OG and secondly, it expressed the feelings of a nation.

The Opening Ceremony visualized a journey through time and history giving a primordial position to the Greek classical era, as it is known, through globally well-known art work.<sup>7</sup> Art and culture became the vehicle for reconstructing the narrative of the Greek historical evolution and its connection with the OG. It combined in an artistic way sport and culture and it presented the main ideological message of the Athens Games, that is, the human scale and harmony between body and spirit. Thus, the Opening Ceremony fitted exactly into the ideals of the Olympic Movement and fulfilled the obligations deriving from the Olympic Charter.

## Organization of the Cultural Olympiad

Comparing the organizational scheme of the Cultural Olympiads in the summer Olympic Games of Barcelona, Sydney and Athens, all having duration of four years, we realize that three different concepts have been adopted. In Barcelona there was a semiautonomous private enterprise concerning administration and resources allocation affiliated to the Barcelona Organizing Committee for the Olympic Games (COOB). In Sydney the organization of the Olympic Arts Festival (OAF) was included to the Department of Image, Special Events and Olympic Arts Festivals which stood directly under the control of the Sydney Organizing Committee for the Olympic Games (SOCOG) (Garcia 2000: 155 and 2001b). In Athens the CO was completely independent from the ATHOC and referred to the Ministry of Culture.

The Cultural Olympiad of Athens officially lasted for four years, between 2001 and 2004. The institution *Promotion of the Hellenic Cultural Heritage SA* (HCO), responsible to undertake the organization was originally created by the Law 2557/1997 (Government Gazette 27.1.1997) directly after winning the bid. This was a public enterprise functioning under private law and under the control of a public entity the Ministry of Culture which provided almost the entire budget and had the juridical control.<sup>8</sup> Although

<sup>7</sup> The main segments of the Athens 2004 Opening Ceremony were: Countdown, welcome, raising of the Greek flag, Allegory (three iconic periods of Greek sculpture symbolizing the evolution of Greek civilization), Clepsydra (chronological colorful parade depicting stylized figures from Greek frescos, mosaics, sculptures and paintings from prehistoric to modern times), the book of life, the olive tree, the athletes of the world (parade), Oceania (song), Olympic cities tribute, obligatory part (opening of the Games, raising of Olympic flag, Olympic oaths), journey of the torch, lighting of the cauldron, finale (firework). See Opening Ceremony Media Guide, Games of the XXVIII Olympiad, Friday August 13, 2004, p. 21, 31 and 36.

<sup>8</sup> In the Barcelona 1992 Games, they established a private enterprise the "Olimpica Cultural Sociedad Anonima" (OCSA) which was a society of the COOB and depended on a consortium composed by many COOB board members and representatives from major Catalan and Spanish cultural institutions. Its separation from COOB had some negative effects of image associations and distanced many activities from the Olympic events. In the case of Sydney the Olympic Arts Festival (OAF) was a totally integrated part of the SOCOG and belonged to the Department of Image, Special Events and Olympic Arts Festivals. Additionally an advisory group (the SOCOG's Cultural Commission) acted as a liaison between the Australian government, the cultural institutions and SOCOG (Garcia 2000: 155).

this enterprise was created from the very beginning of the Games preparation period, its initial functioning followed the overall practice of the organization of the Games which was characterized by enormous delays during the first three years. The nomination of the Board took place in 2001<sup>9</sup> almost at the same time when the first year activities were about to start. Moreover, the final program of activities was published in March 2003 that is 15 months before the beginning of the Games (Aggelikopoulos 2004c: 2). The relationship between the HCO and ATHOC was not an easy one and was characterized by a series of tensions. Long disputes concerning the responsibilities but also the main guidelines of the program between the Ministry of Culture and the Organizing Committee for the Athens 2004 Olympic Games (ATHOC) caused more delays. Finally, the two institutions found a balance to share responsibilities and areas of activities and the first plan of the cultural program was decided.

The cultural activities forming the CO were programmed and organized by three different institutions:

- The Ministry of Culture, which created a new institution named *Promotion of the Hellenic Cultural Heritage SA*, which after 2002 changed its name to *Hellenic Culture Organization SA* (HCO).
- The *Organizing Committee of the Athens 2004 Olympic Games*.
- The *Municipality of Athens*, along with the surrounding municipalities of Attica hosting Olympic venues, and the municipalities of the other Olympic cities (Salonica, Patras, Heraklion and Volos).

In addition to these institutions, in 1998, one year after winning the bid, Mr. Venizelos – at the time Greek Minister of Culture, Juan Antonio Samaranch -at the time president of the IOC and Federico Major – at the time Director General of UNESCO founded the *International Foundation of the Cultural Olympiad*. This Foundation was enacted by a Greek Law decree and has its official headquarters in Ancient Olympia. The *International Foundation of the Cultural Olympiad* has established relations with more than 70 National Cultural Olympiad Committees (following the organizational scheme of the IOC's National Olympic Committees) in support of the Olympic Movement. The Foundation has also close co-operation with Beijing and Turin. Furthermore, it announced two international awards: the *Kotinos prize* to acknowledge the work of famous artists, and the *Kouros / Kori prize* to reward the young creators ([www.cultural-olympiad.gr/3/31\\_en.html](http://www.cultural-olympiad.gr/3/31_en.html)).

<sup>9</sup> Due to many problems and disputes among the Board of the Hellenic Culture Organizations and the Ministry of Culture many changes of its President from its inaugural establishment up to 2008 took place. Precisely, during the preparation period (2001-2004) six presidents were nominated (M. Kakogiannis, T. Patrikios, R. Maslias, E. Giannakopoulos, M. Pavlidou and S. Mavros). A new President Mr. Siopsis is in charge from 2007 onwards.

## The Budget

According to the IOC rules each candidate city has to present an outline of its cultural program and to foresee a budget for its realization. Nevertheless, the IOC does not insist that the host city adhere to that budget. Therefore, the financial means dedicated to this purpose vary significantly over the different host cities and over the years, peaking at the Games period. All CO except the one for Athens had to survive with a small or very small budget comparing the financial means available for the organization of the sports competitions or even the opening ceremony. Moreover some of them had seen their budget shrinking to a considerable amount.

In Barcelona which was the first city to run a series of four annual arts festivals covering the whole preparation and Games time period the cultural program was financed with a total of US\$59 million<sup>10</sup> and in Sydney an initial budget of A\$51 million was reduced to A\$21 million for the whole four year period (Good 1999: 165).<sup>11</sup>

The Athens CO made an initial budget allocation reaching the amount of US\$120 million (Cartalis 2000: 22 and 2003: 49), all deriving from governmental sources. This considerable amount of money was justified because Greece wanted to capitalize on the “thirst” for culture and new cultural practices which would “attract the hundred of thousands of culture enthusiasts, who at the same time adore and follow sports.” (Cartalis *ibid.*). In the case of Athens the initial budget instead of being cut back it has increased and the final costs for the four year program concerning only the governmental part reached 143 million euro. The revenues were only 3 million euro (N.N. 2004c). This was the most expensive CO ever!<sup>12</sup> More precisely the expenditures were:

<sup>10</sup> Initially the whole cultural program was valorized in 51 million US\$ (Subirós 1991: 86, Garcia 2000: 156) but after the two first years of activities the COOB encountered funding difficulties mostly in finding sponsors and reduced its financial support at 2.2 million US\$ reducing the presentation of a basic cultural program of the Olympic Arts Festival. The City of Barcelona has supported financially the “Autumn Festival”.

<sup>11</sup> The final amount varies according to revenues acquired by sponsoring ticketing etc. C. Hassall reported that the Sydney’s OAF budget would reach the A\$30 million for the whole period (Good 1999: 165). It is worth to mention that the Atlanta’s initial budget was estimated to US\$40 million, but by the end of the Games it has been cut back to US\$25 million (Good *ibid.*: 165).

<sup>12</sup> Concerning the final costs of the Olympic Games and the Cultural Olympiad many different calculations and comments have been published in the Greek dailies. This was another Greek particularity because 6 months before the opening of the Games after the March 2004 elections a change in the Government took place and the new political party in charge (New Democracy) started from the very beginning to accuse the previous government of PASOK of wasting public money and of various scandals concerning the financing of the numerous works related or not to the obligations concerning the Games preparation. This caused a variety of calculations and “final” estimates of the total costs of the Olympic Games (Cartalis 2004). According to a moderate estimate the Greek State gave 7.202 million euro (80.4%) and the ATHOC 1752 million euro (19.6%) (The business of sport 12.11.2004, <http://www.business.sport.gr/onenew.asp?id=1792>). The fact is that the expenditures for the Olympic works exceeded the original budget of 4,602 billion euro by approximately 25% (PricewaterhouseCoopers 2004: 22). To this sum, we must add over 1.0 billion euro for security expenses, which were not foreseen in the calculations for the costs of the

Tab. 1: Hellenic Cultural Olympiad expenditures for 2001-2004 (mill euro)

Sector	Euro (in mill)	Percentage
Cultural program	82.46*	57.5
Administration expenses	48.00	33.4
Promotion	13.05	9.1
Total	143.51	100.0

\* 7.8 million were given for promotion but are included in the cultural activities expenditure. Therefore, this amount should be added to the 13.05 million raising the total amount for promotion to approximately 21 million euro (14.6%).

Source: Aggelikopoulos (2004a), 'La grande bouffe' of the Cultural Olympiad, Newspaper *Kathimerini*, 14.11.2004.

During the four years the money (in million euro) spent for cultural activities was for 2001 8.50 (10%), 2002 21.37 (25%), 2003 33.84 (40%) and 2004 20.87 (25%).<sup>13</sup> More precisely the breakdown of HCO expenditures for the cultural program covered the following activities.

Tab. 2: HCO expenditures for the cultural program (in mill euro)

Category of activity	Euro (in mill)	Percentage
Exhibitions	18.00	22.29
Music	16.00	19.82
Theatre	11.00	13.62
Dance	6.68	8.27
Literature	1.99	2.46
Audiovisual and Archaeology	1.30	1.61
Architecture	0.808	1.00
Digital cultural products	0.173	0.22
Multiple events	14.00	17.35
Acquiring of new collections	2.20	2.72
Conferences – meetings	2.11	2.62
Immunisation program (UNISEF)	6.47	8.01
Total	80.731*	100.0

overall project. According to current EU estimates, expenditures for the Olympic Games raised the state budget deficit by approximately 6.1% of the GDP (Moschonas 2005). This was one of the main reasons that Greece has been under the EU financial monitoring from 2005 up to 2007 (Panagiotopoulou 2008 under publication).

<sup>13</sup> This calculation is based on a CD with the economic results distributed by the Ministry of Culture to selected journalists. The Final Report of the activities and financial expenditures of the Hellenic Cultural Olympiad SA although it was published in a three volume publication it was never given to the public. Only some selected figures were presented in press conferences and a CD was given to the journalists. Thus the various sums published are mostly calculations by journalists and not the logistic account of the enterprise. Further, as it happened for the costs of the Olympic Games the political controversies were extremely hard and the politicians involved in the organization of the CO exchanged accusations and made their own calculations drawing their personal results (Mavros 2004: 1-4, N.N. 2004b, Aggelikopoulos 2004b).

- \* The difference in the total sum of expenditures is due to the rounding up of some amounts and to the differences in the calculation of certain events with multiple financial sources.

**Source:** Aggelikopoulos (2004a), 'La grande bouffe' of the Cultural Olympiad, Newspaper *Kathimerini*, 14.11.2004.

## The Cultural Olympiad and its Cultural Program

The introduced phrase, *For a Culture of Civilizations* by the institution *Promotion of the Hellenic Cultural Heritage SA* has summarized the broader scopes of the entire program. Although, during the Games it has changed into *Celebrate Culture*, it is evident that the main idea was to accentuate the international and multicultural character of the Olympic cultural activities. These activities were not only planned to take place in Greece but also in other countries. The main idea was to strengthen the bonds of mutual understanding through cultural activities. The organizers made it clear in a bulletin when they state "... to confirm the universality of culture in the dawn of the new century"<sup>14</sup>

The HCO, as an institution, consisted of three distinct areas ([www.cultural-olympiad.gr/st/html](http://www.cultural-olympiad.gr/st/html)):

- The first area refers to the arts and culture and includes all the cultural events.
- The second area refers to the culture of everyday life.
- The third area refers to the institutionalization of the Cultural Olympiad.

The Greek contribution to the CO was incorporated into the general program named the *Domain of Culture*. This program consists of nine networks: Theater, Music, Visual Arts, Architecture, Dance, Cinema, Photography and Book-Literature. The core of this network was the Ministry of Culture which coordinated all activities of the public and private agencies involved, in shaping the program of the CO. Furthermore, a network coordinating the museums and archeological sites was established, as well as two networks for the preservation and the promotion of cultural heritage. From this confusing organizational scheme derives that a distribution of responsibilities among the institutions caused a lot of organizational and financial problems.

Another aim of the organizers was, to achieve social support and participation in the Olympic festivities in Greece and the neighboring

<sup>14</sup> For more details concerning the activities of the Hellenic Cultural Olympiad SA see, Cultural Olympiad 2001-2004. 'For Culture of Civilizations', Ministry of Culture, Promotion of Hellenic Cultural Heritage SA, Athens: 2001: 19.

regions of the Balkans and the Mediterranean countries. For this purpose, four special programs called *Major Programs* were organized. These were:

- *The New Balkans* (2001-2004). It consisted of inter-Balkan activities in science, arts (e.g., music festivals, painting and photography exhibitions, literature, etc.) aiming to counteract suspicion and Balkan “marginalization” and to foster the co-existence of people in the European war zones.
- *Agora* (2002-2004). Builds a cooperation framework with the local community organizations and declared as its main scope, the artistic rejuvenation of a street or a square in a city giving the opportunity to the inhabitants to “discover” their own town and its artists. This program included 45 different towns.
- *Harbors of Mediterranean* (2003). From Barcelona to Smyrna and from Marseille to Alexandria harbor-towns participated in a series of cultural activities in order to point out the everlasting cultural exchanges of the Mediterranean cities and their relationship with the sea.
- *Cultural Routes* (2003-2004). These were small flexible arts groups traveling all over the world, presenting or performing representative achievements of the Greek cultural production and in that way, creating small Greek festivals.<sup>15</sup>



*Athens 2004: Greek artists (Dimitris Mytaras) with sports related paintings in the VIP Lounges of the Olympic Sites (Photo: N. Müller)*

<sup>15</sup> Collaboration in organizing various exhibitions and cultural events took place with Barcelona, Stockholm, Tokyo, Rome, New York, Nicosia, Moscow and Madrid; see Cultural Olympiad, Program of Events for 2003 and 2004, Ministry of Culture, Athens: 2003.



Αγώνες της 28ης Ολυμπιάδας Games of the XXVIII Olympiad Jeux de la XXVIII Olympiade

Μιχαήλ Αργαράκης



One of the Official Olympic Lithographies (Collection N. Müller)

Tab. 3: Cultural activities organized by the Hellenic Cultural Olympiad 2001-2004

Category of activity	2001	2002	2003	2004
Music				
- opera	3	3	1	
- symphonic	1	2	1	1
- modern		2	2	4
Dance		2	1	3
Theater				
- ancient drama	1	4	1	3
- modern		4	1	3
Exhibitions				
- sports related		1	1	3
- other	2	4	2	12
Book – Literature	2		2	1
Architecture		1	1	
Archaeology			3	2
Conferences - Meetings	4	2	2	1
Audio-visual	1	2	3	
Digital culture	1		2	
Events (mixed)	5	5	3	6
Total	20	32	23	37

**Source:** Cultural Olympiad, Report on 2001-2002 and Program of Events 2003-2004, Ministry of Culture, Athens: 2002, Cultural Olympiad, Program of Events for 2003 and 2004, Ministry of Culture, Athens: 2003.

However, in order to activate as many cultural agencies as possible in the Greek periphery, the HCO initiated also a program called *Hellas 2004* through which it coordinated and financed diverse cultural activities all over Greece. During the whole period 110 programs were realized which included more than 250 events or performances (Aggelikopoulos 2004c: 2). A brief report of the main activities of the HCO in its 4-year period is presented in the following table:

## Improvement of cultural infrastructure

Apart from the above major scheduled events in Athens and the hundreds of smaller events taking place in the periphery, the Ministry of Culture, on the occasion of staging the OG, financed the renovation works of many

museums in Athens such as the National Archeological Museum, the Acropolis Museum, the Byzantine and Christian Museum. Further, the following new museums were constructed: the Islamic Art, and the Glyptothek. Outside Athens, the museums of Olympia, Delphi and Marathon have been renovated as well. These works contributed to a great degree in increasing the number of Greek and foreign visitors to the museums and proved to be a very successful investment that serves to improve the tourist infrastructure of the country.

Two collections were acquired. The first is the Hellaffi collection of big size painted advertisements for movies made between 1950 and 1975. The collection includes posters and portraits of movie stars painted by well known Greek artists. The second is the Greek part of the photo archive of the Swiss photographer Fred Boissonnas who traveled through Greece in the first half of the 20<sup>th</sup> century and made many photos of the countryside, common people and their everyday life (N.N. 2004a: 17). Further, some few new artistic works mostly musical or theatrical productions (e.g. Bob Wilson, V. Papathanasiou, M. Theodorakis et. al.) have been promoted.

## Attendance

Some researchers (Messing 1997, Messing and Mueller 2000a, Garcia 2004, Garcia and Miah 2005) remarked that many activities of the CO in previous organizations could not attract many visitors because the spectators of the Games show no interest to visit museums with special exhibitions and performances like operas etc. because this kind of a program attracts only elite people and not the wider public. However, in the case of Greece, things were different. Taking into consideration that the number of foreign visitors was not very high,<sup>16</sup> and the majority of the Games spectators were Greek, the interest in visiting the museums with their new buildings, new art collections and special exhibitions dedicated to the OG who returned home, proved to be a strong incentive and increased the number of museums visitors.

<sup>16</sup> The main reason was the persisting negative media reporting prior to the Games, Panagiotopoulou 2005.

Tab. 4: Number of state museums visitors in Attica (in thousand)

Museum	2002	2004	2005	2006
Byzantine and Christian**	31.030	19.155	56.610	63.185
National Archeological**	229.123	155.368	362.866	368.398
Popular Art	5.914	6.466	8.439	16.997
Epigraphical	2.173	3.383	3.252	3.648
Canellopoulos	9.590	13.205	-	-
Kessariani Monastery	20.416	16.209	22.140	16.468
Numismatic	7.421	8.045	7.707	7.353
Archeological Pireaus***	6.371	3.692	-	-
Historical Museum of Modern Greece	19.830	18.206	16.752	18.062
National Picture Gallery	224.482	453.212	143.494	150.477
Benaki	144.788	237.896	196.620	238.988
Other*	14.475	16.287	21.521	19.945
Total	715.613	951.124	839.401	903.521

\* Other: Museums in Lavrion, Spetses, Kythira and Moshe Tsistraki

\*\* Closed for renovation 1.10.2002 – May 2004

\*\*\* Closed in 2005 and 2006

Source: Fund for Archeological Revenues, National Statistical Service of Greece, [www. statistics.gr/gr\\_tables/S820\\_SCI\\_2\\_TB\\_02\\_#\\_Y.html](http://www.statistics.gr/gr_tables/S820_SCI_2_TB_02_#_Y.html)

The museums which during the Games organized specialized exhibitions such as: *Six leading sculptors and the human figure* and *Imperial Treasures from China*, by the National Picture Gallery, *Folds and Pleats: Drapery from Ancient Greek Dress to the 21<sup>st</sup> Century Fashion* and *Our Place: Indigenous Australia Now*, by the Benaki Museum, *Henry Moore, A Retrospective. The last of the Classics* at the National Glyptothèque and the National Archaeological Museum with the exhibition on *The Agon: Sport, Spirit in Ancient Greece*, had all increased their attendance considerably.<sup>17</sup> Apart of that, all the big events which in some way had a connection with the OGs managed to attract high rates of attendance.<sup>18</sup>

Unfortunately, there is no empirical evidence about people's participation to the CO or their opinion about the program and its connection to the sport

<sup>17</sup> For instance, the National Gallery announced that more than 150.000 visitors have visited the *Six leading sculptors and the human figure* exhibition, which was a breaking "record" for a summer exhibition in Athens. For this exhibition which included works of Rodin, Mayol, Bourdel, Brancouzi, Giacometti and Moore, a total amount of 550.000 euros were spent (450.000 from the CO and 100.000 from sponsoring). The entrance during the Games was free of charge and after the Games 50.000 tickets were sold (P.K. 2004).

<sup>18</sup> Two major exhibitions *Sport and Art - Exhibition of the awarded works of the IOC Contest* at the Cultural Center of the City of Athens and *Transcultures - from Local to Global* at the Athens Concert Hall (new wing) were also well attended.

competitions and the Olympic ideals. There is only a research<sup>19</sup> about the attitudes of the spectators concerning primarily their opinion about the combination of sport and culture as universal values and motivation for mutual understanding and friendship. According to the analysis of the questionnaire of this research 76.3% of the respondent believed that through the marriage of sport and culture the Olympic ideals come to their fulfilment.<sup>20</sup> It is worth to mention that only 39.2% of the respondents (51.2% Greeks and 28.6% tourists) attended a cultural event or performance.<sup>21</sup> These facts indicate the well known organizational problems of previous CO, which were, the insufficient promotion of the cultural program, the lack of time to participate in athletic and cultural events, the costs etc.

## The Cultural Program of the Athens Organizing Committee for the Olympic Games 2004

The ATHOC undertook the task of organizing a parallel program of cultural events in the different Olympic cities, inside and outside the Olympic venues, including the Greek periphery following the route of the Olympic Flame. The content of the program was based on the perception that *Sport is Culture*.

The program *ATHENS 2004 - Culture* which included 422 events began with the lighting of the torch in Ancient Olympia on the 25<sup>th</sup> of March 2004 and ended on the 30<sup>th</sup> of September of the same year with the ending of the Paralympics.<sup>22</sup>

The exclusive cultural program of the Games aimed to transfer the Olympic experience beyond the competition venues. All Olympic festivities and art events were designed to interact complementary with the city functions, maximize the Olympic City experience and offer free access to the public (Pyrgiotis 2005). The program was divided into 4 parts (Official Report of the XXVIII Olympiad, vol. 2: 27-30).

<sup>19</sup> The data refer to a study conducted by M. Messing and N. Mueller including all summer Olympic Games from Barcelona 1992 to nowadays. Specifically for Athens 1519 questionnaires addressed to tourists (foreign and indigenous visitors) and to Greeks living in Athens attending the competitions of modern Pentathlon. The sample covers 21% of the spectators. See Messing, Mueller and Schormann 2008: 212 f.

<sup>20</sup> This was a clear increase compared to the respective answers in Barcelona (39.9%), in Atlanta (23.1%) and in Sydney (72.1%). This stance may be influenced by the historical consciousness of the Greek visitors who recognize the connection of sport and culture as a specific characteristic of Olympism (Messing, Mueller and Schormann 2008 *ibid*: 225). But also as a sign that many of the foreign visitors are familiar with the cultural achievements of the Antiquity and its classical era, and the organization of the ancient Olympic Games following the *Welcome Home* watchword of these Games.

<sup>21</sup> Compared to previous organizations this percentage has increased from Barcelona (36.5%), Atlanta (34.4%) and Sydney (29.0%) (Messing, Mueller and Schormann 2008, *ibid* : 226).

<sup>22</sup> The 422 events were divided in 4 different sections containing: torch relay 41 events, four Olympic cities 27 events, Athens 249 events and Paralympics 95 events (Pyrgiotis 2005: 36).

- *The Torch relay Ceremonies*: In addition, with the ceremonial part of the torch relay, a number of cultural and artistic events were organized at the different cities where the torch stayed overnight. In total 31 happenings were organized in central locations of the cities. Whereas, in the four “Olympic cities” the events inside the Stadiums were part of the football preliminaries.
- *The Decoration of the City, the Olympic Venues and Places of Olympic and Public Interest*. Additionally different artistic events such as dances, pantomimes, acrobatics, street theatre groups and musical concerts were organized in open public places with the purpose of creating a festive atmosphere.
- *The Cultural Program* was organized in the Olympic Village, the Media Villages, the Olympic venues of Hellinikon and Marcopoulo (suburban areas of Athens), the Faliron Water Plaza, and at the Sponsor’s Hospitality Centre.
- *The Paralympic Games*: These were special cultural events in a number of cities and at the Megaron Concert Hall.

As far as the *Artistic Program* is concerned, it was divided into the following units:

*Visual Art Exhibitions* (Official Report of the XXVIII Olympiad, vol. 2: 33-34).

- Great Travellers to Athens in the 15<sup>th</sup> to 19<sup>th</sup> Century
- Views of Athens by Contemporary Greek Artists
- Monument to Now
- Magna Grecia: Sport and Olympic spirit in the Periphery of the Hellenic World
- Olympic Athens at its best (interactive art installations).

*Catch the Light*: A Promenade in Athens (five different routes were designed that connected 15 historical and cultural locations). These were:

- *Reflections of Athens*: A walk in the ancient part of the city centre, which included short film performances projected on wall buildings.
- *Landscapes under Athens*: These were interactive installations on pedestrian walkways connecting the archaeological sites.
- *Texts for Athens*: Included, small texts written by famous writers about the City of Athens projected on wall buildings
- *Faces of Athens*: These were, children’s photo portraits exhibited in the National Gardens
- *Sounds of Athens*: music bands playing along the pedestrian walk around Acropolis.

The main purpose of the entertainment festivities organized in the installations of the Olympic venues was to entertain the athletes and the media personnel. The program of the festivities included cultural events, live

concerts, disco and open air movies, etc. However, despite the variety of entertainment, the most successful activities in terms of attendance were the following two: The Internet Cafes, which operated in seven rooms with 300 PCs in total, achieved a 100% attendance (Official Report of the XXVIII Olympiad, vol. 2: 38-39). It became the preferred form of entertainment for the athletes and media crews. Meanwhile, the many athletes and their support personnel, (coaches, managers etc.) upon the completion of their athletic obligations, their preferred mode of entertainment was, to stroll in the old areas of Athens such as Plaka, and Monastiraki, where apart from the regular tavernas and other establishments, the so called “National Houses” were open during the whole night, selling beer and ethnic food. This type of entertainment proved to be very successful in terms of rates of attendance. The good weather and the festive atmosphere made part of the successful story. In general, the cultural activities organized by the ATHOC had a more popular character; they were free of charge and usually organized in outdoor spaces. The main purpose was to create a festive atmosphere (Panagiotopoulou 2006).

## The City Festival of the Municipality of Athens

The City of Athens had its own program of cultural and art events, under the main heading, *The City Celebrates*. The target audiences were the visitors to the City and the local residents especially in the periphery of the city, outside the actual Olympic areas. This particular activity was named *Neighborhoods of Athens*, and lasted for the period of the 13<sup>th</sup> of August to the 30<sup>th</sup> of September 2004, with more than 600 artists taking part in it. (Cultural Event 2004 - The City celebrates 2004: 2-3).

Among the hundreds of small and big activities, one of them prevailed and this was the open-air exhibition, *Athens by Art*. It was an attempt to make Greek contemporary art accessible to the passersby wandering around the city streets. 83 works and more than 100 young artists presented their works in a very ambitious exhibition aiming to open a dialogue between the presented works and the public spaces they were hosted (150 things to see in Olympic Athens, www.cultureguide.gr 2004: 32).

## Other Institutions

Apart from the above public institutions, which undertook the task of organizing the CO, a series of other public institutions such as the Hellenic Festival (Athens and Epidaurus), the Municipalities surrounding Athens, the Municipalities of the other Olympic cities, etc. and private museums and agencies came up with special programs dedicated to the Olympics.



*Welcome for the French Minister of Sports Jean-François Lamour (2nd f. l.) in the exhibition "Pierre de Coubertin et le miracle grec". This exhibition was established by the Int. Pierre de Coubertin Committee (CIPC) in collaboration with the City of Athens and the Institut Français d'Athènes as part of the City Festival of Athens from June 6 to August 30, 2004. (Photo: Scholl)*

For instance, 27 Galleries in Athens collaborated with the ATHOC and organized exhibitions of mostly contemporary art painters and sculptors. Further, private museums held related thematic exhibitions such as *Gifts of Muses: Music and dance reflections from ancient Greece* (Athens Concert Hall), *In Praise of the Olive* (Academy of Athens), *Hercules the Greatest Hero* (Gaia Center – Goulandris Museum of Natural History), *Olympic Cities – Gods Becoming Men. Adventures of Contemporary Art* (Frissiras Museum), *My Favourite Sport – The Olympic Games through the eyes of children* (Museum of Greek Children's Art), *Athens 1896 – 1<sup>st</sup> International Olympic Games* (National History Museum of Athens), *Pierre de Coubertin and the Greek Miracle* (Technopolis), *Leonardo e lo Sport – The Great Maestro is revealed in Athens* (Melina Cultural Center), *Olympihlex 2004. Philately in an Olympic Style* (European Exhibition and Promotion Center), *The Sport Science – From Science Museum to Athens' Eugenides Foundation* (Eugenides Foundation), *The Olympic Spirit through the voice of the children* (Cultural Center of the City of Athens) (*150 things to see in Olympic Athens*, [www.cultureguide.gr](http://www.cultureguide.gr) 2004: 8-47).

It is not an exaggeration to say that Athens in the summer of 2004 became a hive of cultural events. More than 1000 parallel events took place during the month of August 2004, an extremely large offer for all visitors and locals. The question is how many of the events could a normal spectator of the

Games – who attended different sport events all day – enjoy, taking into account that the 16 Olympic venues and the more than hundred different places of cultural performances and events were spread all over Athens.

The Athens 2004 Cultural Olympiad was too big and ambitious to be evaluated in a systematic detailed or comprehensive way. Any attempt to evaluate the CO becomes even more complex, because each institution published its own guide of events making it extremely difficult to gain an overview.<sup>23</sup>

## Conclusion

In order to summarize the institutions involved in the CO and their cultural activities during the Cultural Olympiad of Athens 2001-2004 I will stress two points:

1. How was the Cultural Olympiad connected to the Olympic Games and
2. How successful was the Athens Cultural Olympiad.

The CO of Athens was connected to a high degree, with the general idea of Olympism and of harmony between the body and the mind because the central theme of this narrative was the connection of the Ancient to the modern Olympic Games and the projection of the ancient ideals. Therefore, the symbolic connection between sport, culture and the Olympic Games was very powerful. This aspect was the core for programming of all kind of events and art exhibitions where there was a direct or indirect reference to the body, the sports in antiquity, with special emphasis to Ancient Olympia, Olympic spirit and, of course, the Olympic movement. This was particularly true for the big events of the official organizations, for example, the different museum exhibitions (the National Museum, the Museum of Cycladic Art, the Benaki, the National Gallery, the Glyptothek, Technopolis at the Gazi exhibition area), the open-air exhibits as well as the different promenades, were all dedicated to the above themes.

It could be said that this connection was overemphasized. However, it is also an unanswered question of how consistently the Olympic ideals were promoted and if the harmony between body and mind was finally understood (Messing & Mueller 2000b).

Another open question is the degree of public participation. Many of the official events were expensive and targeted the older ages and the well educated public. It is a fact, that the spectators of the Athens 2004 Olympic Games were mainly Greeks. Therefore, it is not adequate to compare it with

<sup>23</sup> During the Games time several websites beside of the Games official website were operating offering information about various cultural activities and maps, e.g. [www.mediainfo2004.gr](http://www.mediainfo2004.gr), [www.athensattica.com](http://www.athensattica.com), [www.athensguide.com](http://www.athensguide.com), [www.athenspolis.gr](http://www.athenspolis.gr), [www.athensnews.gr](http://www.athensnews.gr), [www.gogreece.com/maps/athens](http://www.gogreece.com/maps/athens), [www.culture.gr](http://www.culture.gr), [www.culture2000.tce.gr](http://www.culture2000.tce.gr), [www.cultureguide.gr](http://www.cultureguide.gr) and others. This information was addressed to those who had an internet access and the ability to search information.

previous events. It is also well known that the Greeks demonstrate a strong national identification with the Olympic Games and for this reason; their participation was very high, with massive visits to the Museums, exhibitions, opera performances, classical drama and dances. This is a new phenomenon never been noticed in previous events of this magnitude (Garcia 2004, Garcia and Miah 2005). The preferences of the foreign visitors were mainly the free of charge events in outdoor spaces and particularly the parties at the city centre, like in Monastiraki square, while the athletes and the supporting personnel preferred the happenings at the Olympic Village.

A city / country that is willing to spend a lot of money in order to organize the Olympic Games and the Cultural Olympiad, has to fulfil the following two objectives:

- Promote the city / country to the international public and thus improve its image internationally and
- attract as many visitors / spectators as it can to cover part of its expenses.

Up to now these objectives have never been achieved by a CO, because they could not provide a clear connection between the cultural activities and sport, the Olympic venues and the preferences of younger generations being the majority of spectators with limited time, economic affordability and with modern taste for the arts. (Garcia 2004, Garcia and Miah 2005). In Athens it was done differently. There was a good effort to overcome these deficiencies, however, in my opinion the overwhelming amount of cultural activities organized at the same time and geographically dispersed, reduced the potential for larger attendances. The result was that it ended to a cultural pandemonium: colorful, diverse, multicultural, original, unforgettable!

Finally, how successful was the organization of the CO of Athens? If this question has to be answered with a yes or no, I would say, yes, it was successful. However, we have to examine the different objectives of this organization, separately.

The Cultural Olympiad, contributed considerably to the projection of a positive image for Greece and its artists worldwide as well as nationally.<sup>24</sup> In summary, for the entire four years period, the organization of the Cultural Olympiad has achieved the following tasks:

*Institutional Interventions:*

- Contributed considerably to the development of the *International Foundation of the Cultural Olympiad* as the permanent institution for the promotion of the Cultural Olympiad worldwide.

<sup>24</sup> During the four years the CO has organized events in the following cities: Frankfurt, Berlin, Osnabrück, Rome, Milan, London, Birmingham, Paris, Madrid, Barcelona, Lisbon, Stockholm, Amsterdam, Geneva, Moscow, Nicosia, Belgrade, Sofia, Bucharest, Melbourne, Adelaide, Sydney, Chicago, New York, Ottawa, Mexico City, Johannesburg, Beijing and Tokyo. In Greece beside Athens events have taken place in: Salonica, Patras, Heraklion, Volos, Delphi, Olympia, Epidaurus, Corinth, Pyrgos, Ioannina, Rhodos, etc.

- It rejuvenated the already existed institutions like the Athens Festival, National Picture Gallery etc.
- Contributed to the improvement of cultural infrastructure like the renovation of the Athens National Archaeological Museum as well that of Olympia, Delphi and other.
- New institutions were founded, like the New Benaki Museum, the Islamic Art Museum and the Sculpture Gallery.
- Two new collections (photography and paintings for the cinema) were added to the cultural treasure of the Greek Museums.
- New chances were given to institutions in the periphery, like amateur cultural organizations, local governments in order to organize cultural events.

*Artistic Opportunities:*

- Many artistic events were organized worldwide in countries such as, Spain, China, Italy, United Kingdom, Sweden, Japan, Serbia, Bulgaria, Croatia etc., giving the opportunity to promote the cultural production of Greece and the country in general.
- A number of art events were organized in all arts beyond the usual, offering the Athenians new artistic experiences.
- There was a promotion in Greece and abroad of many new and well known Greek artists.
- It focused on a substantial number of activities in the promotion of the connection between sport and culture.

As we can see there were substantial gains from the whole exercise, however, there were also considerable shortcomings.

- The lack of cooperation and co-ordination of the activities between ATHOC, the Ministry of Culture and the Municipality of Athens laid not only to delays of the program but increased as well the costs and caused overlapping of events.
- The four year cultural program was an extremely expensive project for Greece's economy. The sponsoring policy brought very poor funding due to the low interest of international and national sponsors to finance cultural events.<sup>25</sup> If we consider the amount of money spent, more infrastructures should have been created that could be capitalized after the Games as tourist attractions.
- Many events such as major exhibitions or theatre and music productions could be scheduled as a part of an international exchange program with other museums or cultural institutions.

<sup>25</sup> Preuss (2004: 129) remarked that the total number of corporations sponsoring the Athens 2004 Olympics decreased "owing to the promise to not further commercialize the Olympic Games, but also owing to the fact that Greece is a relative small market and therefore the interest of sponsors is lower."

- The marketing arrangements and the promotion campaigning was not coordinated among the three major organizing institutions so they could not develop a common and comprehensive policy of promotion.
- There were too many dispersed programs running simultaneously, which prevented the interested public from tracking them down because of the insufficient and vague information.
- Different guides and programs for the activities were published by separate organizations. A lot of information regarding the program was offered online, but the majority of the visitors had no access to this service either because they had no information or no internet access.
- The events in the Olympic venues of Elliniko and Markopoulo, the Olympic Village and the Media Villages, had a more popular character (usually these were music and disco concerts) with no reference to the spirit of sports and the Olympic ideals. Especially these events were scheduled to attract the athletes and their supporting staff.
- Because of security reasons, all art exhibitions and music concerts were prohibited in the OAKA complex, the main sports centre.

In conclusion, the institution of the Cultural Olympiad has not yet found the golden mean, which will allow it to coexist with the sporting activities of the Olympic Games, for the following reasons:

1. At this time, a consistent narrative did not exist and there were no specific symbols to identify and link the Cultural Olympiad with the Olympic Games.
2. There is no agreement with the media to negotiate broadcasting rights, therefore the Cultural Olympiad and the other arts activities were not presented by the television (there is no footage, Garcia 2001a and 2001b).
3. There exists no specific agreement with the sponsors to combine their sponsoring activities with a cultural program in the Olympic venues. Only few sponsors organize a program with a clear reference to sport and culture.
4. A balance between more ambitious artistic events for “elite” spectators and popular art performances should be worked out.

Nevertheless, the organization of the Athens Cultural Olympiad was, to my opinion, a successful and extremely expensive endeavor and contributed to the strengthening of the institution with the additional participation of other countries. It gave a strong push to the Cultural Olympiad itself with the rich program of activities balancing the foreign and local events with the ones that were dedicated to sport and the Olympic Games.

In this way, the central catchword of the Athens 2004 Cultural Olympiad *For a Culture of Civilizations* was fulfilled and all visitors – foreigners or Greeks – enjoyed the festive atmosphere and the great variety of cultural events experiencing to *Celebrate Culture* as well.

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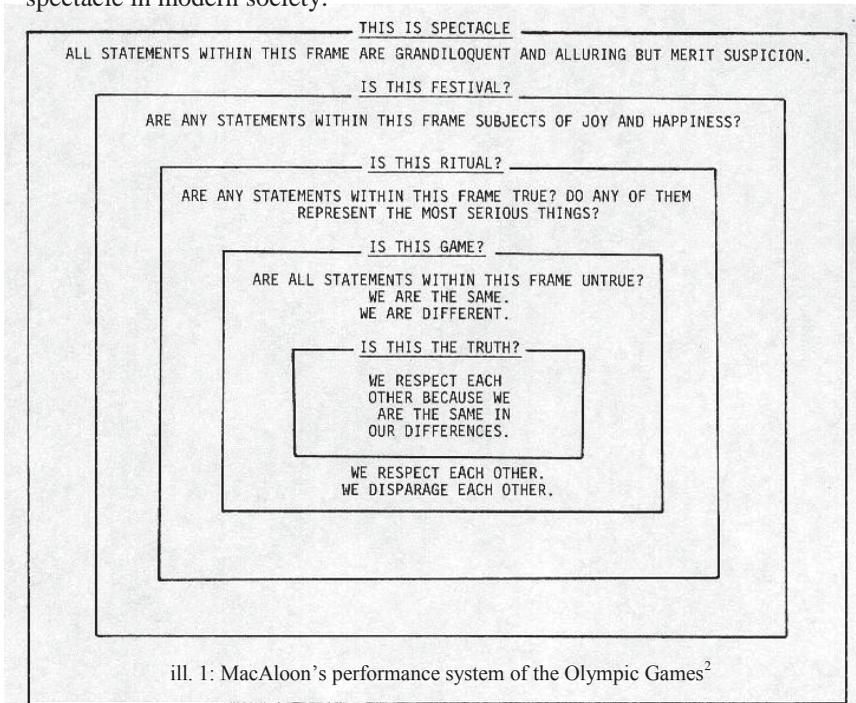
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# The Opening Ceremonies of Munich 1972 and Athens 2004 - A Comparative Structural Analysis

*Katja Meyer*

For Coubertin, the Olympic opening ceremonies constituted an opportunity to spread the idea of his Olympism.<sup>1</sup> Thereby, the question arises whether essential elements of the Olympic idea are indeed represented in the opening ceremonies. In this context, are there differences observable at the opening ceremonies past 1980, which presented staged spectacles, compared to those taken place prior to that? Based on the opening ceremonies of Munich 1972 and Athens 2004, those questions will be attempted to be answered. The problem is analyzed using MacAloon's model illustrating his theory of spectacle in modern society:



<sup>1</sup> Synonyms for the term 'Olympism' are: Olympic Idea, Olympic spirit, Olympic Ideal and Olympic Principles.

<sup>2</sup> MacAloon, John J.: "Olympic Games and the Theory of Spectacle in Modern Societies". In: id. (ed.). *Rite, Drama, Festival, Spectacle. Rehearsals Toward a Theory of Cultural Performance*. Philadelphia 1984, p. 262.

*Left side: Opening Ceremony Munich '72 (Official Report Munich '72, Vol.1) and Opening Ceremony Athens 2004 (Collection Lambis Nikalou)*

MacAloon views the Olympic Games as a specific cultural type of presentation in which genres like 'spectacle', 'festival', 'ritual' and 'competition'<sup>3</sup> are linked to each other.

In the center of his ramified model is the truth – namely the underlying thought of the system, which constitutes the idea of Olympism. The center is surrounded by the frame of athletic competitions/games, which is again surrounded by a ritual-frame integrated in the frame of the festival-element. In MacAloon's model, all four reference frames (Truth, Game, Ritual and Festival) are linked to the question whether or not they correspond to the truth (e.g. "Is this ritual?"). The entire scheme is surrounded by the frame of spectacle. However, since the Olympic Games are said to be spectacles par excellence since the beginning 1930s, this structural element is not linked to the question of truth, but to the statement "This is spectacle".

MacAloon's model does not only serve as basis for a sociological analysis of the Olympic Games, but also, as incorporated by Messing/Jüngermann's structural analysis of the opening ceremony of Barcelona 1992<sup>4</sup>, as theoretical reference to a formal observation of Olympic opening ceremonies.

Based on MacAloon's model, the following research questions can be derived:

- Which elements of the Olympic Idea are realized in the opening ceremonies? Are there differences to be observed between Munich and Athens?
- Are there athletic or competition-related elements incorporated in the opening ceremonies?
- Do rituals symbolize Olympic values? Has the realization of rituals undergone changes?
- Are the opening ceremonies to be considered festivals?
- Which significance does the spectacle have in the context of the opening ceremonies?
- 

## Structural Elements of Olympic Opening Ceremonies

### Ideational Foundations

In his quest for the truth, the basic principles of Olympism, MacAloon refers in his model to the sentence: "We respect each other because we are the

<sup>3</sup> MacAloon uses the term 'game'. Due to the context, a translation into '(athletic) competitions' appears appropriate.

<sup>4</sup> Messing, Manfred/Jüngermann, Martin: „Zur Strukturanalyse der Eröffnungsfeier von Barcelona 1992“. In: Norbert Müller and Manfred Messing (eds.). *Auf der Suche nach der Olympischen Idee. Facetten der Forschung von Athen bis Atlanta*. Kassel 1996, p. 187-217.

same in our differences”.<sup>5</sup> Thus, he centralizes the question of human equality and postulates this aspect as ideational foundation. But isn't the Olympic Idea far more complex than that?

In order to not prevent further reflection on its meaning, Coubertin denied giving an unambiguous definition of Olympism. In the new edition of the “Fundamental Principles” in the Olympic Charta 1990, the IOC attempted to provide an official definition of the term ‘Olympism’ and the included aims thereof for the very first time. N. Müller summarized the accruing principles in five points:<sup>6</sup>

- The harmonious connection of body, mind and willpower;
- The mission to put the sport in the context of this development, leading to the ‘right of sport’ to be considered a human right;
- The connection of sports with culture and education;
- A participating youth based on experiences of sports practice with structuring a better and peaceful world;
- Renunciation of any kind of discrimination, instead promoting of mutual respect, friendship, solidarity and fair play.

Therefore, the Olympic Idea is characterized by variety. MacAloon’s model refers to only one aspect of Olympism, namely the one of mutual respect.

The author, however, considers this rather limited view as insufficient for a structural analysis. Even though MacAloon’s “Truth” is doubtlessly one of the fundamental principles of Olympism, as final meaning it proves to be too abstract. At this point, a more precise definition of the “truth” seems to be essential.

Referring to the “Fundamental Principles”, to Coubertin’s writings as well as to several Olympic studies<sup>7</sup>, the author illustrates her conclusion by modifying the center of MacAloon’s diagram. Thereby, the pivotal Olympic values are: *human perfection, peace, social interaction and understanding* as well as *ancient spirit and consciousness of tradition*.<sup>8</sup>

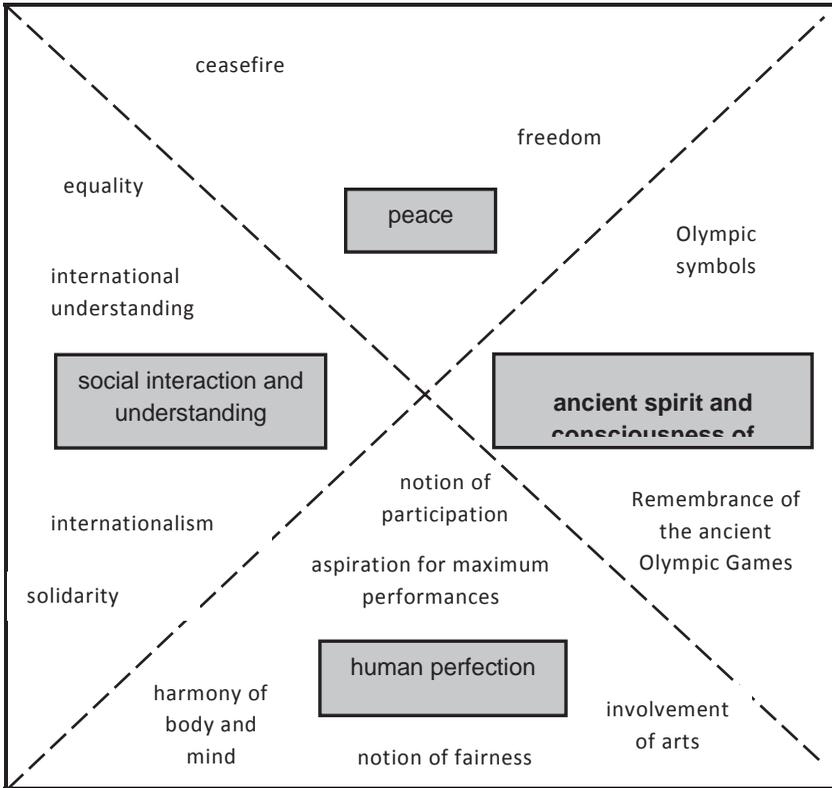
<sup>5</sup> MacAloon, John J.: “Olympic Games and the Theory of Spectacle in Modern Societies”. In: Id. (ed.). *Rite, Drama, Festival, Spectacle. Rehearsals Toward a Theory of Cultural Performance*. Philadelphia 1984, p. 262.

<sup>6</sup> Müller, Norbert: “Olympismus”. In: Peter Röthig et al. (eds.). *Sportwissenschaftliches Lexikon*, 7<sup>th</sup> ed. Schorndorf 2003, p. 415.

<sup>7</sup> See, among others, studies conducted by Lenk 1972, Rösch 1972 and Schantz 1996.

<sup>8</sup> The terms used are not to be considered as separate units but, at least in part, as dependent on each other (i.e. “social interaction/understanding” and “peace”).

## IS THIS THE TRUTH?



ill. 2: The modified center of the special presentation framework of Olympic Games

In which ways those ideational contents of Olympism are realized in the opening ceremonies is supposed to be analyzed by reference to the types of presentation “competition”, “ritual”, “festival” and “spectacle”.

### **Athletic or competition-based presentations**

Presentations with an athletic character are found in both opening ceremonies (i.e. the Mexican and Bavarian dance interludes in Munich and the presentation of ancient and modern disciplines in the context of the program feature “Clepsydra” in Athens). Those elements, however, are not to be considered athletic competitions but can be ascribed to the realm of spectacle or included in a ritual. Thus, a differentiated sport is not

represented in the opening ceremonies and is therefore excluded as component.

## Rituals

Kurt Weis defines rituals as “culturally standardized actions with a symbolic meaning”, which are implemented during traditional occasions.<sup>9</sup> According to Hahne/Schönberger, rituals establish historical continuity and raise participants’ awareness of being a part of a great and long historical tradition.<sup>10</sup>

Classified as Olympic rituals of the opening ceremonies are: reception of the head of state of the hosting country, entry of the participating teams, speeches of the organizing committee as well as of the IOC President, official opening by the head of state of the hosting country employing a specified wording, the carrying and hoisting of the Olympic Flag while the Olympic Anthem is playing, the torch runner’s arrival in the stadium, the ignition of the Olympic Flame, athletes and officials swearing the Olympic Oath employing specified wording, playing the National Anthem of the respective hosting country and the symbolic release of doves.

If rituals of the opening celebrations are idle elements or if they indeed symbolize Olympic values will be analyzed in the following.

The *teams’ entrance* combines national and international elements. Following their national flag, each delegation marches in their official uniforms. According to MacAloon, the parade displays a cooperative unit despite such segmentation.<sup>11</sup> All participants – regardless of their origin and athletic potential – have the same status. Athletes’ equality and solidarity are demonstrated. Furthermore, the notion of participation is symbolized by the athletes.

As supranational symbol, the Olympic Flag displaying the Olympic Rings<sup>12</sup> gives the rite of *carrying the Flag* a unifying connotation. In addition, the *recital of the Olympic Anthem* contributes to Coubertin’s postulation to include the arts by textually recalling the ancient Olympic Games.

<sup>9</sup> Weis, Kurt: „Rituale“. In: Peter Röthig et al. (eds.). *Sportwissenschaftliches Lexikon*, 7<sup>th</sup> ed. Schorndorf 2003, p. 454.

<sup>10</sup> Cf. Hahne, Werner/Schönberger, A.: „Ritus, Ritual“. In: Hans Gasper et al. (eds.). *Lexikon der Sekten, Sondergruppen und Weltanschauungen: Fakten, Hintergründe, Klärungen*, 3<sup>rd</sup> ed. Freiburg 1991, p. 890.

<sup>11</sup> Cf. MacAloon, John J.: “Olympic Games and the Theory of Spectacle in Modern Societies“. In: Id. (ed.). *Rite, Drama, Festival, Spectacle. Rehearsals Toward a Theory of Cultural Performance*. Philadelphia 1984, p. 252.

<sup>12</sup> According to Coubertin, the five intertwined rings (blue, yellow, black, green, red) symbolize the five continents, which are the unified; the combination of six colors (with a white background) represent colors found in all national flags.

Also, the *ignition of the Olympic Flame* has its origin in the ancient Games. According to Messing/Jüngeremann, the Flame is considered – among others – as “symbol of caring of the hearth fire, around which a human community gathers”.<sup>13</sup> The *release of doves* follows. Nowadays, the dove is considered a symbol of peace.

Therefore, most of the rituals symbolize Olympic Principles.

The follow-up of the opening ceremonies are regulated in the Olympic Charter. Concerning the content and procedure of those program elements, continuity has been remained from the beginning of the Games to this day. However, it can be stated that the realization of the rituals underwent some changes. According to the protocol, program parts were executed by the book in Munich. In contrast, ceremonies were included in staging productions in Athens 2004: The head of state’s arrival ritual was accompanied by a boy, who had crossed the artificial lake in the middle of the stadium in a boat, passing a small Greek flag to the ATHOC-President. Furthermore, the hoisting of the Olympic Flag was introduced by children carrying olive branches and the opening set-phrase was backed by a peal of bells. Such performances attributed to rituals being more adapted and incorporated in Athens than in Munich.

## **Festival and Celebrations**

According to MacAloon, the question of the reference frame “Is this festival?” can be answered by the presence or absence of joy and the feeling of happiness.<sup>14</sup> The English term ‘festival’ originates from Latin ‘festum’ meaning ‘festival, celebration’ (in German ‘Fest, Feier’).

According to Gebhardt, festivals and celebrations are necessary social conditions essential for the legitimization of social order since groups and institutions (here the IOC) are able to use such as platform to present, reflect and re-establish their aims and objectives.<sup>15</sup> Thus, the opening ceremonies contribute to the structural maintenance of the entire Olympic system.

Even though festival and celebrations are often joined in reality, a terminological differentiation seems useful in order to further characterize the opening ceremonies of the Olympic Games and to identify them as partially festival or celebration:

<sup>13</sup> Cf. Messing, Manfred/Jüngeremann, Martin: „Zur Strukturanalyse der Eröffnungsfeier von Barcelona 1992“. In: Norbert Müller and Manfred Messing (eds.). *Auf der Suche nach der Olympischen Idee. Facetten der Forschung von Athen bis Atlanta*. Kassel 1996, p. 198.

<sup>14</sup> Cf. MacAloon, John J.: “Olympic Games and the Theory of Spectacle in Modern Societies”. In: Id. (ed.). *Rite, Drama, Festival, Spectacle. Rehearsals Toward a Theory of Cultural Performance*. Philadelphia 1984, p. 262.

<sup>15</sup> Cf. Gebhardt, Winfried: „Fest und Feier“. In: Günter Endruweit et al. (eds.). *Wörterbuch der Soziologie. Band 1: Abhängigkeit – Hypothese*. Stuttgart 1989, p. 206.

Gebhardt defines the *festival* as an unregulated and unplanned space open to very diverse contents.<sup>16</sup> This, however, cannot be transferred to ceremonial acts, which are mostly characterized by regulated protocolar rituals. According to Bollnow, a festival always refers to something joyful.<sup>17</sup> Opening ceremonies also include serious elements (i.e. the Olympic Oath) leading to the conclusion that – globally – they are not consistent with what is considered a festival character.

In contrast to the festival, the *celebration* is a “mostly intentional and reflected event”, which oftentimes is based on a consciously prepared idea or philosophy (here: the Olympic Idea). Furthermore, celebration is an appropriate social realm of setting and communicating values. In reference to Gebhardt, the celebration is planned down to the smallest detail. Typical elements are speeches (here: official speeches), the symbolic act of something (here: releasing doves) and ceremonious/classical music (here: the Olympic and the National Anthem).<sup>18</sup> Additionally, the celebration is characterized by moments with a higher potential of significance (here: for example the Olympic Oath). Unlike the festival, the celebration is not only coined by joy and can also be serious. Thus, the Olympic opening ceremonies are indeed “celebrations” by definition, thereby justifying the name.

In the context of festival, however, festive elements can also be incorporated. Bollnow states that bright colors, light and illuminating clothing and a “festive brightness” are features of festiveness. “Seriousness and strength” of the festival are replaced by lightness, freedom and a relaxed atmosphere reflected, for example, in a smile. Such exuberant mood is best presented in dance performances.<sup>19</sup>

Several elements with a rather festive character can be observed in the opening ceremonies in Munich: “greeting of the schoolchildren”,<sup>20</sup> “presentation of Mexican folklore”<sup>21</sup> and the ritual of igniting the Flame.<sup>22</sup> The children’s bright clothing and their carefree attitude, the Mexicans’

<sup>16</sup> Cf. *ibid.*

<sup>17</sup> Cf. Bollnow, Otto Friedrich: *Neue Geborgenheit. Das Problem einer Überwindung des Existenzialismus*, 2<sup>nd</sup> ed. Stuttgart 1960, p. 215.

<sup>18</sup> Cf. Gebhardt, Winfried: „Fest und Feier“. In: Günter Endruweit et al. (eds.). *Wörterbuch der Soziologie. Band 1: Abhängigkeit – Hypothese*. Stuttgart 1989, p. 206.

<sup>19</sup> Cf. Bollnow, Otto Friedrich: *Neue Geborgenheit. Das Problem einer Überwindung des Existenzialismus*, 2<sup>nd</sup> ed. Stuttgart 1960, p. 222.

<sup>20</sup> Cf. Video: MÜNCHEN 1972. Übertragung der Eröffnungsfeier der Olympischen Sommerspiele in München 1972 im Bayrischen Rundfunk. 1:22’20.

<sup>21</sup> Cf. *Ibid.* 1:40’22.

<sup>22</sup> Cf. *ibid.* 1:53’26.

joyful dance and the runners' – dressed in white – effortless contributed to a festive atmosphere during the program parts.

In comparison, the ceremony in Athens included far more festive elements than the opening ceremony in Munich. At the beginning of the opening ceremony, the lively rhythm of the Zeibekiko during the ignition of the Olympic Rings on a water surface fosters a festive mood. Also, the ceremonial element of "Raising of the Greek Flag" including the welcoming of the head of state and playing the National Anthem employ festive characteristics. The "heaviness and significance" of the scene is relieved by the boy with the Greek Flag. Furthermore, the choir dressed in white contributes to a festive impression. Unlike other scenes which were presented in the dark stadium, this program part took place with full or reduced flood lighting. In contrast to Munich, the cheerful and waving participants entering the stadium as well as the colorful parade "Clepsydra", accompanied by a hovering Eros, added to the festive atmosphere in Athens. The last parts of the program "The Journey of the Torch" and "The Lightening of the Cauldron" also included festive elements. Suspended actors with glow sticks gave the scene certain lightness; and with the ignition of the Flame and the fireworks a kind of serenity arose. The opening celebrations of Athens are therefore framed by a festive mood.

## Spectacle

The presentation type "spectacle" occupies a rather dominant position in MacAloon's model: the Olympic Games are said to be spectacles *par excellence*<sup>23</sup>, which is why this reference frame is not connected to a question but to the statement "This is spectacle".

MacAloon defines spectacles as visually striking events which appeal to spectators due to their mass, proportion or color. In order to successfully arrange a spectacle, a strict division of performers and audience is necessary. In contrast to the ritual, the participation in a spectacle is rather voluntary and not mandatory. Also, spectacle is a dynamic form calling for movement, action and variety and reflecting such in the spectators' excitement. It is not, however, restricted to a specific mood and can evoke joy as well as awe.<sup>24</sup> The most spectacular elements of the opening ceremony in Munich are certainly the Mexican dance performance, the release of 5.000 doves and the large number of athletes entering the stadium.

<sup>23</sup> Cf. MacAloon John J.: "Olympic Games and the Theory of Spectacle in Modern Societies". In: Id. (ed.). *Rite, Drama, Festival, Spectacle. Rehearsals Toward a Theory of Cultural Performance*. Philadelphia 1984, p. 245.

<sup>24</sup> Cf. *ibid.* p. 246.

During the opening ceremony in Athens, spectacular elements are scattered throughout the entire gala: the clearly audible heartbeat during the video countdown, the drummers, the Olympic (fire) Rings on the water, the 17-meter high Cyclades' head, the dancers on top of dice, the colorful "Clepsydra", the veil covering the athletes, the physical review of the Olympiads, the hovering torch-bearers, the ignition of the fire, the fireworks etc. Therefore, these elements can be described as one big spectacle-staging. The evening gloom also adds to this overall impression. Due to the light-dark-contrast in the stadium, the ignition of the fire, for example, is far more spectacular than the one at noontime in Munich.

According to MacAloon, the reference frame of spectacle is to be viewed critically since the images generated in the spectacle relate to actuality like appearance and reality (here: the Olympic Idea).<sup>25</sup> For that reason Messing/Jüngermann raise the question to what extent the values presented in Olympic opening ceremonies refer to "authentic and existing ideals or if they are mere expressions of image cultivation legitimizing the overall system".<sup>26</sup>

In order to find an answer to this, a change in perspective has to take place. Up to this point, formal reference frames such as competition, ritual, festival and spectacle constituted the basis for analyzing the ideational content of the opening ceremonies. Now, their implementation based on the Olympic Principles will be discussed.

### **Topical Implementation of Olympic Principles**

The analysis of the representation of Olympic Principles during the opening ceremonies is based on the Olympic values defined above.

#### *Peace*

The ritual of releasing doves is regarded a symbol of peace and is a firmly established record feature.

The opening ceremony of Munich was an important contribution to the demilitarization of the Olympic protocol. The Olympic Flag, for example, was not carried by soldiers but by former Olympic Champions into the stadium. This act was mostly based on the intention of promoting peace. By refraining from military elements, the organizational committee of Munich attempted to set an example in a difficult global political time.

<sup>25</sup> Cf. MacAloon, John J.: "Olympic Games and the Theory of Spectacle in Modern Societies". In: Id. (ed.). *Rite, Drama, Festival, Spectacle. Rehearsals Toward a Theory of Cultural Performance*. Philadelphia 1984, p. 262.

<sup>26</sup> Messing, Manfred/Jüngermann, Martin: „Zur Strukturanalyse der Eröffnungsfeier von Barcelona 1992“. In: Norbert Müller and Manfred Messing (eds.). *Auf der Suche nach der Olympischen Idee. Facetten der Forschung von Athen bis Atlanta*. Kassel 1996, p. 205.

During the opening ceremony of Athens, the “Run through the Olympiads” recalled impressively the absence of the 1916, 1940, and 1944 Olympic Games due to both World Wars. The interruptions during the run (falls or abrupt stops) were a noticeable appeal for a peaceful world without war. The olive branch, a global symbol of peace and freedom,<sup>27</sup> can be interpreted as key element of the ceremony in Athens. Prior to the entrance of the different nations, an olive tree appeared in the middle of the stadium, the carrying of the Olympic Flag was introduced by children holding olive branches, the flag during the “Run through the Olympiads” showed an olive branch and the official emblem of the Games was an olive wreath.

### *Social Interaction and Understanding*

The Olympic Games are supposed to serve interaction and understanding. Coubertin believed that athletes from all over the world meeting each other would result in mutual respect, sympathy and appreciation for one another: To ask people to love one another is merely a form of childishness. “To ask them to respect each other is not utopian, but in order to respect each other they must first know each other.”<sup>28</sup>

The Olympic Flag with its five rings was designed by Coubertin and is regarded a symbol of unifying nations; and the teams’ entrance can be interpreted as an effort toward a more international solidarity. Impulses towards a denationalization were first given in Munich.<sup>29</sup> As symbol of international understanding, the German final leg runner of the Olympic Torch relay was accompanied by athletes from different continents. Furthermore, the oracle of Apollo called for “brotherly friendship”.

The opening ceremony of Athens included the following internationalist elements: the sound of a human heartbeat interlinking all people, the five bells representing the continents, the presentation of the global Olympic Torch relay, the message from out of space in the spirit of an international collaboration and the giant veil covering the athletes. The latter symbolized impressively the “global community”. Athletes’ differences (complexion, costume etc.) disappeared underneath the big veil demonstrating equality.

### *Human Perfection*

The value “human perfection” can be interpreted as the goal of personal development, which is transferable onto other parts of life, through

<sup>27</sup> Cf. ATHOC (ed.): *Games of the XXVIII Olympiad*. Friday August 13, 2004. Opening Ceremony Media Guide. Athens 2004, p. 50.

<sup>28</sup> Coubertin, Pierre de: „Die philosophischen Grundlagen des modernen Olympismus. Botschaft, verkündet durch Rundfunkübertragung am 4. August 1935“. In: id. (ed.). *Der Olympische Gedanke. Reden und Aufsätze*. Schorndorf 1967 [1935], p. 154.

<sup>29</sup> This is mostly due to the fact that Munich organizers of the first Olympic Games in Germany after the propaganda Games 1936 in Berlin were motivated to act contrary to any kind of nationalism.

participation in sports. According to Coubertin, only the interaction of body, mind and volition leads to a harmonious human being.<sup>30</sup>

The involvement of arts and the spiritual life in the Olympic Games intended by Coubertin is – in addition to the cultural program – best realized during the opening ceremonies. As a result of the collaboration of different art disciplines like music (National Anthem, Olympic Anthem), dance (folklore performance in Munich, Zeibekiko in Athens), fashion (athletes' costumes), architecture (stadium) and craftsmanship (flower bows in Munich, peoples clothing carrying posters in Athens), the opening ceremony of Munich and Athens can be described as total works of art.

Referring to words of the bishop of Pennsylvania in July 1908, Coubertin demanded that the participation should be regarded more important by the athletes than the actual victory. Generalizing he added: "What counts in life is not victory, but the struggle; the essential thing is not the conquer, but to fight well".<sup>31</sup> Athletes represent this ideal by participating in the opening ceremonies (teams' entrance).

### *Ancient Spirit and Affinity of the Games to their Modern Past*

The only direct reference to the ancient Games is established by the oracle of Apollo during the ending of the ceremony in Munich. Other than that there was no allusion to the ancient or modern history of the Olympic Games.

During the opening ceremony in Athens, the closeness of the Games to their ancient past was represented by the program part "Welcome", including a drummer in the stadium of Olympia, the presentation of ancient disciplines in the context of "Clepsydra", women whose dresses were shaped like classic vases carrying posters during the entrance of the nations and the incorporation of olive branches throughout (ancient laurel wreath). Additionally, the initial video sequence showing runners referred to the first 13 ancient Games in which the stadium race was the only discipline.<sup>32</sup>

The program element "Olympic Cities Tribute" reminded of the tradition of the modern Games. Introduced by a video in honor of Coubertin and Vikelas, a runner symbolically passed through the Olympiads. In the context of "Clepsydra" specially chosen disciplines from the 1896 Games were presented.

Therefore, the value "ancient spirit and consciousness of tradition" got special attention in Athens. This seems reasonable since the Olympic Games 2004 returned to the place of their origin and their re-establishment in 1896.

<sup>30</sup> Cf. Lenk, Hans: *Werte – Ziele – Wirklichkeit der modernen Olympischen Spiele*, 2<sup>nd</sup> ed. Schorndorf 1972, p. 44.

<sup>31</sup> Coubertin, Pierre de: „Die 'Treuhänder' der Olympischen Idee. In: id. (ed.). *Der Olympische Gedanke. Reden und Aufsätze*. Schorndorf 1967 [1908], p. 21f.

<sup>32</sup> Cf. ATHOC (ed.): *Games of the XXVIII Olympiad*. Friday August 13, 2004. Opening Ceremony Media Guide. Athens 2004, p. 24.

## Conclusion and Interpretation

The comparative structural analysis of the opening ceremony of Munich 1972 and Athens 2004 was based on the question, to which extent elements of the Olympic Idea were illustrated. MacAloon's model, differentiating between the five frames "spectacle, festival, ritual, game/competition and truth/underlying idea", served as theoretical reference. The last reference frame was then modified, thereby extracting the central aspects of Olympism and its values: peace, human perfection, social interaction and understanding as well as ancient spirit and consciousness of tradition.

Contrasting both opening ceremonies revealed a partial change in some of the elements. On the one hand the implementation of rituals has changed. While ceremonious aspects were simple "checked off" in Munich, they were embedded in stage-like performances in Athens. The consistent known was therefore combined with something completely new. This also corresponds with organizers' pressure to orchestrate interesting and television-compatible formats since simple re-runs do not appeal to the audience. Nowadays, it is the producers' of the opening ceremony chief task to provide television entertainment because without the financial means of the TV-networks the Olympic Games would no longer be fundable.

On the other hand the significance of rituals in the context of the opening ceremonies has changed. Ceremonial elements dominated the program in Munich. Only the "greeting of the schoolchildren" and the "oracle of Apollo" represented artistic and entertaining acts. Show acts, however, dominated in Athens: only 6 of 10 program parts were ceremonial. Thus far, in the context of the opening ceremonies show elements gained in importance.

The mentioned transition to more artistic and entertaining parts can be attributed to the organizers' efforts to produce the ceremonies mediagenic and to entertain the audience. This is also the reason for an increase of festive and spectacular elements during the opening ceremony in Athens. Furthermore, it can be observed that the opening ceremonies are primarily created for TV-audience since – in contrast to Munich – there were many scenes which were definitely better to be observed via television than from spectators in the stadium (i.e. details of the parade "Clepsydra", bird's eye perspective of the burning rings on the water). Based on those observations the opening ceremony of Athens can be described as TV-spectacle.

Furthermore, the comparative structural analysis showed that both, Munich and Athens, conveyed ideals and goals of Olympism during the opening ceremonies. Significant differences between the two hosting cities could not be confirmed.

However, it became apparent that most rituals symbolize Olympic Principles. The festive character of the event has proven to be a suitable place for communicating values.

During the evaluation of the contentual presentation of Olympic Principles in the opening ceremonies – using the values peace, human perfection, social interaction and understanding as well as ancient spirit and consciousness of tradition – it became obvious that they indeed had been represented, also including values which are excluded in the competitions due to the aspiration to offer maximum performances (i.e. idea of participation). Due to the longer duration in Athens, the incorporation of values mentioned above was quantitatively higher.

*Summary of the unpublished Master Thesis at the Johannes Gutenberg Universität Mainz, 2005: Katja Meyer: Olympische Eröffnungsfeiern in München 1972, Atlanta 1996, Sydney 2000 und Athen 2004 – eine Analyse in Bezug auf olympische Wertevermittlung, TV-Spektakel und die Darstellung des Gastgeberlandes.*

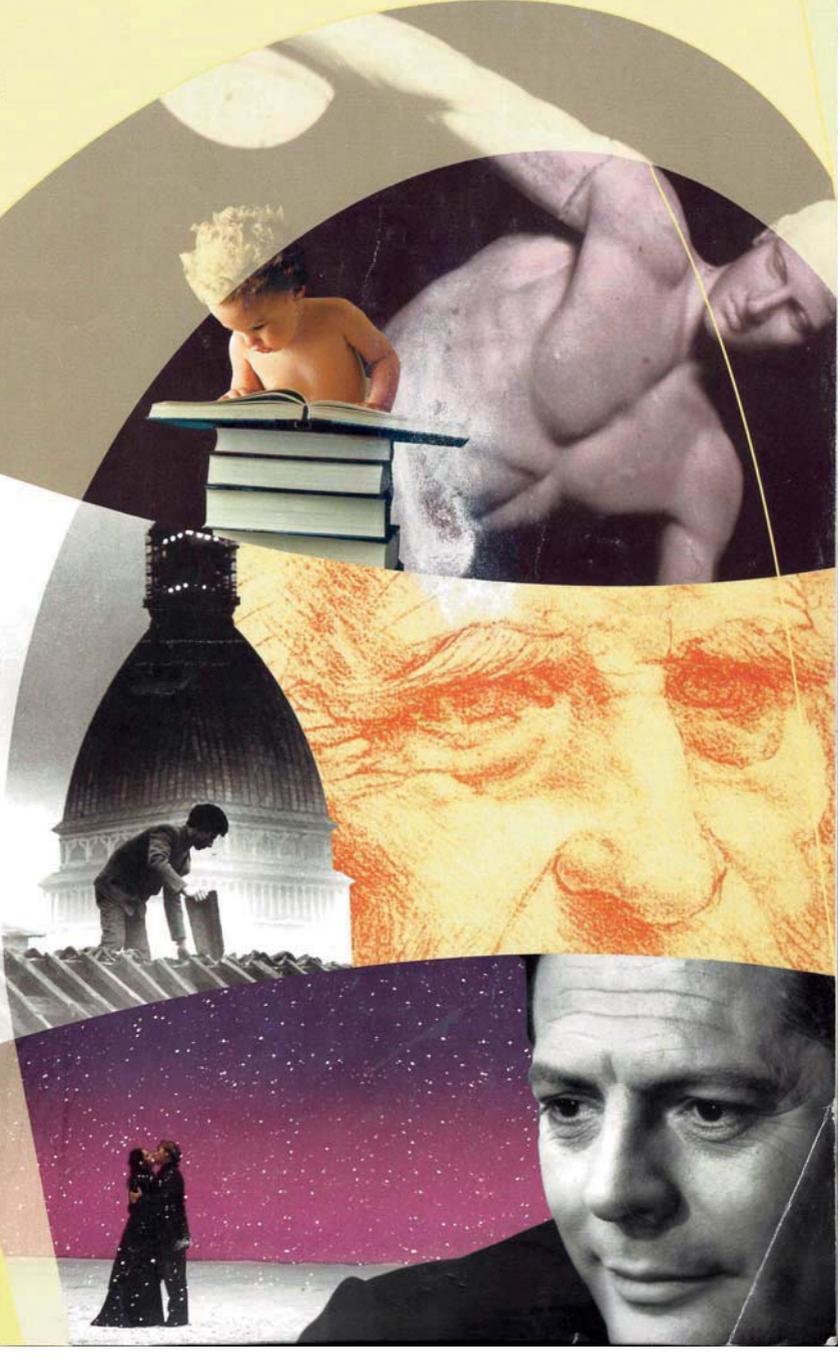
*Translation from German by Janine Lacombe.*



# italyart

Olimpiadi della Cultura

Cultural Olympiad



  
*Manifestazione per i Beni e le Attività Culturali*

 **CITTA' DI TORINO**

 **PROVINCIA  
DI TORINO**

 **REGIONE  
PIEMONTE**

# Italyart- The Cultural Olympiad of Torino 2006

*Piero Addis*\*

The Cultural Olympiad of Torino 2006 have been declared by IOC one of the best Cultural Olympiad.

I'll try to explain the way we have been working to get this result. To best tap into the wealth of cultural opportunities offered by the territory, the Organizing Committee has worked together with the local authorities and Cultural Institutions, to put together an exciting programme, packed with events and best meeting IOC guidelines, the expectations of an international public (including sports fans but also the general public) and of local audiences.

To ensure effective cooperation we requested the creation of a coordinating commission which selected the events to be included in the cultural programme for the Winter Games.

The guidelines and themes identified where the yardstick for selecting the artistic and cultural offer best suited for the bill of the Cultural Olympiad. In keeping with the requirements of the Olympic Charter, the programme was also planned so as to provide an insight into the best that Italian culture has to offer, and enhance the cultural heritage of Torino and Piemonte.

As a result, the joint work of the Departments of Culture and cultural bodies involved in the project has yielded a rich programme including exhibitions of contemporary, ancient and classical art, classical, cultured and popular music concerts by some of the best international artists; plus many other exhibitions and special events in town and in the Olympic valleys.

The programme is proposed as an Arts Festival. Its vision is primarily contemporary, looking at the time of the Games, while offering an insight into the past and the great cultural heritage of Italy, outlining the future.

The Region and the Local Authorities have been active in canvassing the major cultural institutions to ensure that their agenda for 2006 would give special consideration to the Olympic period, both in terms of event planning and in terms of access opportunities.

This policy has produced an enrichment of the bills and programmes of all primary cultural institutions, which have planned dedicated productions, inspired by the guidelines of the Cultural Olympiad as to themes and protagonists, with an eye to international development prospects.

So all events has been chosen jointly.

\* Head of Arts and Culture Turin 2006.

Beyond the specific cultural programme of Torino 2006, the main local government with the support of the most relevant banking institutions have planned actions to promote the local artistic and cultural heritage, so as to display its full glory throughout the period of the Olympic Games.

In town, great emphasis has been placed on the museums and landmark places and buildings.

Outside the city, cultural sites and destinations have been promoted through brochures and other communication media, produced specifically for the Olympic event and leveraging on its strong international appeal. The key points for targeted cultural promotion linked to the Olympic event have been extending accessibility, signposting the network of museums, upgrading reception services, producing quality and effective communication materials. An Olympic card, purposely created for the Olympic event, providing access to a number of museums has increased visitor flow by cutting down the cost of admittance tickets and encouraging the public to explore the rich museum offers in the territory.

Moreover, together with the Regione Piemonte and the Città di Torino, TOROC has supported several projects submitted by other art organisations (such as study centres, galleries, foundations...) focused on themes linked to the Olympic event. They included music bills, conferences, purposely created shows, all adding to the variety and excitement of Torino's cultural life.

For the purpose of laying out the guidelines for the Cultural Olympiad, we called upon a team of outstanding experts, who met several times during 2002. In setting out the guidelines, those experts had to face a two fold challenge: identify distinctive features of local identity for the city and mountains, to be presented to the highly diverse public of the Olympics and the Paralympics, while avoiding commonplaces and clichés, to enable the territory to appear on the world stage with a new, fresh and immediate image. The end result of the team's work was a document entitled *Let the bodies tell the story – Guidelines for the Torino 2006 programme of cultural and art events* which accompanied TOROC and the partner institutions in designing the artistic and cultural events.

The link between culture and sport was found in the concept of "body", the protagonist in sports and art alike, with its intelligence and creativeness.

One of the main challenges of this edition of the Cultural Olympiad has been the concept of the Program. TOROC has decided to create a system with the authorities and the cultural institutions. We have worked as a real team that has involved the whole territory.

All the initiatives are not meant to stand alone: they all fit into a strategy for cultural heritage promotion, targeting the increase in tourist flow, in line with economic and structural changes taking place in the area.

The second main challenge has been linked to the ticketing and price areas.

The price policy rests on precise guidelines issued by IOC as well as the broader aims I have just mentioned. Hence the need to balance free and pay-for events. Moreover, the exceptional nature of the Olympic event means that wherever possible, season-ticket holders should also be catered for.

In this regard, TOROC and the Culture Departments of the three authorities (Città di Torino, Provincia di Torino and Regione Piemonte) have planned a ticket price policy that didn't raise the "regular" price for shows, as well as it has provided for several free-entry events.

The third challenge has been the good result of one of the main tasks of the Art & Culture department: to implement the Look of the Games. The Cultural Olympiad had their own coordinated image, and their own logo, which derived from the Look designed for the Games.

The most obvious application of this image has been the "dressing up" of culture sites. Just like competition venues, they have been personalised so as to signal to all onlookers that the venue in question was hosting a Cultural Olympiad event.

All events listed in the official cultural programme have been thus identified and I really can say that every single event worked in perfect harmony with our claim: Art and Culture, together for Sport.

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Beijing 2008



同一个世界 同一个梦想  
One World One Dream

2008.8.8 - 2008.8.24  
第29届奥林匹克运动会组织委员会  
Beijing Organizing Committee for the Games of the XXIX Olympiad



# Evaluation of the Cultural Program Beijing 2008 - Survey by Modern Pentathlon Spectators

*Michaela Ivak*

Since the Olympic Games in Sydney 2000, a scientific cooperation was established between the Research Team Olympia/University Mainz, Germany and the President of the International Union of Modern Pentathlon, Dr. Klaus Schormann.

On August 21<sup>st</sup> and 22<sup>nd</sup> 2008, an onsite survey was conducted by students of the University Mainz before the beginning of men and women Modern Pentathlon competitions as well as during break-time.

1,781 valid questionnaires, 1,499 in Chinese and 282 in English were analyzed:

*Tab. 1: Number of people asked relating to their origin, 21/22.08.2008*

<b>Origin</b>	<b>Number of people asked</b>	<b>Percentage</b>
Beijing City	1,046	54.7
Beijing area	87	4.5
China	366	19.1
<b>China total*</b>	<b>1,499</b>	<b>84.2</b>
<b>Other countries</b>	<b>282</b>	<b>15.8</b>
<b>Total</b>	<b>1,781</b>	<b>100</b>

\*China total = Beijing City + Beijing area + other China

The following questions were considered in this special evaluation for the members of the IOC Commission for Culture and Olympic Education:

1. *Why did you decide to be a spectator at the Olympic Games?*
2. *What do you associate with Pierre de Coubertin?*
3. *Have you attended any cultural events (of the Olympic cultural program)?*
4. *Which cultural events have you already seen or do you intend to see?*
5. *What do you think about the events you have attended?*

# 1 Why did you decide to be a spectator at the Olympic Games?

The most frequently given answer by international spectators to the survey question about the reason for attending the Olympic Games was *attend a world event* with 93%. The answer *experience something exciting* came close second (86.6%), with *experience the immediate atmosphere* (85.0%) just behind the answer *support athletes* (85.2%).

Tab.2: Reasons to be a spectator of the Beijing Olympic Games

Domicile	International		National	
	Yes (N)	%	Yes (N)	%
attend world event	240	<b>93</b>	1,091	<b>91.6</b>
experience atmosphere	221	<b>85</b>	1,395	<b>85.5</b>
tradition of attending Olympic Games	97	<b>41.3</b>	563	<b>61.8</b>
support athletes	225	<b>85.2</b>	1,124	<b>75.0</b>
see peak sport. performance	212	<b>84.1</b>	921	<b>85.6</b>
see sth. exciting	223	<b>86.6</b>	653	<b>70.5</b>
meet with friends	147	<b>61</b>	173	<b>23.5</b>
travel China	150	<b>62</b>	221	<b>30.7</b>
travel Beijing	171	<b>69.2</b>	290	<b>38.8</b>
work duties	39	<b>16.9</b>	149	<b>20.4</b>
most medals	58	<b>25.1</b>	365	<b>46.7</b>

These results give an idea of the importance spectators place on experiencing the situation for themselves.

It is clear that this special experience does not only depend on the sports program (*see peak sporting performance*: 84.1%), even though this is at the forefront at the Olympic Games. The enrichment of the Games offered by

cultural events shows that, in the eyes of the spectators, the Games are far more than a “higher level world championship”. The ability of the Games to bring people together, thereby fostering peace appeals to people all over the world through the media.

A comparison between 1,499 Chinese and 282 international Olympic visitors shows that the Chinese regard seeing sports events and peak sporting performances higher. This aspect can be explained by the sense of allegiance towards the athletes felt by the huge number of fans, which is stronger on a national than on an international level (identification with success of the Chinese athletes and thus their own country), or the general desire of the Chinese to be the best nation.

It is striking that both, the Chinese and the international visitors, rated *experience atmosphere* very high. This specific atmosphere needs to be examined more closely, as for some the friendly co-existence of different cultures is an aspect of the particular atmosphere, while for others it is the atmosphere of the competition or just the celebration itself. However, it is clear that among the visitors asked (Chinese and international) the Games were not just about a sporting event; the cultural framework also played an important role.

## 2 What do you associate with Pierre de Coubertin?

When asked who the founder of the Games is, 80.3% of the Chinese knew that it is Pierre de Coubertin. This means they are aware of the historical background and thereby display a definite interest in the background of the Olympic Games and not just the sports competition per se.

The fact that 80% of the Chinese asked were aware of the founder of the Games leads to the conclusion that the population was well prepared for the 2008 Olympic festival. This is less surprising among the international guests as the majority of them are experienced Olympic visitors.

## 3 Have you attended any events of the Olympic cultural program?

Figure 1 shows that 45% of the international visitors asked had attended various cultural events. Therefore, it is clear that there was strong interest in the cultural program offered. Here, it must be born in mind that Olympic visitors did not have a lot of spare time to visit other events apart from the sports competitions. Taking this into account, the figures show a keen interest in the cultural program. A score of around 45% is especially high when one realizes that the cultural program was poorly publicized, which leads to the

conclusion that attendance at the cultural events was largely a result of individual initiative.

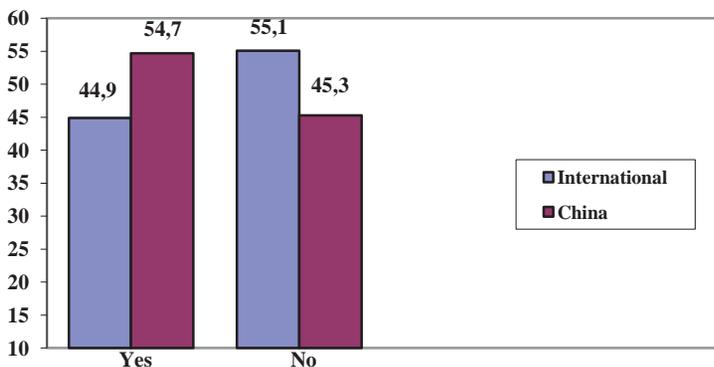


Figure 1: Cultural program attendance of international audience and Chinese spectators

The difference between the number of Chinese and international visitors should not be over-estimated. Due to the language, it was much easier for Chinese citizens to choose from the program (including search) and travel to events than it was for international visitors.

There is also the question of whether other factors influenced attendance on cultural events. The first comparison is based on age. Here, there were no significant differences between the international and the Chinese survey participants. As illustrated in the following figures there is only a slight drop in the age group 30-49.

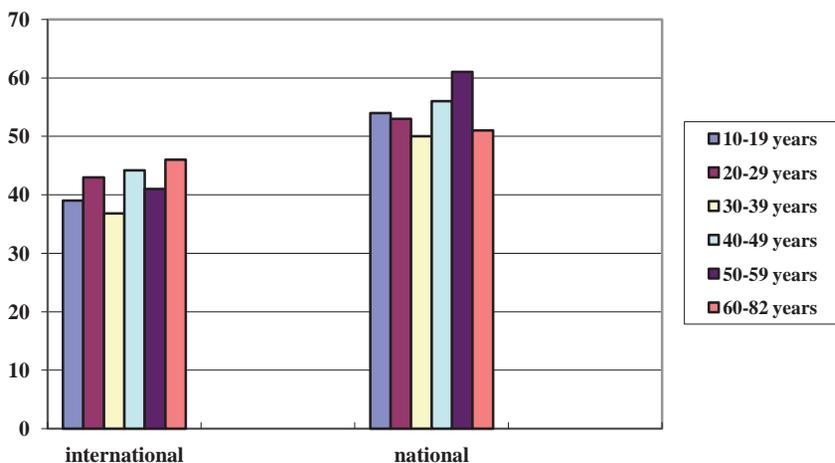


Figure 2: Cultural program attendance by age - international and Chinese spectators

The lowest level of interest in among international visitors in the age-category 30-39 at 36.8%, followed by the age category 40-49 at 44.2%, which is remarkable, as these seem to be the most solvent groups. We may infer that the age-group 10-19 is linked to those two categories as they are most likely part of families.

With 265 “yes” answers the age-group 20-29 amounts to the largest category of the Chinese audience in terms of quantity. The age-group 50-59, however, constitutes the highest percentage value. In order to be able to plan the content of the cultural program accordingly, this information can be regarded important for establishing for which audience cultural events are of particular interest.

*Tab. 3: Cultural program attendance in figures (N)*

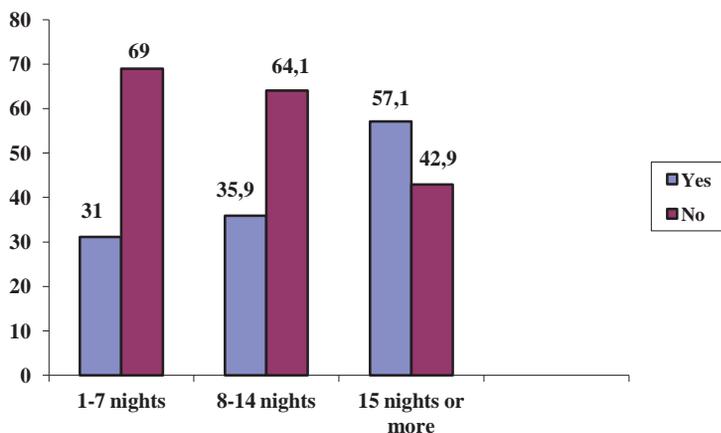
<b>Age-group</b>		<b>Yes</b>	<b>No</b>	<b>Total</b>
10-19	China	172	141	313
	International	7	11	18
	<b>Total</b>	<b>179</b>	<b>152</b>	<b>331</b>
20-29	China	265	212	477
	International	28	36	64
	<b>Total</b>	<b>293</b>	<b>248</b>	<b>541</b>
30-39	China	122	119	241
	International	21	36	57
	<b>Total</b>	<b>143</b>	<b>155</b>	<b>298</b>
40-49	China	56	44	100
	International	19	24	43
	<b>Total</b>	<b>75</b>	<b>68</b>	<b>143</b>
50-59	China	25	16	41
	International	18	20	38
	<b>Total</b>	<b>43</b>	<b>36</b>	<b>79</b>
60-82	China	16	15	31
	International	17	20	37
	<b>Total</b>	<b>33</b>	<b>35</b>	<b>68</b>

Another related variable analyzed was the “number of nights in Beijing”. The answers to this show that cultural program attendance increased with a higher number of nights spent in Beijing, even though this factor must be put into



*Beijing Opera as important cultural event by the Beijing Olympics 2008 (Collection Zeling He)*

perspective for Chinese visitors concerning figures higher than 15 nights, as in comparison with the increase in the number of nights the attendance figures do not increase proportionally. Most of the stays were between 8 and 14 days. If the length of the Olympic Games (14 days) is considered as well, it can be assumed that the national audience is potentially more prepared to be interested in a cultural program during the Games, while the international audience consumes cultural events mainly during the phases before and/or after the Games.<sup>1</sup> Here, too, the information factor regarding the cultural program must be considered as well. If there had been greater “externalization” in form of advertising, there might possibly have been higher visitor figures.



*Figure 3: Cultural program attendance in % linked to the number of nights spent in Beijing (and surrounding area) – international spectators*

<sup>1</sup> More than 14 days = period extended to before or after the Olympic Games.

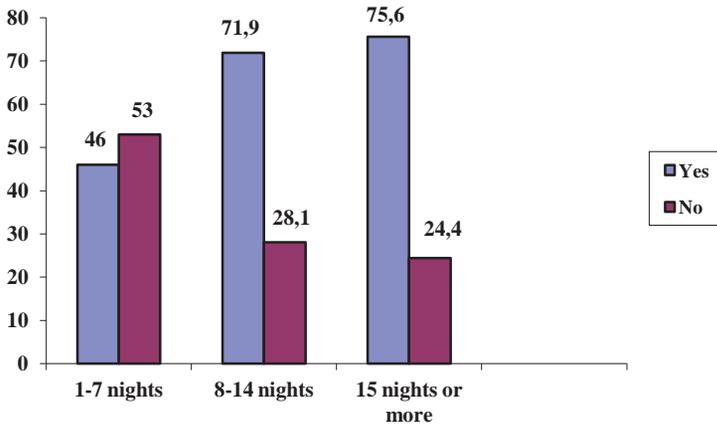


Figure 4: Cultural program attendance in % linked to number of nights –Chinese spectators

#### 4 Which cultural events have you already seen or do you intend to see?

The lack of advertising and information is especially reflected in the following two figures. No more than 17% of the international visitors asked could say that they had visited an exhibition or been to a concert or play. Most of the visitors included sightseeing among their cultural activities.

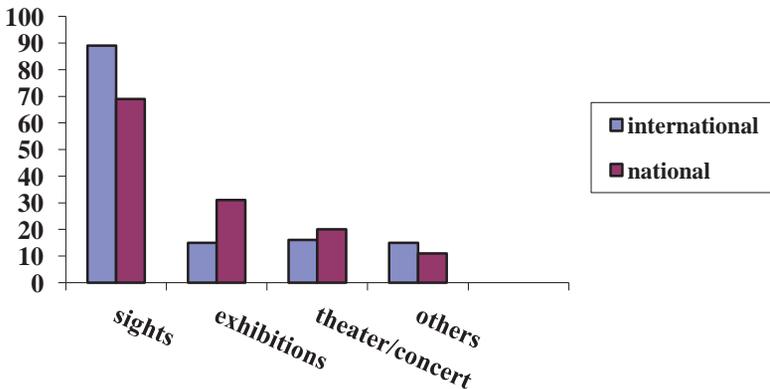


Figure 5: Attendance at various events – international and Chinese spectators

Among the Chinese questioned, the number of exhibitions visited and plays/concerts attended is somewhat higher. Such a result is generally to be expected. However, for future events, it would be desirable to attract more international visitors to the city's cultural program.

## 5 What do you think about the events you have attended?

For question 5, an appreciation for the cultural events attended was required. Here, again, there was a difference between the international and the national audience as differing value judgments can be assumed due to differing cultural, socio-political and economic backgrounds. As a result, for individual aspects such as level of organization, entertainment or the financial factors (expensive/cheap) there can be characteristics which must be assessed differently.

*Tab. 4: Assessment of the Cultural Program*

<b>Criteria</b>	<b>International</b>	<b>National</b>
<b>Informative/entertaining</b>	%	%
informative	69.8	79.3
average	18.1	16.3
entertaining	12.1	4.4
<b>Well/badly organized</b>	%	%
well organized	56.0	42.3
average	21.0	21.7
badly organized	23.0	36.0
<b>High/low level</b>	%	%
high level	62.5	75.2
average	28.5	17.0
low level	9.0	7.8
<b>Chinese/international</b>	%	%
Chinese	56.0	66.9
average	23.0	20.7
international	21.3	12.4
<b>Expensive/cheap</b>	%	%
expensive	21.0	36.3
average	37.0	42.4
cheap	32.0	21.4
<b>Interesting/uninteresting</b>	%	%
interesting	75.6	89.0
average	16.5	9.0
uninteresting	7.9	2.0

It can be seen that both, national and international visitors, considered the cultural program mainly as informative; and only a few thought it entertaining. For the organization, the scores differ slightly. Slightly more than half of the international audience (56%) considered the organizational level of the cultural events as good, while the Chinese audience tended to be less satisfied (42.3%). This may be linked to higher expectations from the local organizers and also to a better understanding of the organizational situation with regard to the cultural program (linked to higher number of cultural events attended).

When asked to rate the level of the cultural events attended, 75.2% of the Chinese and 62.5% of the international visitors judged them to be high level. As the events attended were predominately of Chinese origin, here again the cultural differences should be considered when interpreting these results (What constitutes/defines “high level”?).

A study of the Chinese and international characteristics shows that mainly Chinese events were attended by both, national and international, audiences. The international events held up very well among the international audience (21.3%) and the domestic audience (12.4%), when one considers that international events represented only 24% of the cultural program. The remaining 23% (international) and 20.7% (national) gave the response “average”, which can be included in the assessment of the international as well as the Chinese events attended. This gives an approximate value of 32.8% of international and 22.8% of domestic visitors for the international program, which suggests a totally balanced view with regard to the interest in international and national events.

With regard to the entry prices for the events, the answers indicate no clear trend, which is possibly due to the difference in incomes of the national and international visitors. Overall, it shows that the prices of the events were appropriate and wholly affordable.

A positive and very important element for this work is the result of the *interesting/uninteresting* assessment. It shows that the majority of the international and domestic audience considered the cultural events to be interesting with only a very small number rating them as uninteresting.

Overall, it can be seen that the audience of the cultural program regarded events as averagely well organized, of an above-average level, very interesting and informative rather than entertaining. The predominately national events and in comparison well-attended international events were affordable particularly for the international audience.



*Olympic medals are not only symbols of highest archivment by the Olympics but also artistic creations (Photo: N. Müller)*

## Summary

The results of this analysis show that Olympic cultural events were an extremely worthwhile part of the Olympic Games program in Beijing. It is already apparent from the first question asking about the reasons for attending that Olympic visitors are concerned about more than just seeing sports competitions. The findings about attendance figures of cultural events with an average of around 50% show that this is quite a high percentage given that the events of the program were little advertised externally. However, this result based on question 3 loses some of its significance in question 4, especially considering that 83% (international) and 68% (national) of the answers given relate to visiting places of interest. This heterogeneity between questions 3 and 4 leads to the assumption (already stated in the previous chapter) that visitors knew little of the concepts and content of the Olympic cultural program. The events attended were regarded as a whole as predominately interesting (82.5%), informative (74.6%) and of a high level (68.9%) by the audience, which can be considered a very good result and speaks in favor of the organizers. Another interesting result is the lowest level among the age category 40-49 and the increase in cultural program attendance in line with a longer length of stay.



# Evaluation of the Cultural Olympiad by Biathlon Spectators in Whistler during the Olympic Winter Games 2010 in Vancouver

*Katie Scholl / Katharina Galuba / Research Team Olympia University Mainz*

During the 2010 Winter Olympic Games in Vancouver, the “Research Team Olympia” led by Prof. Dr. Norbert Müller, Johannes Gutenberg-Universität Mainz, questioned a total of 553 biathlon spectators in Whistler. The surveys were conducted in the stands as well as in the standing sector on February 16<sup>th</sup> and 18<sup>th</sup>. The data collected was then evaluated by Katie Scholl and Katharina Galuba. This evaluation only includes statements relating to the Cultural Olympiad (questions 14 to 19).



ill. 1: Emblem of the 'Cultural Olympiad'

## The Cultural Olympiad of Vancouver

The host city Vancouver decided to present a cultural program in form of a *Cultural Olympiad*. For the very first time, a series of three art festivals formed a two-year cultural program - from 2008 to 2010 - complementing the Winter Olympic Games.<sup>1</sup> From January 22<sup>nd</sup> until March 21<sup>st</sup> 2010 an extensive international program was offered presenting over 600 artists at 60 locations over a 60-day period. In addition to this program and completely in line with digital technology, a *Cultural Olympiad's Digital Edition (CODE)* was presented.

Athletes and spectators alike were given the opportunity to communicate online – via the internet – or on site in the streets of Vancouver and also to model and structure CODE<sup>2</sup> and its motto



ill. 2: Emblem of the 'Winter Olympic Games' in Vancouver

<sup>1</sup> <http://www.vancouver2010.com/more-2010-information/cultural-festivals-and-events/about-cultural-olympiad/> (Nov. 15<sup>th</sup> 2010).

<sup>2</sup> <http://www.vancouver2010.com/more-2010-information/cultural-festivals-and-events/code-connect-create-collaborate/> (Nov. 15<sup>th</sup> 2010).

*Left side: Views from cultural activities in Vancouver 2010 (Photo: Katharina Galuba)*

“Connect. Create. Collaborate.”, for example in form of daily-awarded “Picture-of-the-Day Contest” via Facebook and Twitter fan pages. Just like its athletic siblings *Winter Olympic Games* and *Paralympics*, the *Cultural Olympiad* had a special emblem<sup>3</sup> (cf. ill. 1 and 2) and therefore used the recall value of a *Cooperate Identity*.

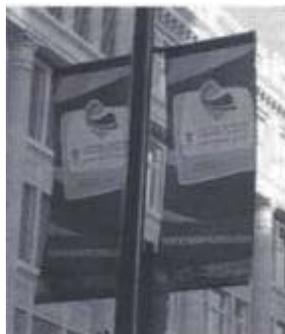
On street lights in downtown Vancouver, advertising posters of the *Cultural Olympiad*, including its emblem, were attached right next to those of the Olympic Games (cf. ill. 3). The joint presentation of all three emblems (*Winter Olympic Games*, *Paralympics* and *Cultural Olympiad*) is - in terms of a new marketing concept – a first in Olympic history. Up to this point, the three events had been advertised for separately.

Following the tradition of the *Olympic Research Team*, 566 biathlon spectators were questioned during two competition days. Next to questions concerning athletic events, the subject area (14-19) focused on the cultural program and its perception by Olympia visitors. Gathered results are supposed to provide insights into the following aspects:

- Level of information of the questioned Olympia visitors concerning the cultural program prior to the Winter Olympic Games;
- Level of information of the people questioned at events of the *Cultural Olympiad* 2010 in Vancouver during the time of the actual Games;
- Subjective perception of a connection between cultural and sport events during the Winter Olympic Games;
- Qualitative and quantitative attendance at cultural events in Vancouver.

The following evaluation presents results of questions 14 to 19.

536 out of 566 biathlon spectators provided an answer to the question “Did you get any information about the cultural program, which is being promoted during the Vancouver Olympic Games?”. Considering only valid replies (excluding 30 “missing answers”), about 49% received such information and about 51% did not receive any. Since the survey took place on February 16<sup>th</sup> and 18<sup>th</sup>, the percentage of informed people could have increased until the final biathlon competition day. The assumption that the lack of information linearly increases due to an increasing distance from the Olympic spectator’s



ill 3: Advertising banner of the ‘Cultural Olympiad’ in downtown Vancouver

<sup>3</sup> The emblem of the Cultural Olympiad included the symbol of the official Winter Olympic Games in Vancouver (figure welcoming friends with open arms). In contrast to illustrations 1 and 2, the figure refers to the connection between the Cultural Olympiad and the Winter Olympic Games.

place of residence to the host city of Vancouver/Whistler cannot be confirmed:

**Table 1: Relation of people informed about the cultural program to people not informed about it depending on place of residence (absolute values).**

	<b>Residence</b>	<b>Informed</b>	<b>Uninformed</b>	<b>Preponderance of informed people</b>
1	Metro Vancouver/Whistler	72	55	+17
2	British Columbia (without 1)	25	25	±0
3	Canada (without 2)	41	46	-5
4	USA	31	59	-28
5	outside Canada/USA	93	83	+10

The following two tables provide information concerning the time in which the information was received as well as the type of media used to obtain the information. The internet was the most important source of information *prior* to the Olympic Games. Travel agencies, however, placed lowest in the ranking (cf. Table 2).

**Table 2: Ranking of stated sources of information for the Olympic Cultural Program *prior* to the Olympic Games**

<b>Source of information</b>	<b>affirmed %</b>
Internet (N = 338)	62.7
Magazines/newspapers (N = 337)	44.8
Television/radio (N = 338)	43.5
Other people (N = 337)	22.0
Travel agency (N = 338)	5.6

At this point it should be mentioned that in a time prior to the prevalence of the internet two surveys (Barcelona 1992 and Atlanta 1996) were conducted by the Research Team Olympia at the University Mainz (“Forschungsgruppe Olympia”). When German Olympia tourists were questioned about what source of information for the Olympic Cultural Program they used, travel agencies had a similarly limited significance.

The internet upheld its leading position as source of information for the cultural program also during the Olympic Games in Vancouver (cf. Table 3).

**Table 3: Ranking of stated sources of information for the Olympic Cultural Program in Vancouver**

Source of information	Affirmed (N = 337)
Internet	53.1
Program guide	49.9
Newspapers	40.7
Acquaintances	22.6
Poster/placard	22.0
Travel guide	16.0

Besides the internet, the program guide (surely, also in terms of completeness of the range of offers) as well as recommendations from acquaintances proved to serve an important information function. Additionally, it has to be noted that information received from several sources may appear reinforced and complemented to the individual spectator.

Information, in form of a guide for example, itemizing the cultural program clearly according to place, time and genre is obviously not yet sufficient enough to motivate spectators to recognize such range of events as an essential part of their respective Olympic experience. Thus, conveying the meaningfulness of the connection between sports and arts as part of the Olympic idea has to be focused additionally. Basically, this seems to have been achieved in Vancouver since only 36 people questioned replied to not recognize any relationship between the cultural program and the Winter Olympic Games at all. However, as the following table exemplifies, the arguments pro an Olympic Cultural Program are dominated by aesthetic values.

**Table 4: “What relationship do you see between the Cultural Program and the Winter Games in Vancouver?”**

Statement	Yes N = 566 %
The cultural program combines art and sport.	29.5
Cultural events and exhibits traditionally belong to the Olympic Games.	21.9
It brightens up the host city and the host country.	40.8
It allows the athletes and spectators to experience aesthetic beauty.	27.6
It provides a beautiful setting for the sporting competitions.	27.4



*Ice sculpture in front of the Biathlon Stadium in Whistler 2010 as an artistic performance  
(Photo: Teresa Thome)*



*The Research Team Olympia (University of Mainz) on the way to the Biathlon spectators survey  
in Whistler 2010 (Katharia Galuba, Katie Scholl, Lisa Reithmann, Teresa Thome, Dr Norbert  
Müller, Andreas J. Müller; Photo: Teresa Thome)*

It gives those tourists/family members who are less interested in sport an alternative.	25.6
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Despite an impressive cultural program and various related sources of information, only 28.6% of all people questioned in Vancouver stated to have been able “to attend the cultural exhibitions and events of the Olympic Cultural Program besides the important sporting events”. 30.9% negated such explicitly and 40.5% avoided any kind of statement concerning this aspect, suggesting a “no” since an interest in culture is actually attributed a prestigious value. Therefore, there seems to be no reason to neglect reporting the visit of a cultural event.

Referring to previously attended events as well as events planned to visit in Vancouver/Whistler, a ranking emerged as follows:

**Table 5: Visited events or planned to visit**

<b>Event</b>	<b>Visited or planned to visit N = 566 %</b>
Open air events near the venues	30.4
Museum/exhibition/visual arts	21.7
Music/concert	21.6
Events/exhibitions from the Aboriginal Art Program	13.4
Opera/theater	4.4
Modern dance/classical ballet	2.8

69.6% of all people questioned did not even attend free-of-charge open air events near the venues or do not plan to do so. A large proportion of the surveyed people seem to be comparable to the image of soccer spectators drawn by Buytendijk (1970, p. 96):

“The kind of interest for eleven or umpteen times eleven soccer players is profound everywhere, sincere, lasting, *all-pervasive* and *all-extrusive* and fulfilling. It exceeds the interest for art and science – very understandably – it is, however, more general and intense compared to being interested in food prices, world peace or the passing of a niece or nephew – not to mention natural disasters or parliamentary debates.”

Thus, this result is not caused by the lack of information because only 5% of the people questioned reported explicitly to have not received any kind of information regarding the cultural program during the Olympic Games.

## Outlook

One possibility to generate a greater comprehension of spectators for the connection of muscles and mind with regard to Ancient Greece and as aspired by Coubertin is to broadcast his related principles during competition breaks on large electronic display panels (cf. Sydney 2000). At the same time, Coubertin's idea of eurhythmics should be made apparent and tangible by developing a suitable program considering aspects of structural balance and Olympic-related topics and standards. During the planning stages as well as during the evaluation of a cultural festival it is also desirable to consider not only quantitative standards (number of new exhibitions, visitor numbers, awareness measurements, viewing figures etc.) but also to ask the question to what extent the cultural program contributed to the artistic presentation of Olympic values. Grant puts it similar (2006, p. 1): "the magic of the Olympic Movement [...] is in how individual communities who are invited to host the Games reinvigorate the Movement" (for analyzing the balance of a cultural program on the example of Turin 2006 see Messing 2008). By raising awareness concerning the philosophical foundations of the postulated unity of sport and art during the Olympic Games, spectators who are strongly focused on athletic competitions would be more likely to develop a certain interest for some parts of the cultural range offered, especially, if there is a noticeable connection to sports.

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# London 2012 Festival

Official guide

21 June to 9 September



LondOn 2012  
RACHEL WHITEREAD



# Olympic Spectators' Resonance concerning the London 2012 Festival

*Manfred Messing / Norbert Müller / Klaus Schormann*

Surely, Coubertin was aware of Modern Pentathletes' eurythmic balance being restricted to the realm of sports. He viewed his educational ideal, however, more holistically in the combination of sports and arts. During the 1912 Olympic Games in Stockholm one of his favorite ideas, namely the Modern Pentathlon, was not only realized, thereby taking a stand against one-sided specialism in sports, but for the first time Olympic art contests were implemented<sup>1</sup>, creating a pentathlon of muses<sup>2</sup> including architecture, sculpturing, painting, music and literature.<sup>3</sup> After the 1948 Games in London, art contests were turned into Olympic art exhibitions. Since Barcelona 1992, "Cultural Olympiads" take place regularly over a 4-year period including various events which climax during the time of the athletic competitions. The London 2012 Festival also constitutes such finale of a Cultural Olympiad. Bill Morris, Cultural Olympiad Board Member and Director of Ceremonies, Education and Live Sites summarized in a PowerPoint presentation impressive numbers characterizing the extent of "the largest UK-wide cultural festival ever staged":

**Table 1: Scale of Achievement (Morris 2012, n.p.)**



<sup>1</sup> Cf. Lenk, Hans: *Werte, Ziele, Wirklichkeit der modernen Olympischen Spiele*. Schorndorf 1972/2, p. 32.

<sup>2</sup> Coubertin, Pierre de: "Forty Years of Olympism, 1894-1934". In: Norbert Müller (ed.). *Pierre de Coubertin 1863-1937. Olympism. Selected Writings*. Lausanne 2000 [1934], p. 743.

<sup>3</sup> Cf. Coubertin, Pierre de: „Speech at the Opening of the Advisory Conference on the Arts, Literature, and Sports”. In: Norbert Müller (ed.). *Pierre de Coubertin 1863-1937. Olympism. Selected Writings*. Lausanne 2000 [1906], p. 611.

Huge efforts were made to inform the population about the cultural festival. 550.000 brochures were distributed and 2.25 million festival supplements were published in the English newspapers *Telegraph* and *Guardian*.

About 2 million interested people – “many from younger age groups and an international profile” (Morris 2012, n.p.) - used the respective website to get information.

The London 2012 Festival was launched in June “to cut through pre Games and allowed people to get into the spirit” (ibid.).

Due to the already mentioned as well as due to further information channels awareness concerning the cultural festival was high (cf. Table 2):

**Table 2: Awareness of the London 2012 Festival (Morris 2012, n.p.)**

- |   |
|---|
| <ul style="list-style-type: none"> <li>• Awareness of the London 2012 Festival reached 41% in London and 29% across the UK.</li> <li>• 85% of attendees say London 2012 Festival was a positive addition to the Games (64% of all those aware of Festival).</li> <li>• The BBC reach of London 2012 Festival content was 36% of the population.</li> <li>• Due to the link to the Games the Festival infiltrated news and sports sections of newspapers leading to wider awareness of the programme:             <ul style="list-style-type: none"> <li>– 16% of media stories appeared in the news pages</li> <li>– 8% in the sports pages.</li> </ul> </li> </ul> |
|---|

*How much information did you receive about exhibitions and cultural events of the Cultural Olympiad (London 2012 Festival)? \**

26% a lot      43.6% little      28.5% none at all

*Did you attend any exhibitions or events of the London 2012 Olympic Cultural Festival during the London 2012 Games until today?*

all:                      32.8% yes                      67.2% no

locals:                34.4% yes                      65.6% no

tourists:              31.3% yes                      68.7% no

Surely, 43.6% of the spectators at the competitions “Modern Pentathlon” questioned by students of the universities of Kaiserslautern and Kiel and completing a written questionnaire (total 753) received only “little” information about exhibitions and cultural events of the Cultural Olympiad (London 2012 Festival) and 28.5% answered “none at all”. 26% indicate to have received “a lot”.

\* Results of the Questions concerning the Cultural Olympiad (London 2012 Festival) on the Survey by Modern Pentathlon Spectators in London 2012 on the basis of 753 (from 945) filled out questionnaires.

The degree of knowledgeability is dependent on at least three factors, namely the objective range of information in terms of quantity as well as quality, the information channels used and potential recipients' degree of interest concerning the respective information: if the interest for sports is preeminent repressing other informative elements, cultural information can be consciously ignored or overlooked. Therefore, information offers do not necessarily generate following attendance on the cultural program and participation and attendance are also not to be ruled out due to initial lack of information, provided an active search for information.

The degree of relevance of such information also depends on the individual perception and the related classification of the cultural program: extremely positive as an essential part of the Olympic Games or extremely negative as dispensable adjunct of an athletic mega event. The following table provides more information:

**Table 3: “What relationship do you see between the London 2012 Olympic Cultural Festival and the Olympic Games in London 2012?” (Percentages do not include “uncertain” or “no answer” replies.)**

statement	agree	disagree
	(N)=753	
	%	%
Cultural events and exhibits traditionally belong to the Olympic Games.	54.8	28.1
The cultural program combines art and sport.	66.2	18.5
It brightens up the host city. (all)	79.4	7.1
It brightens up the host city (locals)	81.3	6.9
It brightens up the host city. (tourists)	77.0	7.4
It provides a beautiful setting for the sporting competitions.	72.3	13.2
It allows the athletes and spectators to experience beauty.	64.4	19.7
It allows artists to present their work to a large number of people.	72.9	12.0
It is an alternative for these who did not get (enough) sport tickets.	63.9	21.1
It offers those tourists/family members who are less interested in sport an alternative occupation during the Olympic Games.	72.0	14.1
No relationship at all	31.3	55.1

About 55% and 66% of the spectators questioned recognize a traditional connection between cultural events and the Olympic Games or define the relation as a combination of arts and sports.

According to the following three statements, the Cultural Festival functions as a rather decorative adjunct whereby the ascription of an aesthetic function receives strong approval.

Certain benefits for artists being able to present their work to a large audience are recognized. Also, the cultural program offers an alternative to those who were not able to purchase enough sports tickets or for tourists and family members who are simply not interested in sports. While the former experiences a combination of sport and culture in which culture is more like a “second choice”, the latter involves a devaluation of sport for at least a subgroup.

Ultimately, over 30% deny the existence of a connection between Olympic Sports and the London 2012 Festival. It is apparent that an Olympic fan’s openness toward information concerning the cultural program can be assumed to be rather small as long he believes that it constitutes no essential part of the Olympic Games or only a decorative adjunct of such.

Remarkably, the percentage value of all questioned London spectators, who visited exhibitions or events of the Cultural festival (questioned during the last two days of competition), is with roughly 33% nearly identical with the average generated during questionings since Barcelona.

Compared to the locals generating about 34% of festival spectators, the tourists’ score of 31% can be regarded as only slightly “worse”.

An analysis by Jens Flatau (University Kiel) shows the following distribution:

no cultural offer was attended:	69%
one or two attendances:	10% each
three attendances:	5%
four attendances:	3%
five attendances:	2%
six, seven or eight attendances:	1% each (all rounded values).

The following table gives an overview of exhibitions and events attended:

**Table 4: Attended exhibitions or events**

<b>Olympic topics or sport in general as Cultural Festival topic:</b>	
7.4% Olympic Journey (Royal Opera House)	
6.1% Others, namely of those:	13.0% BT river of music festival
	8.6% torch procession
	6.5% British Museum
	4.3% Hyde Park Live
<b>Art Contributions of London/England/Great Britain.</b> Name of attended exhibitions or events:	
5.3%	World Shakespeare Festival 2012
10%	Exhibitions and events in the British Museum
3.2% Others:	8.3% City Tours
	8.3% National Portrait Gallery
<b>International topics:</b>	
7%	Southbank Center: Festival of the World
6.7%	Tate Modern Gallery: e.g. Edvard Munch Exhibition
5.3%	National Gallery: e.g. Titian 2012 Metamorphosis
7.1%	Outdoor & Carnival in the streets (e.g. Rio Occupation London)
1.8% Others, namely:	7.1% Courtauld Gallery
	7.1% Africa area

Attended exhibitions or events were supposed to be assigned to artistic genres resulting in the following ranking: Visual Arts (12%), Music, Ballet/Modern Dance, Opera, Musical (8%), Theater (8%), Festival Film Program (3%), other (2%).

Morris refers to evaluations concerning the quality of the festival:

**Table 5: Evaluations of the London 2012 Festival quality (Morris 2012, n.p.)**

- 70% of attendees say the event exceeded their expectations.
- 60% of attendees stated that this was the most exciting Festival the UK has ever seen.
- 82% of coverage in 2012 of the London 2012 Festival and/or its events and performances was positive or neutral.
- Media commentary on the festival focused on both quality and reach.

Precisely because Olympic cultural programs showcase outstanding works of art and national as well as international presentations, the average proportion of spectators (33% in the period of 1992-2012) is not satisfying. Opportunities concerning medial – and possibly time-displaced – coverage and documentation could be broadened.

Morris refers to six learning points for future Host Cities:

**Table 6: Learning points for future Host Cities (Morris 2012, n.p.)**

- |  |
|--|
| <ul style="list-style-type: none"><li>• Better integration with OCOG systems</li><li>• An agreed vision and delivery model and staffing structure from the beginning</li><li>• A single budget within the OCOG</li><li>• nationwide and over 4 years but delivered in phases</li><li>• Early clarification and communication of the brand and its potential</li><li>• Creation of Cultural Olympiad Board necessary to bring cultural sector on side</li></ul> |
|--|

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*Translation from German by Janine Lacombe.*

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*Pierre de Coubertin, iron bust for  
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# **Thoughts for Future Olympic Cultural Programs**

# Welt kulturen und moderne Kunst

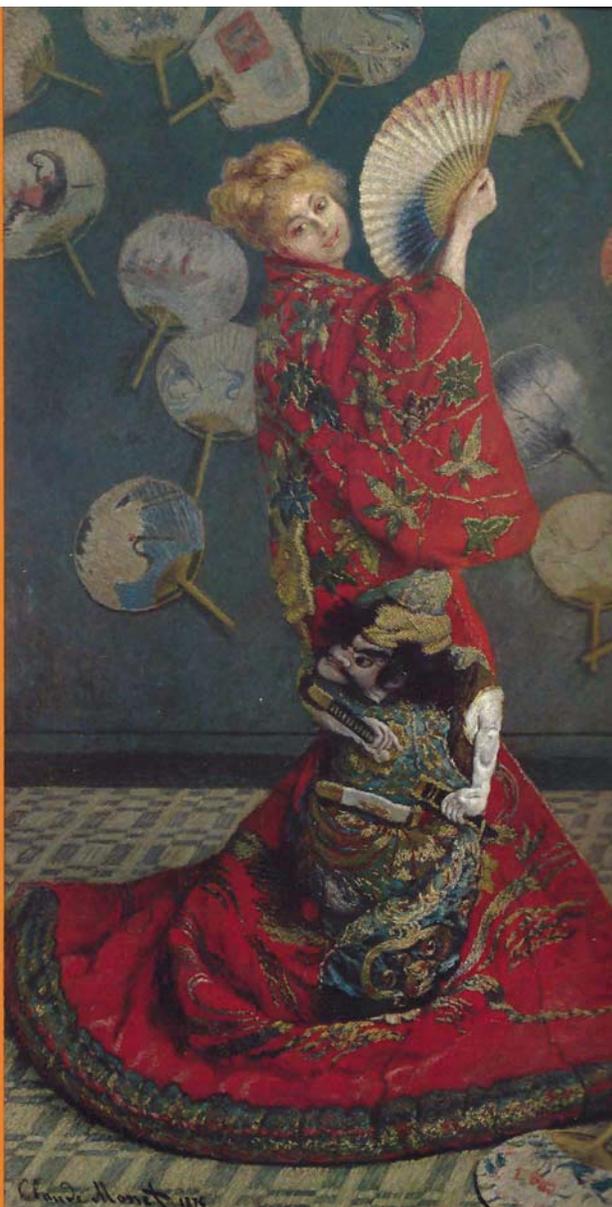


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Cover table: Claude Monet: Madame Monet in the Kimono.*

# The Contribution of Arts in Coubertin's Conceptions towards a Sport Global Culture

*Lamartine DaCosta*

“The much-prophesied abandonment of Olympism and hence of the ‘Olympic Education’ has not come about, nor are there any signs that it will do so. Anyone who thinks in terms of perfectionism and makes the total achievement of his aims a basic condition, had failed to understand Coubertin and his Olympism”

(Norbert Müller in “Olympic Education”, lecture at the International Chair in Olympism, Universidad Autònoma de Barcelona – Centre d’Estudis Olímpics, 2004)

The nature of the work-in-progress on Pierre de Coubertin’s intellectual writings, as emphasized by Norbert Müller in the epigraph of this essay, is today a challenge to his interpreters and critics. However, the multiple visions and the non-argumentative style of Coubertin’s writings were not so often regarded in the Baron’s texts on art and aesthetics in addition to what he eventually called “general culture”, which included sport. In my view, the interconnected conception of art-aesthetics-culture explicitly assumed by Coubertin was concerned to fixed external theories apart from his typical eclectic and continuous re-elaborations in terms of explanations and proposals.

In taking this stance, my contribution to Norbert Müller’s thesis on the account of strategic incompleteness found in Coubertin’s works then aims to review literary constructions and theoretical approaches to art-aesthetics-culture selected from Coubertinean texts. For this proposed analysis, my argument will rely on the historical reconstructions within which aesthetic and art themes arose, shading their influence on Coubertin’s writings and creating reactions from past and present day’s interpreters. Methodologically speaking, I shall give voice to Coubertin’s and other actors’ interpretations of their own actions; in addition, I will discuss the premise that the term ‘culture’ envisaged by the Baron during his lifetime was actually the traditional worldview conception with roots in Ancient Greek art and prevailing nowadays under the denomination of global culture which encompasses the Olympic Games.

Indeed, to review Coubertin's writings is to focus his multiple elaborations either on Olympism or on the Olympic Games as his main concerns. For the sake of my argument, I will explore the art and aesthetic approaches to Olympism and furthermore their links to culture in relation to the Olympic Games.

In retrospect, Olympism is an expression coined by Pierre de Coubertin beginning in 1894 when the Olympic Games were proposed to be re-established. At this time, the term denoted either a movement of actions towards the development of the Games or an idea to give meaning to this movement inspired by ancient Greek athletics. In 1914, Olympism made a formal appearance in the first Olympic Charter, which encompassed the fundamental principles and rules of the Olympic Movement. In this historical document written by Coubertin, Olympism became "a philosophy of life exalting and combining in a balanced whole the qualities of body, will and mind" (1), without further considerations.

The denotation of Olympism as a social movement became common in Coubertin's texts, from in 1894 up to 1937, when he died. For instance, in the IOC 1923 Session (Rome), he declared boldly in his opening speech: "Olympism as we have conceived it and seek to organize it, is nothing other than a garden for the cultivation of willpower [...] our progress has been too rapid, I might add, if the twofold guarantee of democracy and universality had not been there to support it. That is what ensures the strength of an institution in this day and age" (2). More specifically, Coubertin in his lifetime often used the term "Olympism" with both the prescriptive ("philosophy of life") and descriptive (institutional and group achievement) connotations. This wide use -- and abuse -- of the term has certainly resulted in a variety of interpretations, some radically different and often contradictory.

In short, Olympism -- or "neo-Olympism," as the philhellene Coubertin frequently labeled it -- was created as a reminiscence of ancient Greece, but it lacked internal consistency. This would mean that Olympism as a protophilosophy (a simple, atheoretical description lacking any connection to a central underlying conception) was initially proposed to enforce the values of a wider society, although it was not the source of those values itself (3). This account, addressed to Loland's recent description of externalist and internalist points of view of sport (4), would also allow Olympism to be both a values-led (externalist) and self-reflexive (internalist). The externalist concept might be applied to the ancient Greek athleticism restored by Coubertin, with its religious and cultural traditions, while the internalist point of view could be expressed by Coubertin's neo-Olympism as a literary and rhetorical discourse based on philosophical elements and metaphors. Thus far, it could be concluded that Coubertin's writings dealt with the similar values celebrated in the poems of the ancient Greek poet Pindar (522 -- 443

BC), whose lyric verses praised mostly Olympic champions. Significantly, -- as noted by Massard (5) -- Coubertin also summarized Olympism as an idea: "The idea of Olympism is to us the conception of a strong muscular culture supported not only by a chivalrous spirit, which you so elegantly call here the 'fair-play' but also by some notion of aesthetics, about the cult of something which is beautiful and graceful."

Whether one accepts aesthetic values-led or historical self-reflexive proposals for Olympism and even for the Olympic Games restoration, Coubertin's strategy of dealing mostly in generalities may be considered successful. After all, he had to adapt very sensitive proposals to different cultures, religions, and political powers in developing modern Olympic Games. Of course, in this context it would not be very appropriate to propose strict philosophically-based conceptions. Nevertheless, as the pre-socratic thinkers of ancient Greece sought to explain the natural world, he sought to explain the cultural roots of Olympism, creating an ipso facto philosophy. What I am suggesting about Coubertin's Olympism is that he re-contextualized notions from history, pedagogy, sociology, anthropology and even philosophy into a new framework. Then, by adopting a particular discourse characterized by eclectic thinking and eurhythmy, he added doctrinaire conceptions from art and aesthetics to his "philosophy," transgressing the classical reasoning at its root.

Now, to define eclecticism and eurhythmy it is necessary to return to the 19th century French intellectual ambience which influenced Coubertin's accomplishments. Actually, eclecticism emerged as a line of thought during the Italian Renaissance, but it has its culmination with Victor Cousin (1792 – 1867) during the French Enlightenment. In all spheres, French eclecticism experienced the tension between the sciences and the humanities and, as a result, it was progressively dissolved after Cousin's death in the mid-nineteenth century. However, it did survive in the arts and especially in architecture. Ultimately, for Cousin, eclecticism was a philosophical position which he expressed in the following words: "Eclecticism conciliates all systems, integrating all facts which consolidate them." According to such a view, "systematic thinking proceeds from doctrine to facts, while the eclectic approach follows the opposite procedure, legitimized by experience (6).

Not surprisingly, when we compare Coubertin's writings to Cousin's proposals, we find more than analogies. And the juxtaposition of diverse elements in Olympism becomes inherent to the logic of eclectic proposals and aesthetic compositions. Much the same could be said about eurhythmy, which Coubertin connected to the beautiful and the perfect: "Eurythmics is everything that is well-proportioned" (7). In short, eurhythmy was a means of eliminating excesses in Coubertin's elaborations by playing the mediation role between extremes of eclectic combinations (8). Not surprisingly,

eurhythm is the key conception – or “spiritual attitude” – most cultivated in Coubertin’s texts.

The noteworthy role of eclecticism in Coubertin’s thought was first detected by Wirkus and Nissiotis, during the 1980s (9). Both were philosophers by profession and dedicated to Continental Philosophy. In the 1990s, I took up this thread of thought and concluded that eclecticism should be considered the axis of the logic of Olympism (10). Today, because eclecticism explains Olympism generality and because eclecticism also accounts for the Olympism’s lack of systematic propositions, the thesis of Olympism as a discursive protophilosophy may gain momentum. Unfortunately, Anglophone scholars – today’s major group of sport philosophers - are less familiar with eclecticism, preventing them from discussing this interpretation. Such a limitation would explain why the insistent attention to the so-called “epistemological disorder” in Coubertin’s texts and proposals became dominant (11). Moreover, their epistemological criticism had put aside not only attributes of Olympism derived from 19th century French intellectual milieu but also the understanding of protophilosophy. Summing up, Olympism essentially represented during Coubertin’s life time a wide-ranging discourse with underlying philosophical and aesthetical positions and self-reflexive propositions derived from ancient Greek cultural legacies and athleticism.

Contemporary interpretations otherwise have been more point-specific, favoring values-led and stable interpretations of Olympism and of Coubertin’s work in general. For instance, Henri Pouret, lecturer in the 1978 IOA Session ? (12), stressed that since Coubertin usually transferred some art conceptual approaches to his intellectual propositions and elaborations, the universality of eurhythm taken from literary works was adapted to provide a desirable harmony to Olympism. Coincidentally, the celebration of fragmentation and plurality is currently being made by postmodern literature, which also demands some form of harmony for the self-realization of its authors, as emphasized by Bryson (13). In this concern, to keep my argument flowing, it could be argued whether Coubertin’s works may be then considered as postmodern literature *avant-la-lettre*. At least in the form of his writings was Coubertin a traditionalist or a transgressor of classical epistemological understanding?

Symptomatically, the International Seminar “Post-Olympism? Questioning Sport in the Twenty-First Century” hold in Aarhus, Denmark, in September, 2002, brought forward evidences of both traditionalist and transgressor roles of Coubertin’s literally works. At this event there were 17 contributors whose papers were later published in a book with the same title, edited by Bale & Christensen (14). The book, in addition to the aim announced by its title, included chapters supporting the Olympic ideal in principle, but all were

broadly critical-- their critiques coming from various disciplinary, philosophical and ideological sources. Post-Olympism, in this case, basically “might be read as a time when the ideals of Olympism...appeared to have been changed in some way – corrupted, exploited or ignored, for example” or “as privileging aesthetics over results” (15).

Bale and Christensen also emphasized “the similarity between post-Olympism and postmodernism,” giving grounds to the typical tone of emancipation usually taken by postmodernists, by observing that the Olympic Games in their manifestations “at the same time, be seen as divisive, racist, elitist, homophobic and sexist” (16). Put in this theoretical framework, I might be able to propose a thesis of Post-Olympism as an attempt to have a teleological collective reference to organize emancipatory narratives. Thus, I quote Douglas Booth - one of the lecturers of the Aarhus Seminar – who, “proceeding from the premise that nothing written can be read as meaning,” then suggests that postmodernists value more the intentions of the author than his/her sources and texts, placing their analyses in deconstructed texts and discourses within different perspectives (17). In this case and according to my views, a postmodernist reading of Coubertin’s texts should be welcome in respect of its typical eclectic structure.

Either connecting to cultural discursive exchange or aesthetic ritualistic manifestation, other lecturers of the Aarhus Seminar (18), such as Booth (p.32), Krüger (p.37), Carrington (p.81), Brown (p. 99), Sydnor (p. 175) and Moller (p.209) were in line with the multiple perspectives assertion, which is not surprising for a postmodernist debate. Therefore, the objections to a historically-constructed Post-Olympism were open to discussion, which might ironically include Pierre de Coubertin with his eclectic elaborations with self-reflexive understanding often supported by externalist-based theories.

Again, having Norbert Müller as main source, it is possible to admit that Coubertin’s strictly followed the theories developed by John Ruskin (1819 – 1900) when approaching to art in his sport conceptions. In short, according to Müller (19), Ruskin’s theory on the manifestation of beauty as representative of the spirit of universe provoked a deep impression on Coubertin. Moreover, this representation presupposed an aesthetic revival of the past by means of public celebrations and ceremonies, which were afterwards adopted by Coubertin as permanent values for the modern Olympic Games development.

Apart from civic aesthetic developments, in the late 19th century Ruskin adhered to ideas that led to the Arts and Crafts movement which ultimately represented the socialism by the art and for the art. Still according to Müller



*Official Report of the Seoul 1988 "Olympiad of Art" (Collection N. Müller)*

(p. 13), later this conception was shared by Coubertin when he compared modern Olympic Games with Wagner's music festivals at Bayreuth which corresponded to the "total art" concept.

The fixed attachment of Coubertin with Ruskin's ideas may also be assessed at least in two texts. In 1911, the Baron had written a "Traité sur le Ruskianism sportive" (20) and in 1922 he published the book "Pédagogie Sportive", in which he addressed John Ruskin's theories in the chapter "L'Art et le Sport" (21). As such, Coubertin consolidated and promoted Ruskin's distinction between production and occasion for art performances, as seen in his original text in French (p. 537):

*« Le sport doit être envisagé comme producteur d'art et comme occasion d'art. Il produit la beauté puisqu'il engendre l'athlète qui est de la sculpture vivante. Il est occasion de beauté par les édifices qu'on lui consacre, les spectacles, les fêtes qu'il provoque. »*

This declaration is a post hoc synthesis of Coubertin's attempts to make the Olympic Games an occasion for beautification of sport competitions. In turn, the beauty inherent to athleticism ought to be enjoyed by spectators and by the athletes themselves as art producers. Yet, specifically with regard to this synthesis, it is necessary to point out the coherent and long-time option that Coubertin had made for aspects related to art and sport. To be sure, he promoted in 1906 a «Consultative Conference for the Art, Literature and Sport» (22) as an initiative to provide *occasions d'art* for Olympic sports and the Olympic Games as well; also he claimed, starting in 1908, that «Olympism is in part an aesthetic idea» (23), confirming the inspirational role of Olympism as *producteur d'art*.

More important here, however, is the articulation of art – sport - culture, a combination envisaged as a «cultural mission» by the participants of the 1906 Conference (24). Coubertin reported this claim in his famous text «Un Grand Mariage» declaring

«Il s'agit d'unir à nouveau, par les liens d'un légitime mariage, d'anciens divorcé : le muscle et l'esprit» (25).

Following Coubertin memories, the expected result of this marriage was a new form of sport and art related to «popular culture», as proposed by the Conference's speakers Pottecher and Bourgaut-Ducoudray (26).

In fact, Coubertin was also coherent and stable in the cultural understanding of sport in modern society as revealed by Douglas Brown when scrutinizing the preliminaries of the 1906 Consultative Conference for the Art, Literature and Sport (27). This sport historian in another research demonstrated that

sport and art are products of the same body of knowledge, i.e. the modern culture, having as source of his investigation the Coubertin's texts included in the *Revue Olympique*, the official magazine of the International Olympic Committee – IOC created in 1901 (28).

While the conception of culture in Coubertin's writings is clearly in place by the beginning of the 20th century, there are nonetheless some later shifts of emphasis. Most noteworthy is the various denomination attached to the expression 'culture', such as 'culture corporelle' (1909), 'culture sportive' (1916) and 'culture physique' (1906) (29). But, in 1906 already the conception of a culture as a 'result of the practical life instead of theoretical learning' was assumed by Coubertin.

This culture of practical life was explicitly quoted in August Comte's text « La Politique Positivist », in a rare declaration of source made by the Baron himself (30). And this is one of the most revealing statement from Coubertin's approaches to culture due to its similarity with the stoic recommendation on the practical wisdom and guidance as a base for everyday life. Hence, recognizable stoic influences can be inferred from Coubertin's writings, according to a review written by Georges Rioux (31), who also demonstrated that the Baron followed Epictetus' lessons about asceticism as an educational model and worldview ("cosmopolitanism" in Coubertin) as a general vision of the universe and man's place in it, which affects one's relationship with other men and the natural environment.

In other words, the culture interconnected with art and sport from Coubertin's early elaborations seems to coincide with the traditions of worldview, again a cultural expression of present times being understood as global culture. Indeed, the current conception of globalization refers to the compression of the worldview and its consciousness as a whole (32). Thus, the Olympic Movement's historic contrasting directions may have a cultural understanding when sharpening the global focus of interpretation. In Coubertin's writings, this consciousness was often represented interchangeably by the expressions "cosmopolitanism", "universalism" and "eurhythmy" (balance whole).

Much more than other forms of culture, the Olympic idea may be regarded today also as part of the so-called global culture (consciousness of the whole world) in addition to a cultural meaning in themselves on account of their ancient Greek roots. This interpretation grew out of evidences that there is an Olympic culture now admitted as global but which has been passing through different epochs and places due to a typically universal appeal. Thus far, one appealing element of this contemporary globally accepted culture is the Olympic Games (33).

Yet, these assertions bring into light again Müller's thesis on Pierre de Coubertin as a misunderstood restorer of the Olympic Games and as a supposed utopian creator of Olympism. Certainly, the Baron was an ambivalent intellectual nevertheless he succeeded in adapting many past experiences to the challenges of modern times.

But the relevance of the sport global culture was one of his most sensitive perceptions and outstanding accomplishments. In this context, he always paid tribute to his aesthetic firsthand approaches to sport's interpretations as he noted in 1914 (34):

*“La justice dénonce l'excès, à ses yeux cause initiale de tous les maux. La beauté compte sur un esthétisme fondamental qui existerait en puissance au fond de chacun de nous et qu'il suffirait de réveiller”.*

Should this 'fundamental aestheticism' finally be considered another uncompleted and never-ending theory from the Baron's intellectual legacy?

#### Notes

1. See Almanach Olympic pour 1918, Lausanne, 1917, p. 4 (Olympic Museum Archives, Lausanne).
2. Quoted in “L'emblème et le drapeau de 1914” (editorial of Pierre de Coubertin). *La Revue Olympic*, august, 1913 in Durry, J. «Pierre de Coubertin. The Visionary» (English version). Paris: Comité Français Pierre de Coubertin, 1996, p. 46.
- (3) For Olympism as a protophilosophy compare with DaCosta, L.P. A Never-Ending Story : The Philosophical Controversy Over Olympism. *Journal of the Philosophy of Sport*, 2006, Vol. 33, pp. 157 – 173.
- (4) Loland, S. Normative Theories of Sport : A Critical Review. *Journal of the Philosophy of Sport*, 2004, 21, 111 - 121.
- (5) Massard, A. “Le Sport, Complément Essentiel de la Culture”. *Revue Olympique*, 1987, janvier, n. 231, 20 – 21.
- (6) See Victor Cousin's opera magnum « Du Vrai, du Beau et du Bien », 1853, pp. 360 – 392 (UGF Library, Rio de Janeiro).
- (7) Coubertin, P. Les Sources et les Limites du Progrès Sportive. *Olympisch Rundschau*, no. 5, avril 1939 in Müller, N. (Ed) Pierre de Coubertin – Texts Choisis, Weidmann, Zurich, 1986, p. 76, Tome II.
- (8) DaCosta, L.P. *Olympic Studies*. University Gama Filho Press, Rio de Janeiro, 2002, p. 63.
- (9) See in Müller N., (Ed) *The Relevance of Pierre de Coubertin Today*. Schors, Niedernhausen, 1987, the chapters of Nissiotis, N. «L'Actualité de Pierre de Coubertin du Point de Vue de la Philosophie », pp. 125 – 170, and Wirkus, B. « Pierre de Coubertin's philosophical Eclecticism as the Essence of Olympism », pp. 179 – 190.
- (10) DaCosta, L.P. *Op. Cit.*, 2002, p. 39 – 58.
- (11) See for the «epistemological disorder» (arguments and ideas in contradiction), Landry, F. «L'Actualité de Pierre de Coubertin: De la Pédagogie et de l' Education Physique Appliquée a l' Amerique du Nord » (notes 5 and 6) in Müller, N. *Op. Cit.*, 1987, p. 90.
- (12) Pouret, H. *The Intellectual Influences on Pierre de Coubertin*. International Olympic Academy Report, Ancient Olympia, 1978, p. 118 - 122.
- (13) Bryson, M. *Reclaiming the Self: Transcending the Fragmentation of the Individual Subject*. MA Thesis, Truman State University, 1996 (unpublished).
- (14) Bale, J. & Christensen M.K. (Eds) *Post-Olympism? Questioning Sport in the 21st Century*. Berg, Oxford, 2004.
- (15) *Ibidem*, pp. 1-12.
- (16) *Ibidem*, p. 4.
- (17) *Ibidem*, p. 18
- (18) *Ibidem*, Booth, D. “Post-Olympism? Questioning Olympic Historiography”, pp. 13 – 32; Damkjaer, S. “Post-Olympism and the Aestheticisation of Sport”, pp. 211 – 230; Krüger, A. “Was the 1936 Olympics the First Postmodern Spectacle?”, pp. 33 – 50; Carrington, B. “Cosmopolitan Olympism, Humanism and

- Spectacle of 'Race'", pp. 81 – 98; Brown, D. "Post-Olympism: Olympic Legacies, Sport Spaces and the Practices of Everyday Life", pp. 99 – 118; Sydnor, S. "Essence of Post-Olympism: A Prolegomena of Study", pp. 165 – 176; Möller, V. "Doping and the Olympic Games from an Aesthetic Perspective", pp. 201 – 210.
- (19) Müller, N. Preface. Pierre de Coubertin – Textes Choisis. Tome II: Olympism. Weidmann, Zurich, 1986, p. 13.
- (20) Coubertin, P. Décoration, Pyrotechnie, Harmonies, Cortèges (1911) in Müller, N. Op. Cit. (1986), pp. 517 – 535.
- (21) Coubertin, P. L'Art et le Sport (1922) in Müller, N. Op. Cit. (1986), pp. 537 – 542.
- (22) See *inter alia* Guillain, J.Y. Art & Olympism. Atlantica, Paris, 2004, pp. 31 – 54.
- (23) Coubertin, P. The Olympic Idea: Discourses and Essays. Carl Diem Institute, Stuttgart, 1967, p. 21.
- (24) See Brown, D. A. Revisiting the Discourse of Art, Beauty and Sport from the 1906 Consultative Conference for Arts, Literature and Sport. Olympika, vol. V, 1996, p. 12.
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- (26) Coubertin, P. Art, Lettres et Sports (1906) in Müller, N. Op. Cit. (1986), p. 487.
- (27) Brown, D. A. Op. Cit. (1996), pp. 1 - 3.
- (28) Brown, D. A. Modern Sport, Modernism and the Cultural Manifesto: De Coubertin's Revue Olympique. The International Journal of the History of Sport, vol. 18, no. 2, June 2001, pp. 78 – 109.
- (29) Müller, N. Op. Cit. (1986): 'culture corporelle' (Tome I, p. 392, 1909), 'culture sportive' (Tome I, p. 399-402, 1916) and 'culture physique' (Tome I, p. 454, 1906).
- (30) Müller, N. Op. Cit. (1986), Tome I, p. 454.
- (31) Rioux, G. Pierre de Coubertin Éducateur in Müller, N. Op. Cit. (1986), pp. 1 – 34 ; notes 34 (p. 29) and 55 (p. 31).
- (32) Compare with Robertson , R. Globalization. Sage, London, 1992, p.8.
- (33) For further considerations on the Olympic culture see DaCosta. Op. Cit., 2002, p. 153 – 176.
- (34) Coubertin, P. Les Pourvoyeurs du Royaume d'Utopie. Revue Olympic, mai 1914, pp. 75 - 77 (Olympic Museum Archives, Lausanne).

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# Setting a New Bar for Cultural Olympiads of Olympic Winter Games

## An Interview with Burke Taylor, Vice President for Culture and Ceremonies of Vancouver 2010\*

*Burke Taylor / Research Team Olympia University of Mainz*

*We would like to start our interview with a quotation from you. You said “The Cultural Olympiad experiences could capture new imagination, engage or delight you or provoke you to think about Canada and the whole world a little bit differently. We invite you to take part and perhaps to push your limits when you do”. So, do you think your wishes have become true in the last days?*

Yes, I do and that is partly because of just what we are hearing from individuals but you can also see it in the attendance that people are trying things that they have never experienced before. We are selling out almost everything – all the local, national and international things. So, we know for sure that people are trying things that they have not before and the kinds of commentary and the kinds of reviews have all been remarkably positive. So, I believe that people are doing what I hoped they would do.

*How does the Cultural Olympiad in Vancouver compare to the 1988 Cultural Olympiad in Calgary where you directed the performing arts program?*

Well, today's is much bigger, more diverse in a number of ways. In Calgary, there was only the Olympic Arts Festival because there were no Paralympic Games. We did do some national and international work in that Arts Festival as well – not as extensive, not as challenging. The other thing that we really have broken ground is the digital side with the online programs, both in the arts and cultural side and in education. Calgary was a simpler time. So, it was just a live festival.

*Since Barcelona, we have this notion to stage the Cultural Olympiad over four years. So that is another big difference to this time. And you were the first to start a multi-year Cultural Olympiad during Winter Games.*

Yes, in terms of public we started with the '08 Festival in 2008 but we actually started the year before that with a major commissioning program. We put together a partnership of many – like the Government of Canada and the Canada Council for the Arts and we put together a fund of about 6.5

\* Interview led by Norbert Müller and Katie Scholl from the Olympic Research Team of the University of Mainz at the end of the 2010 Cultural Olympiad in Vancouver, Canada. Questions were formulated by Katharina Galuba.

million dollars to invest in new work and to invest also not just in the creation but also in the development of that work. And I managed to secure the partnership of every Province and Territory across Canada and their Ministry of Culture and their Arts Councils. So, we actually have over one hundred partners.

*Did you also learn a little bit from Torino since with Italy Art it was the first time that many different partners were working together? Because I think that was a clever way to also collect more financial means.*

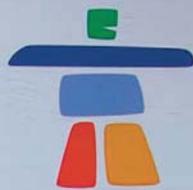
Yes. We have been doing this in Canada for a very long time – that model of working with partners, strategic partners as well as co-producing or co-presenting partners as well as funding partners. So, Torino was not new to us. It was actually a very modest program. They had a very limited budget. So, they ended up really just working with local companies that had their own venues. I think necessity was the mother of invention. They did what they had to do with the given resources and you have to take your hat off for that. But the idea of strategic partnerships has been something we have worked on for many years here.

*Can you tell us something about the budget?*

The budget we work with overall is about 20 million Canadian Dollars. Initially, it was higher than that but we took a bit of a cut along with everybody else over the years as budgets happen around Games. But then last year in particular because of the global economic meltdown we took another very serious hit in the very last days. We were finishing our programing and finalizing the production requirements. So, in the end we spent 16 million Canadian Dollars from our own budget. So, we started off with 27 million and we ended up with 16 million – and that is for a 4-year program. So, it was extremely important money though because that was the money that got us to the table to say this is the program that we can do. If you get involved, the infrastructures are already in place, the ability to produce is already in place, the marketing, the venues are all taken care of - but then we only have a small amount remaining for programing. If you come in then the programing becomes this and the reach becomes that. And this is one of my points with the IOC. The IOC needs to ensure that the Organizing Committees believe that this is important and they must protect a significant amount of money. It won't be the whole budget that you need but my vision for that festival was always somewhere between 40 and 50 million and with leverage that is pretty much where we are.

*And Barcelona was 82 million Dollars, you know that!*

Yes, absolutely. Everything is bigger in the Summer Games. It comes from the host community. If you take a look at which host communities actually



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believe that their culture is important then it shows. Calgary was like that. It was a 5-week festival and was the biggest and broadest of its time but then it deteriorated.

*So, your first important proposal is that we as the IOC Commission have to introduce a clear budget position to the President and the Contact Commission and the Organizing Committee more strongly.*

Absolutely. What I would say first, I think, is that money always follows. So, what the IOC needs to do is to fully appreciate how important this is to the future of the movement, to the future of the Games and to say that all should understand that the IOC has some objectives that are served by the Cultural Olympiad and therefore, these are the objectives we would like to see you interpret - because each nation is going to do their own. It is not for the IOC to tell Organizing Committees what to do, but to say these are the objectives we want you to achieve on behalf of the movement. If everybody understands what the objectives are then everybody understands that money is necessary.

*Could you please describe the consumer of the Cultural Olympiad? Who do you want to reach with this program – the sportsman, somebody who is already culturally interested?*

Everybody, everybody. And I think we have integrated a very youthful demographic. We have got something for everybody and we have got the intra-traditional cultures of the Aboriginal people, we have got the classics in ballet and classical music. But we also got a very dynamic program of popular music and world music, the digital arts and the visual and plenty of room for entertainment and engagement as well as interactive involvement.

*So, this is your politics – to be open to everybody and to offer something to everybody, especially to young people.*

Exactly, and that is achieved in a number of different ways including where we have pegged the ticket price which is to say that there is no Olympic premium on these tickets. They are - relatively speaking – very inexpensive and at the most expensive they are no more than what the normal price of an opera ticket would be at any other time. The other thing is that one of our sets of partnerships is with the celebration sites. In doing that, another innovation created was to make the programmers of Cultural Olympiad also the programmers for all of the celebration sites as well as many of the pavilions. This way you manage the competition for the artists. The agents do not like this very much but it keeps the costs down. It gives the artists opportunities to do multiple presentations instead of just coming out and doing one and going home. So, they get more exposure and they enjoy that. And the audiences for those artists are then larger as well and that sort of develops the audience for their work.

*The opening and closing ceremonies, especially the opening ceremony, are very expensive. The budget is much higher than yours in total. I see the danger that in the future people will think that especially the opening ceremony covers the cultural aspects. What do you think about this?*

Well, we have demonstrated is that this would be a false conclusion to draw. The combination of the kind of engagement that takes place here live and the number of people we are engaging – and it could be as many as 1.5 or 2 million people – speak for themselves. But the other thing that is happening is that the media who are here – ten or twelve thousand media – are telling our stories through either television or radio or blogging online or print media. So, while the magic number for the opening ceremony is always the 3 or 4 billion, we are getting a lot of global coverage through the arts and cultural side of things as well. So, I think we have demonstrated that these things cannot be virtually exclusive.

*How did you choose the artists? Did they have to apply and who selected the artists?*

One of the big challenges you have when you start a project like this is that you don't know what you don't know, especially Organizing Committees who have never done it before. We had a few veterans of big events. So, especially when you are trying to reflect on both the nation and the international presence – knowing the locals is not difficult but it is in a country as big as Canada. We had to do pretty much everything we could. We have professionals who do programming all the time. They have networks. There are events every year in a number of different places that are kind of showcases for talents. And we have networks of our own, trusted advisors out there across the country and elsewhere around the world who fed us ideas. But still, just because it is Canada and we are prone to a democratic approach, we also opened up an online registry, so artists could actually put themselves in our path. So, if we could not find them through the networking and through the visiting of these different showcases then any artists in Canada could go online to the artist registry, put up their name, the connection to their website, give DVDs or videos. And we reviewed all of that material.

*How far did you include aspects of the Aboriginal culture and maybe the French people from the east and other minorities?*

There were actually three different parts. There is a program of commissions for works of art for the venues. We worked closely with that. The host "First Nations" put together the Aboriginal Pavilion. We did that with them in partnership as well. So, we did the contemporary professional Aboriginal programming - just like we did for the celebration sites – and they did the traditional programming in the afternoon.

*In the opening ceremony Aboriginal aspects were plentiful. You consider it politically important for this region?*

Politically but also socially. This is one of those things that is little known outside of British Columbia. There are only two specific treaties in British Columbia. So, if you think about it, it is not like the rest of the country like in the United States. This is a place where the Aboriginal cultures are alive and well and flourishing in most cases. Some of them are poorer than others but the culture is strong and a sense of responsibility for the land is still there. And we have come to respect that and we have come to a place where we are more mutually respectful.

*To what extent are the Paralympics included in this program or is there a smaller program during the Paralympics?*

As you can see in the program, all of the visual arts continue all the way through and the live festival it stops at the end of February 28<sup>th</sup>, so, there is about ten days hiatus and then it comes back and we do the same level of program. In Canada generally but in Vancouver in particular the Paralympic Games have taken on the place of equality. And this is partly because of how advanced Vancouver is in terms of the issues of accessibility. When the Mayor picked up the Flag in Torino – he is a quadriplegic – there was another City Councilor who was also a quadriplegic. So, two out of eleven people there were quadriplegic. So the issues of accessibility have been on the forefront here for a very long time.

*In terms of participant numbers, Paralympics, especially Winter Paralympics are very small. So, your program then offers a second chance for the entire population.*

That is it. We are not using this to entertain the athletes particularly. It is about engaging the public in the Paralympics the same way we are engaging the public in the Olympics – giving them something to focus on and both bring their attention to the Paralympics and get them attached to it.

*Are you going to evaluate the Cultural Olympiad, number of tickets sold etc.?*

Yes, we will. So, in the end, we will probably have details by the end of April. We have a lot of partners to report to before we disappear and my whole team disappears by the end of April.

*How was the coverage of the Cultural Olympiad in the media? Are you satisfied?*

I think it is beyond our expectations. There has been more of it and even more positive than we expected, I think. That is what I was hearing from the IOC staff. They said they could not believe it - very time they turned around, picked up a newspaper or turned on the television.

*Let us return to the Aboriginal culture. In the opening ceremony it took in a big part but in the program here it seems not so high percentage-wise.*

I think you would be surprised. It is not identified as Aboriginal. Very often you will find that – and this is because of such a contemporary program – we have done that pretty well with every discipline, the very formal, traditional Aboriginal program we dealt with in ceremonies mostly and you will find contemporary Aboriginal artists on exhibitions. We do have quite a broad cross section of Aboriginal work.

*Could you state your personal opinion why the cooperation of sports and arts in general is so important for the Olympic Games?*

I think, in some ways the IOC has said it right. When you think of it in terms of just sport then you lose all of the objectives of the movement. I mean, then, it just becomes another sport competition. But having sport and culture standing side by side makes it a completely different kind of event. It actually gives it the opportunity to do what it is set out to do, which is to bring people together in peace. I would argue it happens even more comprehensively through intercultural exchange than it does through sport. However, sport is fundamental to this as well. I mean you are not going to do that without sport but I think that they are complementary. I think that you could hardly ask for a better combination. The parallels between athletes and artists - their passion, their conviction and their discipline, their working toward a goal or something of the imagination – there is a perfect match. And the opportunity for intercultural exchange through the Cultural Olympiad itself is just a natural second pillar. I just wish it was as strong in the eyes of the IOC.

*What do you estimate concerning the future of the cultural part of the Olympics?*

People have said to us – and I would like to believe that it is true – that we have set a new bar and perhaps have shown the way for the Winter Games. Other previous Summer Games have done extremely well. I think Sydney did a great job, for example, in terms of the comprehensiveness of the activity and the multi-year nature of the activity. I think we have now done that for winter sport and it is a vision that seems to be moving some people within the IOC. I would like to hope that it will continue to do that. I think it will be very hard for the next Winter Games organizers. Well, I should say Sochi is going to be extremely strong on culture anyway.

*Could you explain the digital program that you mentioned before a little more?*

There are a number of different programs. There is one called “The Canada Code”, there is one called “Code Motion Pictures”, there is one called “Screens 2010” and there is another called “Code Live”. “Canada Code” was

an invitation to all Canadians in particular but because it is online. It could be anybody saying 'I have been to Canada and I have something to contribute, too' and we would welcome that. But it was primarily to get people involved wherever they were in the Cultural Olympiad and thereby get involved in the Games.

The invitation was to upload photos and text to express how you feel about this country, whether it is the country as a whole or your neighborhood or your family. We were just looking for something personal and we challenged people to say 'Ok, it is time for us to define ourselves' - not as being all about moose and Mounty - but how are we now in the 21<sup>st</sup> century. The quality of the stuff that we got back was amazing. The images were very moving and the expressions of love or respect or what people thought about the games or the value of the Games, about our multicultural society. It was fantastic. And some of those we invited to come back and they did. They would remix taking their own images and somebody else's' text or their own text and somebody else's image and their own text and mix it with some music beds we had given - I think we had about 15 different music beds - and create these little 15- or 30-second vignettes that express something that was very moving. Those are now being repackaged together with a series of commissions of short films into a thing called "Code Motion Pictures". Those are now running on the big screens on the celebration sites and on the busses that are running people up and down the mountains. They are just showing up all over the place. Bill Morris in London is actually showing them on a big-screen network around the United Kingdom as part of their programming.

"Screens 2010" was kind of an innovation on a problem that we were trying to solve because we did not have any access to exhibition space for the visual arts and so we decided to do our exhibitions online. So, we created about 14 different exhibitions of about 10 to 15 works each and curated each one of them. You could subscribe to these and they would be sent out every two weeks and just come to your home. So, people who would never have been inside a gallery started to get exposed to Canadian contemporary art.

"Code Live" is a kind of festival in a festival. So, the three venues we were referring to earlier. What we were trying to do is put together two things. The daytime programming for the most part was exhibitions or installations where you could interact with the creations. The engagement between the audience member and the digital installation or activity had to be easy, simple and something that would not intimidate people. And in the evenings we did what we called "Code Live. Night Life" and that really targeted young people. It was performance art, digital DJs, very contemporary, very cutting-edge.

*You had a certain number of events which were under your responsibility and others under somebody else's responsibility. How many of the theaters were under your responsibility?*

All of the things that are under the Cultural Olympiad are our responsibility but many of them are in a co-presentation relationship. This is how we leveraged our resources. So, the program is much bigger than it would have been. I would say that it is probably about half and half or maybe more like 40% where we are producing and presenting and probably 60% where we are co-producing with visual arts organizations, galleries, museums.

I propose that in the Winter Games we have the chance to reserve one day for traditional physical exercises because we always have this discussion about typical African or Asian physical exercises not being included the Olympics because the European lobby is too strong. So, why not have one day for demonstrating such traditional body culture in the Cultural Olympiad of the Winter Games? What do you think about that?

That is an interesting point. We have traditional sport among the Aboriginal people. All the different cultures have immigrants that brought their own culture from wherever they come. The Aboriginal traditions are really remarkable, particularly the Inuit. So, we just have made it part of the cultural program. It is not just a day or not. They are actually playing in a number of different communities on celebration sites. So, it gets a lot of exposure and we find that this is very satisfying for those populations. They are very proud to be here and be a part of it and being showcased. They did not feel like they had to compete as in sports. It is kind of demonstration sport and the reward is cultural.

*Interview summarized and transcribed by Janine Lacombe.*

GUIDE ON

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## Executive Summary

### **Olympic Culture and the Cultural Olympiad** (continued)

To maximize the potential benefits of the Cultural Olympiad (CO) the Organizing Committee of the Olympic Games (OCOG) can increase its scope, scale, and reach, through partnerships, networks and alliances that enhance creative and production capacity and leverage the budget. Sponsors, governments and public authorities at all levels, as well as local, national and international creative sectors are all potential partners with the capacity to contribute to delivery and to share the cost.

To meet the obligation of the Host City Contract (Article 36) and create the conditions for success for Olympic culture and celebration programmes, due consideration should be given to the following:

1. Cultural Olympiad is a core Olympic programme requiring OCOG commitment and full integration within the OCOG functional structure.
2. Creativity, vision, and early planning are essential to achieve the full impact and benefits of the Cultural Olympiad. All Culture programmes should be developed to complement each other.
3. A multi-year Cultural Olympiad offers the best prospects to achieve Olympic and OCOG objectives, to grow the scope and scale through leveraged partnerships, and to mark key events throughout the OCOG life-cycle. It also provides the opportunity to maximize operational efficiency and to ensure positive legacies.
4. A successful culture and celebrations programme requires a guaranteed Cultural Olympiad function budget to ensure the ability to produce its core programme and securely leverage additional partnership investment and activity. Leveraging budget and brand enables a wide range of arts and cultural funding streams to be accessed in support of the programme.
5. Broad-based, inclusive and multi-platform culture and celebrations programmes best serve the OCOG objectives, however, the OCOG need not pay the full cost. There are prospective partners which share the Cultural Olympiad goals that are willing to contribute to their success.

*Continued on next page*



## Executive Summary, Continued

### **Olympic Culture and the Cultural Olympiad** (continued)

6. Partnerships add value but require time and creativity. Maximizing leverage and efficiency requires early alignment with sponsors, official partners, stakeholders, and community partners, as well as with other OCOG functions with which the Cultural Olympiad can partner internally. Given a strong OCOG cultural vision and an effective marketing and co-ordination function, external partners can be effective in delivery of programme segments. This can also help build resilient legacies.
7. A clear delineation and shared understanding of functional and individual roles and responsibilities from the earliest stages of Bid development is essential to effective planning and implementation of all programmes. This is particularly important where programme delivery is shared with partners.
8. A broad, varied and balanced culture and celebrations programme, including targeted outreach initiatives to culturally and linguistically diverse populations, is essential to engage all demographics and communities. Strong links to Olympism and clear reflection of the OCOG's values are important to ensure the programme offers the uniqueness of an Olympic experience distinct from all other cultural festivals.
9. Free performances, exhibitions, public art installations and spectacles grow participation and engagement in the Olympic experience and add value to the "give-back" to the Host Communities.
10. Creative use of the Web and interactive online engagement can radically expand the Cultural Olympiad's programming, communications, and marketing options, and extend its reach both geographically and demographically.
11. Fully integrating and coordinating Cultural Olympiad activities with OCOG communications and marketing functions is key to effective information flow to all target audiences/markets, including international spectators and visitors.

*Continued on next page*



## Executive Summary, Continued

**Olympic Culture  
and the Cultural  
Olympiad**  
(continued)

12. Legacy objectives and benefits should be realistic and developed in concert with partners; and be communicated to and shared with Host City and Nation. This will assist in mobilizing partner and public engagement and support.
  
13. The OCOG also has the honour and responsibility of putting on the Paralympic Games. While most OCOGs find it effective to present a single cultural programme reflecting both the Olympic and Paralympic Games, successful planning and delivery requires close consultation with both the International Olympic Committee (IOC) and the International Paralympic Committee (IPC) to address considerations of programme differentiation, branding and other key elements that reflect the distinctiveness of each Games and Movement.

# Suggestions to Promote Olympic Cultural Programs

*by the Editors*

The editors of this Anthology present as final part 24 questions and suggestions to promote Olympic cultural programs for future Olympic Games. The respective character of a cultural program results from value oriented decisions made on various dimensions:

- A complete visual identity of the Host City and the sports venues
- Should a Cultural Olympiad arranged over a 4-year period or a cultural festival which is more limited in time be put into place?
- Should the cultural program already begin two months prior to the Olympic Games and possibly also offering attractions for tourists passed the end of the Olympic Games and the Paralympic Games?
- How can the competition between sports and cultural programs concerning the audience's time be equalized?
- Does a Cultural Olympiad need special sponsors (e.g. Barcelona 1992)?
- Are journalists supposed to be specifically accredited for the Cultural Olympiad (e.g. Sydney 2000)?
- To what extend are what kind of art forms (music, paintings etc.) to be presented?
- What share are classical and avant-garde forms supposed to take up?
- To what extend does the cultural presentation of the respective Olympic City relate to wider-region, country-specific and international arts?
- To what extend are events supposed to address the total audience or just specific audience groups (youths, seniors, foreign tourists etc.)?
- Even though Coubertin aimed at only permitting "the highest forms of literary and artistic creation"<sup>1</sup> to take part in the Olympic festivities, such strict qualification measures can be inspiring for other lower-level activities (e.g. painting contests on schools involving Olympic education programs).

<sup>1</sup>Coubertin, Pierre de: "The Philosophic Foundation of Modern Olympics. Les assises philosophiques de l'Olympisme moderne". [1935], 2000, p.583. In: Moller, N. (ed.): *Olympism.. Coubertin's Writings*. Lausanne 2000.

- How are entrance fees for the cultural program to be calculated? Ranging from free-of-charge to elitist access authorization (for exclusively invited people).
- Which events of the cultural program are to be presented in exposable places and which in separate cultural architecture?
- What possibilities are offered to visitors of the cultural program in terms of individual participation or simple reception?
- How are social minorities or previously discriminated ethnic communities (e.g. First nations, Aborigines) represented in the cultural program by known artists from the respective groups?
- How are topics like “Olympic values”, Olympic history” and “sports” supposed to be presented in the cultural program?
- What historical connections can be established to the current Olympic Games?
- Some Olympic traditions could be examined in the light of the Olympic heritage of ancient Greece (e.g. Atlanta 1996 and Athens 2004) .
- Should there be Olympic Culture Prizes to be awarded in the context of the Cultural Olympiad (e.g. Barcelona 1992, Agenda 2020)?
- Should the cultural program be organized centrally or is there a possibility of several cooperating organizers working with a certain degree of independence? (e.g. Athens 2004. Torino 2006, London 2012)
- Should the period of the Paralympic Games be included in the Cultural Olympiad?
- How is a defined program strategy compatible with artistic freedom?
- Are cultural events to be centralized on one specific place or do several sub-centers offer a better option?”
- Are there elements of the passed cultural festival worthy to be adapted into the new program, and what possibilities does the following Olympic Host City have in terms of representing itself culturally in the current culture festival?

According to the respective answers of this certainly incomplete list, a kaleidoscope emerges including numerous possible ways of implementing an Olympic cultural program.

Norbert Müller   Manfred Messing   Klaus Schormann

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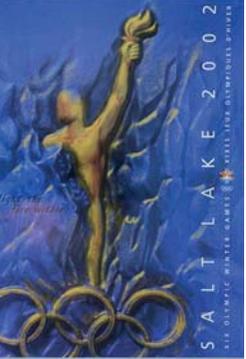
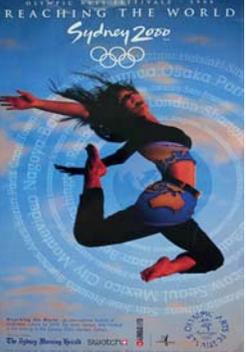
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*Since 1988, editors of the “Olympic Studies” have published 15 volumes of this series, including articles by several authors addressing the topic of Olympic cultural events, research focus since 1984 of the Research Team Olympia at Mainz University. Thus, the idea arose to summarize previously published material in this Anthology, also including translations from relevant German documents into English.*

*We would like to express our gratitude especially to co-organizers of Olympic cultural programs as well as to national and international experts and involved graduate students of sports science for conveying valuable topic related insights. At the same time, we would also like to thank nearly 11.000 Olympic spectators from Barcelona 1992 to London 2012 – mostly at the Modern Pentathlon competitions – who willingly presented a large empirical data stock to us.*

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