**Seb Coe:** At our closing ceremony, we can say that these were a Games by everyone.

**Anything But Footy:** Whilst London 2012's closing ceremony recognized the sporting achievements of the world's athletes as the flame was extinguished, it was a show celebrating the best of British music, British fashion, British dance, and British art that brought the curtain down on London's Olympics.

 Ballet dancer Darcey Bussell soared into the arena on a flaming phoenix. Kate Moss and Naomi Campbell paraded down a catwalk, and the union flag stage was designed by Damien Hirst, all broadcast to the nation by the BBC. Appropriate then that 10 years on Queen Elizabeth Olympic Park is once again set to welcome a unique collaboration between world leading universities, arts and culture institutions, opening up opportunities for everyone who visits, lives and works in East London. This is East Bank.

**Tamsin Ace:** It means that we're all going to be together for the first time.

**Gus Casely-Hayford:** It's not like traditional museums where you are told to behave. The Stratford sound will be going out to the world. It's going to be like Motown.

**Britannia Morton:** We're going to have a big sign on the outside that says, "You are welcome."

**Anything But Footy:** And this is My London Legacy, a Queen Elizabeth Olympic Park podcast. And we're going to hear shortly from four of the organizations set to move to East Bank, one of the world's largest and most ambitious culture and education districts to create a powerhouse for artistic excellence, learning, research, performance, and exhibitions.

**Tamsin Ace:** Hi there, I'm Tamsin Ace and I'm head of cultural programming at the London College of Fashion. London College of Fashion currently is over six campuses, and for the first time in our history, we're moving to one big building on the Queen Elizabeth Olympic Park alongside our East Bank partners. And so we are going to have all our students and lecturers and research centers under one roof, which is going to be so exciting, because it means that we're all going to be together for the first time. I think what I want to do is our students, our community, people in and around the Queen Elizabeth Olympic Park and around East London and beyond, for them to feel welcome into our building, to know that when they walk in through our front doors, they're going to bump into ideas and art and creativity. And that's all going to come out of the students and the staff and the researchers that live within our building.

**Alan Davey:** Hello, I'm Alan Davey. I'm in control of BBC Radio 3 and the Proms and project sponsor for East Bank at the BBC. We're going to be bringing our orchestras, two of our choirs, the singers and the BBC Symphony Chorus and our rock and pop recording and performance operation. So all those legendary things that are currently recorded at Maida Vale, they'll be recorded at Stratford in the future. And what we're going to be doing is creating a Stratford sound and sending music made in Stratford out to the world.

**Britannia Morton:** I'm Britannia Morton. I'm the executive director at Sadler's Wells. And I've been working on this project with London Legacy Development Corporation for around 10 years now to bring a new Sadler's Wells to the Olympic Park. We're an organization that is focused on dance and on the making of new dance. We have a small studio theater at Sadler's Wells that seats about 200 people. We have Sadler's Wells, which seats one and a half thousand people, and we have the Peacock Theatre in Holburn that seats a thousand people.

 So we go, if you like, from the small scale to the large scale. There isn't a sort of mid-scale venue. And so what we wanted to do was create a mid-scale space that meant that choreographers could have a sort of journey from the small scale to the large scale with a midpoint in between that exists in a lot of European countries. A lot of countries around the world have these mid-scale spaces, but London doesn't have that scale of space for dance and also provide a space in London to receive, if you like, this work from all over the UK and all over the world that is made for an auditorium of that shape and size because there's a lot of that around. And at the moment, we in London have nowhere to showcase that work in the right way.

**Gus Casely-Hayford:** Hi, my name is Gus Casely-Hayford and I'm the director, the inaugural director of the Victorian and Albert Museum East. The V&A lost its old collection center in West London and it's decided to use that as an opportunity to completely change the way in which the public engaged with its reserve collections. And it is taking that collection, which once upon a time was mainly seen by museum specialists and academics, and creating a completely new space, which we hope will be filled with the people of East London.

 It's a brand new state of the art collection center about the size of a football stadium. You can stand on one side and not be able to see someone on the other. And we will be placing in that 280,000 objects and making them accessible to the people of East London to anyone who would want to engage with them. We're also building, alongside that, a brand new state of the art museum that will allow us to display our collection, but also to bring exhibitions of some of the greatest, the most innovative areas of design and art. It's exciting because it's not just a new way of engaging with our connections, but our hope is that we'll draw in a completely new audience too.

**Anything But Footy:** The Victoria and Albert Museum's Gus Casely-Hayford. Spread across three sites at Queen Elizabeth Olympic Park, East Bank will be at the heart of a growing cluster of commerce, technology, manufacture, retail, education and creative arts. Here's Britannia Morton from Sadler's Wells again.

**Britannia Morton:** So we're going to have a big sign on the outside that says, "You are welcome." That's a really important message to get across to everybody, that everybody is welcome. So in the past, theaters have been accused of being sort of edifices that it feels difficult to get over the threshold and come on in. So we've been very conscious of that in the design of the building, making sure that it's sort of quite an inviting environment if you like, lots of glass on the outside so that you can see in so that you don't feel intimidated. And then once you are inside the building, there is a really spacious open foyer that will be open day to evening. And hopefully people will feel that that's somewhere that they can just come and be in a similar sort of way that people can just come and be in the foyer of the festival hall or the national theater, that kind of setup.

**Gus Casely-Hayford:** The architecture of the collection center. I mean, it speaks to that aspiration of being open and engaging, that it's not a kind of fusty, dusty museum-like space. This is a space with glass floors, glass balustrades so that you can stand in the center of the space and if you were to pirouette round, you'd be able to see the greater part of 280,000 objects surrounding you, above you, beneath you, to really feel like you are immersed in the collection. I think it's the perfect analog for what we're trying to do. These collections are yours and we want you to come and feel truly engaged with them.

**Tamsin Ace:** We're going to have this amazing building. I think it's got 13 floors, so all of this content is going to be bubbling out of those floors for everyone to kind of see and breathe and sort of connect with. We've got a beautiful gallery. We've got a gallery foyer. We've got a lecture theater. We've got loads of public space. We've got quite a stunning and quite beautiful stairway, which I've got ideas of sort of catwalk shows coming down the stairs, suspending artwork from the ceilings.

**Alan Davey:** We're building three studios, one for the orchestra. It's going to be one of the biggest orchestral studios in the world. It can fit full orchestra, chorus, audience, and it'll be really flexible. A second studio that's kind of pretty big but a bit smaller that'll be able to take rock bands, choirs. And then a smaller studio that's going to be for rock and pop and that is a bit like our smaller studio in Maida Vale at the moment. And we'll be bringing the whole community musicians who'll be living in Stratford, which will be great.

**Anything But Footy:** The BBC's Alan Davey. East Bank will bring an additional one and a half million visitors to the park and surrounding area each year with more than two and a half thousand jobs, generating an estimated one and a half billion pounds for the local economy. But more than that, unprecedented opportunities for Queen Elizabeth Olympic Park's neighborhoods and communities. Here's more from the Victorian and Albert Museum's Gus Casely-Hayford.

**Gus Casely-Hayford:** The measure of success will be in that first week looking back and thinking, "Well, not only have we got big audiences, but the audiences resemble the sorts of people that we see on the streets and in the shopping centers of East London." And so we have begun now, well, in fact we began years ago trying to consult local people on what they wanted, but we've actually begun quite recently to actually engage them with the actual objects that we're going to bring.

 So I've actually personally taken on the challenge of getting out to every single one of the local secondary schools in the four boroughs that are adjacent to our site. So more than a hundred schools, about 100,000 young people that we will actually spend time with showing them our collections, talking about what's coming and really engaging them with the possibility of V&A East. We want them to feel not just as excited as we are by the proposition of V&A East, but also to have a sense that this is theirs. These are public collections that belong to the public and we want them to feel that they can come in and that they can actually interact with these things and they can actually feel that this is a space which is theirs.

**Tamsin Ace:** Well, I suppose the future for fashion or the future of the cultural program is that it's really got a kind of a student voice and a community voice embedded into everything that we do. So I don't want to be a team that's kind of deciding on our own what we think people want to engage with. So we've got 5,000 students to engage with and to listen and learn from. But I also want young people who may hang out in the Queen Elizabeth Olympic Park who come past our building to know that they're welcome, that they can come and engage with our program.

 London College of Fashion has got a brilliant outreach program working with schools in and around the area. So again, thinking of ways that we can showcase and celebrate that work so that it kind of shows the whole journey that you can go on if you engage with London College of Fashion at school, you can have many entry points on that journey and come back to us and maybe decide that you might want to study there one day. Because I feel that the cultural program is the best way to tell people that this is a place for you. So we want people to know that they can just turn up at any time and engage with our program and be inspired and feel welcomed and feel at home.

**Alan Davey:** I was in the DCMS when we first actually made the Olympic bid, and right away I said, "It has to be about culture. It has to be about the arts and it has to be about getting people involved." And we did a lot of that around the Olympics, and what we're not going to do is just land in Stratford. So we've already begun engaging people of all ages, including young people. Over a quarter of a million people have attended a range of workshops and events and things like that over this summer and before. Where I am, we've been employing a couple of Step's interns at the Proms and I know they've loved their experience here, and involving young people in recording sounds in the park, and that turned itself into a Prom a couple of years ago. There's all kinds of things going on and we need to do more and more and more as the time gets near for us to actually move in. So by the time we move in, the people of Stratford will know who we are and it'll all be old friends coming together.

**Britannia Morton:** The offer we'll have for young people is right at the center of what we're trying to achieve in Stratford, particularly with things like our new Hip Hop Theater Academy and that's for 16 to 18 year olds. So it's the equivalent of an A level, but it is devoted to hip hop, and obviously for us, we are a dance organization, Sadler's Wells. This will be hip hop in all its different shapes and sizes. So for example, there'll be part of the course that's about graffiti, part of the course that's about rap and recording, things like that. So it's covering all the different sorts of angles on hip hop, but there'll also be loads of opportunities to come and see work from new choreographers. I'd really encourage people to come and see what we're doing as well as to do it yourself, to see the different dance styles and to really explore a breadth of work because that's what we'll be presenting.

 The other part of our sort of education offer will be a choreographic school, and that will be training for people who have got some choreographic work under their belt, if you like, a little bit established in what they're doing. But it'll be the sort of next stage on. It'll be a course that really takes people on a journey, gives them lots of new experiences and some really fantastic people, masters in their craft, if you like, will be talking to them about choreography and how to develop their work in new ways. So that'll be another part of the education offer that we'll be having.

**Anything But Footy:** Sadler's Wells, Britannia Morton. East Bank is bringing together world renowned institutions that have been at the forefront of artistic excellence, learning, research, creativity, curatorship and public engagement, and a group of organizations that clearly see the benefits of being clustered together. Here's the BBC's Alan Davey again.

**Alan Davey:** What's brilliant is we are doing it with Sadler's Wells, with the V&A, with The London College of Fashion. We're all in it together and we're all going to be arriving pretty much together and we can do things with Sadler's Wells. We can do things with the college and the V&A. There's so many possibilities of cross fertilization. Dance needs music. We are making music so it's obvious, but also the fashion of music and all that and what musicians wear and technology there. But then the history, all of that kind of stuff. The V&A, if they're doing an exhibition on music, we can illustrate it with live performances. So it's going to be great.

**Britannia Morton:** It's an amazing thing that's happening in the Olympic Park. This is one of the biggest developments in cultural infrastructure, probably since the fifties. Having those organizations side by side, the BBC, the V&A, The London College of Fashion, as well as all of the other organizations that are already operating in the park and the environment around the park. I mean, it is a fantastic opportunity for organizations to work together to make something bigger and better than they can do on their own. This summer, for example, we worked together on some programs in the park and hopefully things like The Big Lunch in the Olympic Park will have shown people that what we can do together is something really exciting and a really exciting offer for local people to have on their doorstep.

**Gus Casely-Hayford:** Having the BBC, Sadler's Wells, London College of Fashion as our neighbors is such a wonderful privilege because these are all institutions that are driven by celebrating excellence, by trying to find ways of engaging and making what they do as accessible as possible. And we want to find the opportunities to collaborate with our neighbors so that we can extend the reach of what we do, to demonstrate the particular strength of the East Bank partnership, that these are world class institutions, but world class institutions that are really invested in that locality and we want to demonstrate how we can do something really special that speaks to particular creativity that East London has been known for. For always breeding, for bringing about really transformative, new creative practice, and we want to be there to celebrate it, to help to actually nurture it. We want to be there actually embedded in those local communities working with local creatives. We want this to feel like this is their East Bank, this is their space.

**Tamsin Ace:** Being at the beginning of a journey of bringing cultural institutions and sort of academic organizations together to work together, I think that's quite an interesting model of cultural place making. The fact that we've been building our links and our community presence over the last 10 years since the Olympic Games. We're not just sort of arriving and launching ourselves in East London. We've been really collaborating for a long time and really listening to the community and learning from the amazing people that already exist in East London.

 So I think that is a massive benefit that we are working together. We're not sort of five different institutions all arriving and we happen to be neighbors. I think that's what is so exciting about the East Bank is that it's been thought about as a community of organizations and artists and thinkers, and that we are working together. We're programming together. We're collaborating. We're listening to each other. We're looking at what we can learn from each other, but also how those sort of tentacles of creativity go out into the four Olympic boroughs that surround us. That is the most exciting thing, is that we are a community arriving together with a common goal.

**Anything But Footy:** Tamsin Ace from the London College of Fashion. Don't forget, you can sign up for Queen Elizabeth Olympic Park updates, offers and experiences online. Keep sharing your memories of London 2012, 10 years on, on social media. This is My London Legacy, a Queen Elizabeth Olympic Park podcast.