

# Showtime

**ISSUE 01: LIGHTS, CAMERA AND ACTION.**

Marsh's Sport, Entertainment and Media Roundup



# Contents

**03**

Foreword

**04**

Guest editor: Chris Walker

**05**

A standing ovation for the return of our much loved live entertainment industry

**08**

Insuring the weird and wonderful

**09**

Open and shut - the inside story of a tumultuous 18 months in the life of The Open, golf's original championship

**15**

Product spotlight: Mental health and wellbeing

**16**

Supporting the next generation with SportsAid

**19**

Standout moments from 2021

**20**

Who is Chris Walker?

**21**

Contacts



# Foreword

Welcome to the inaugural edition of Showtime.

I read that when people receive a newsletter, they will decide whether or not to read it within a matter of seconds, no pressure then!

For everyone who has produced a newsletter, hats off, we bow before you. It is such hard work, we've learned a lot, made mistakes, fixed them, changed our minds several times, annoyed our design team, and then been blown away by design, but we've enjoyed nearly every minute putting it together and hope you can squeeze in just a few minutes to take it in.

"Showtime" showcases a little of what our Sport Entertainment & Media team get up to and focuses the spotlight on a brilliant national charity SportsAid, helping young sport stars in the making realise their dreams including our very own Emma Raducanu. If just some of the attention Emma will see benefits SportsAid we are guaranteed to see more stars in the future. A big shout out to John Murray for taking time out to tell us his story for our feature article on being left with no choice to cancel a major international event that took 4 years to plan and to our colleague, Chris Walker for agreeing to be the guinea pig and our guest editor. Finally Juliet and Ian, you rock.

Thank you,

**Edel Ryan**

Head of Strategy, Sport, Entertainment and Media UK&I.



## The go-to Sport, Entertainment and Media team

Our UK&I Sport, Entertainment and Media (SEM) team is home to more than 75 specialists. Our advisory role and industry sector expertise is designed to support our clients understanding of both the insured and the uninsured. Hosting an event, participating in sport activities, creating media content and producing live shows can be fraught with risk. We are experts in identifying, quantifying and mitigating these risks.

To find out more about our team, please click here.





**GUEST EDITOR:**

# Chris Walker



Being invited to contribute to this newsletter has been refreshing and yet thought provoking in equal measure.

Having the pleasure to interact with colleagues that I don't often work alongside, and sharing sporting triumphs and disasters from the past 12 months has been somewhat divisive, nevertheless really enjoyable. Notwithstanding the content within - which I hope you find interesting - the thing that appears blatantly obvious to me and was epitomised in this small project undertaken by the team, is that the culture within Marsh's Sport Entertainment and Media team is one of fun, inclusivity and a willingness to turn up for one another when times are tough. I think as Sport, Entertainment and Media continues to provide us with unbelievable story lines for the forthcoming 12 months, there will be plenty more content for the next guest editor, and I hope they enjoy the role just as much as I have!"



## MEET OUR GUEST EDITOR

**Name:** Chris Walker

**Role:** Sport Client Executive

**Home:** Leeds

Turn to page 20 to find out more about Chris!



# A standing ovation for the return of our much loved live entertainment industry

A pent up demand saw millions of music revellers being able to return to much loved live music and festivals around the world over the past couple of months. It is a sight so many of us here at home have dreamed of during lockdowns and with ticketed events selling out so quickly, it has proved that UK audiences demand for the live experience can and will reinvigorate an industry in such uncertain times.

The music industry has an exceptional number of obstacles to contend with and we take a brief look at some of these barriers in the way of a much anticipated and deserved recovery.

## The visa crisis

The UK is reported to be the second biggest export of music globally, with Europe as its most important market, so the uncertain impact of Brexit and a no visa deal for the creative industry does create a dire picture. An army of artists including Elton John, Radiohead, Wolf Alice and Ed Sheeran have come forward campaigning on the ripple effect Brexit will have on the British creative industry. Music lovers are worried that there will be fewer international artists and touring musicians due to the inability to move freely around Europe.

Known as the visa crisis when the Brexit deal did not secure visa-free travel and Europe-wide work permits, acts hoping to tour Europe are potentially faced with prohibitive costly bureaucracy and red tape having to navigate multiple systems.

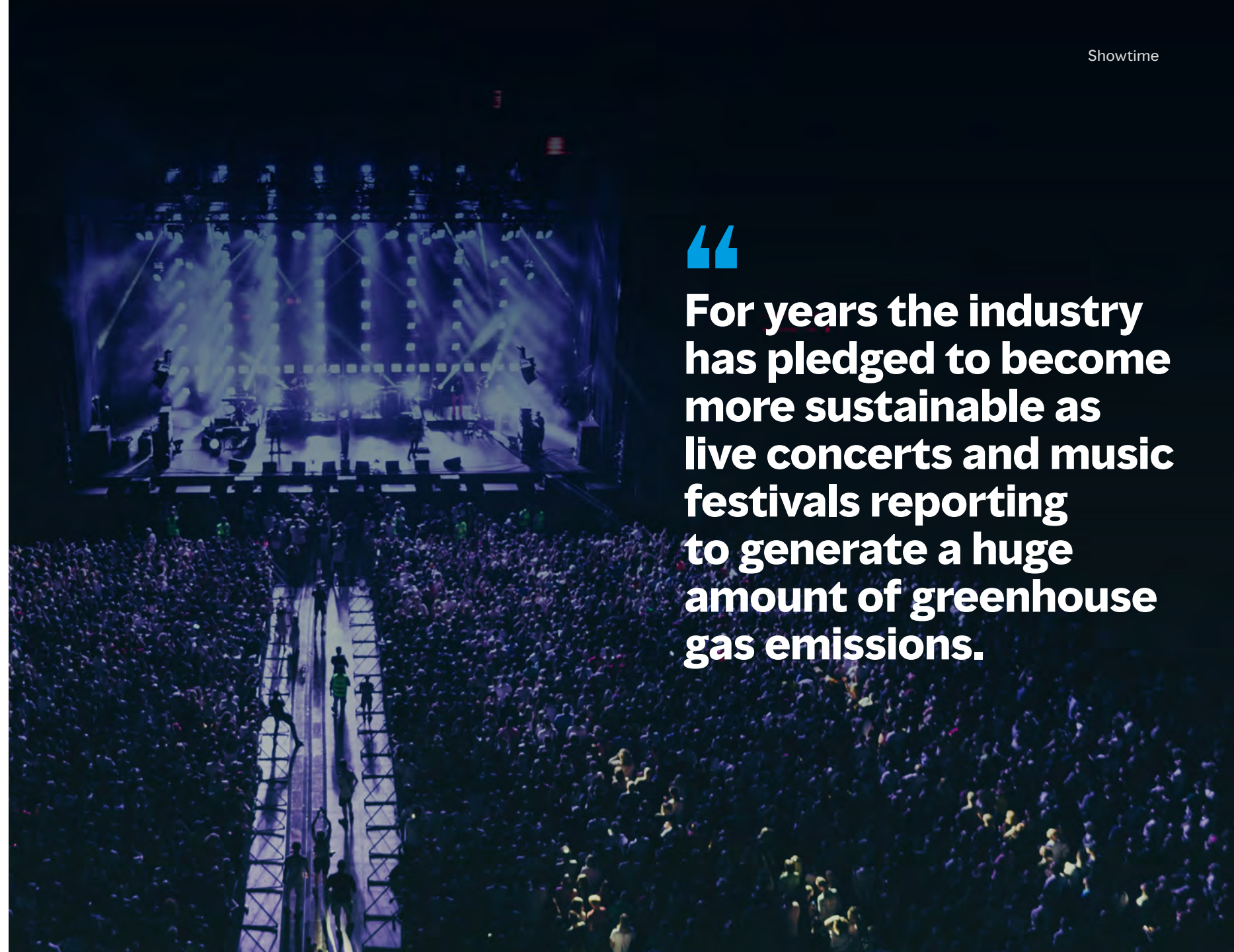
For our UK artists a European tour is a pinnacle career moment, yet the possibility of visas in each country needing to be approved, increased costs for and potential vehicle and equipment restrictions, it may no longer be viable as huge costs create a glass ceiling that prevents rising and nurturing talent. It is not only the UK artists who may see changes, it will affect international artists too as musicians, technical experts and equipment come from all over the globe to join tours.

Due to the increased checks, paperwork needed to import goods and cabotage rules allowing UK trucks to make one stop in an EU State and then having just seven days to make a further two before returning home. Significant delays and huge logistical problems are predicted which are simply not aligned with tour scheduling.

## Net zero emissions goal

Another major and welcome movement in the industry is the recent news driven by the live music industry's commitment to reach net zero emissions by 2030. For years the industry has pledged to become more sustainable as live concerts and music festivals reporting to generate a huge amount of greenhouse gas emissions. So it was a positive and much anticipated step when in early September, the industry launched the Beyond Zero Declaration which is fronted by LIVE Green representing all 13 association members of LIVE's sustainability arm. The declaration will aim to stop single use plastic at festivals and accelerate efforts to reduce environmental impact of touring on our climate .

All 13 association members of LIVE have ratified the voluntary sector-specific commitment to deliver measurable and targeted action on climate change to develop a net zero roadmap and action plan including climate education, taking responsibility for actions in energy, waste, transport, food and governance. Despite Brexit making it challenging to travel freely, it may play in favour of the industry pledge to become more sustainable and it will be interesting to see how this develops.



**For years the industry has pledged to become more sustainable as live concerts and music festivals reporting to generate a huge amount of greenhouse gas emissions.**





**The government has partnered with Lloyds to provide a form of COVID protection designed to give event organisers the confidence to plan events through to next year.**

### Impact of the pandemic

How can an article be written about the future of the live entertainment industry without mentioning the pandemic? Although a degree of normality is beginning to return, thanks to the huge success of the vaccination programme in the UK, COVID-19 has devastated the events world. The industry has seen job losses and financial pressure as the live event industry was paused for over 18 months and just as events returned, a new strain of the delta variant meant that people remained cautious.

The lack of COVID-19 cancellation insurance cover is a significant complication for the industry. Therefore, it was a relief and thanks to the campaigning of the live event industry, following the recent announcement of the £800m government funded Live Events reinsurance scheme. The government has partnered with Lloyds to provide a form of COVID-19 protection designed to give event organisers the confidence to plan events through to next year.

Although it is early days, the industry is hoping that the live events reinsurance scheme will have a similar successful impact as the government funded Film & TV Restart scheme. With no insurance available and many productions on pause,

the compensation fund has allowed cameras to keep rolling in what has been a pinnacle moment in enabling an industry to adapt and continue creating content for our screens. The scheme is currently being used by over 835 production companies, supporting over 70,000 direct jobs on productions, and enabling £2.3bn production spend to the UK.

Source: Department for Digital, Culture, Media and Sport (October 2021)

The £500m DCMS scheme is designed to plug the gap left by a lack of available insurance and covers coronavirus-related losses or cast member and crew illnesses, as well as filming delays and disruptions caused by COVID-19. The events reinsurance scheme is destined for an alternative distribution through the insurance markets and only time will tell whether this scheme intervention will see a similar take up and industry excitement.

### A round of applause for industry resilience

Running campaigns encouraging fans to take tests, working with the government to support efforts to promote vaccination, lobbying under all of the strain of repeat lockdowns and building best practice guidance, our live entertainment industry is most deserved of its standing ovation.





# Insuring the weird and wonderful

We have all heard stories of Lloyd's insuring certain celebrity body parts or food chains insuring their top tasters. So we were delighted to get an even deeper insight to many weird and wonderful stories from time gone by when speaking with Paul Miller, Lloyd's very own story teller, delving deep into 300 years of history of unique policies.



When Walt Disney tried to insure the life of Mickey Mouse in 1935, underwriters at Lloyd's of London refused on the grounds that he is immortal.



Whilst filming the Star Wars movies both C3P0 and R2D2 were insured at Lloyd's of London against theft or damage. In the early 1980's, C3P0 was invited to give out an award at an awards ceremony. The stage was seated at the bottom of a sweeping staircase and so, Lloyd's were contacted in case he fell. As part of the risk assessment, it was decided that instead of clumsily walking down the steps, he would have to instead rise from a gap in the stage, elevated by a forklift.

Actor Anthony Daniels was slightly put out when he found out that whilst he was personally insured for £25,000, the C3P0 costume was covered for triple that amount.



In 1965, heavyweights Floyd Patterson and George Chuvalo fought at Madison Square Gardens. Patterson earned a hard-fought unanimous 12-round decision in what Ring Magazine called its 'Fight of the Year'.

The bout was broadcast to boxing fans by closed-circuit telecast. Unfortunately, technical difficulties meant that nothing was broadcast until midway through the tenth round.

Lloyd's of London had insured the telecast. The technical issues led to a \$15,000 claim from the television company who used the payment to issue refunds to 2,300 customers.

If you'd like to hear more from Paul, please click here: <https://www.linkedin.com/in/paulmillerinsurance/>



Erik Rhodes (1906 – 1990) was an American film and Broadway singer and actor, best remembered for appearing in two Hollywood musical films with Fred Astaire and Ginger Rogers: *The Gay Divorcee* (1934) and *Top Hat* (1935).

Mr. Rhodes received a \$100,000 insurance policy from Lloyd's of London in 1937 that protected him against the loss of his accent. He would regularly impersonate foreigners and would have received the money if any accident or illness affecting his jaw, throat or mouth caused him to sound "un-American".



The Eight Dancing Daughters were a British dance troupe, popular throughout the 1930's.

When they went on a six-month tour of India in 1937 their producer, Rosalind Wade, took out an insurance policy from Lloyd's of London. It protected her against the risk that one of the dancers would get married and give up dancing.

On their return, Ms. Wade said "The insurance took a great weight off my mind. They received hundreds of proposals. I am lucky to bring them back unmarried."



Chet Allen was an American child actor of the 1950's known for his role as Amahl in Gian Carlo Menotti's 'Amahl and the Night Visitors', the first opera written for television, which he made with the NBC Opera Theatre.

In 1952, a 13-year-old Allen was spotted by a scout and picked to appear in the movie 'The Great Companions'. Given his age, the studio took out a £35,000 policy at Lloyd's of London against the risk of his voice breaking before the picture was completed.



# Open and shut

From cancellation to uncertainty to a triumph - this is the inside story of a tumultuous 18 months in the life of The Open, golf's original championship.

When a nerve-less Collin Morikawa completed a scintillating, bogey-free final round, storming to a debut victory in the 149th Open, few of the millions watching on the course and on TV were aware of the off-course drama that had affected the event for more than 18 months.

Fewer still, however, will be surprised to learn the cause. By April 2020, the COVID-19 pandemic had already forced The R&A – custodians of golf across much of the globe and the organisation behind The Open – to cancel the event scheduled for July 2020, and planning for the rescheduled event in 2021 went right to the wire.

This is the story of an Open that might not have happened twice.

## AN INSIGHT FROM JOHN MURRAY.



### Fact File

**Job role:** Executive Director – Finance at the R&A.

**Favourite on TV:** Line of Duty.

**Favourite listen:** Dignity by Deacon Blue.

**Most influential Golfers:** Jack Nicklaus, Arnold Palmer and Gary Player.

**Handicap:** 2



## A huge undertaking

Staging The Open is a huge undertaking with planning and preparation underway four years in advance, as John Murray, Executive Director - Finance at The R&A explained: “The Open is staged at venues in a pool of ten host golf courses, so putting on the event is really a four year rolling programme of preparing the venues – making sure that the condition of the golf course is right and the surrounding infrastructure is in place to support the championship when it comes along.

“Once we arrive on site and start building spectator villages, media facilities, grandstands, hospitality and so on, it’s around a four-month period of intense activity when we’re essentially creating a small village on a greenfield site. Amongst all that, there is all the necessary accommodation, support services and contractors to secure, broadcasting rights and sponsorships to finalise and manage – we’re talking about hundreds of contracts here – so overall, putting on The Open is a huge job and a significant investment. It involves many parts of The R&A with teams drawn from various departments including championships, commercial, rules, corporate communications, golf development, sustainability, HR, legal and finance.”

## News from Wuhan

When January 2020 rolled around, it was – for a time at least – business as usual. Planning was well underway, costs had been sunk and The R&A was looking forward to a long-awaited return to Royal St. George’s in Kent.

Then, on 20th January 2020, news of a novel coronavirus started to emerge from China’s Wuhan province - just nine days later the first cases started to emerge in the UK and, on 30th January the World Health Organisation declared a global health emergency.

Lennox Batten, client director for The R&A at Marsh, picks up the story: “By the time we got to March and into national lockdown we already knew things were likely to get worse before they got better. The R&A were already in discussion with us and asking themselves ‘Do we cancel? Should we cancel?’, because March is when the contractors start going in to build out the event facilities. At that early stage there were big question marks – ‘do you really want to spend that money if, in reality, you’re not going to be able to have an event?’

“It was a very uncertain time and the financial consequences of making the wrong decisions could have been very serious indeed. Fortunately, in all the years I’ve been involved with The R&A, the organisation has been really outstanding in terms of engaging with resilience planning – from risk amelioration to insurance - particularly around The Open - and that put it in a very strong position to ride out the storm that was to come.”

“ Staging The Open is a huge undertaking with planning and preparation underway four years in advance.







Photo credit: The R&amp;A

## Ash clouds, outbreaks and resilience

It's hard to overstate the importance of The Open to The R&A according to Murray: "The R&A has a broad remit covering its governance role in the game of golf, support for golf development and a range of championships, but The Open is absolutely central to that. It is a flagship event, the oldest Major championship and a showcase for the sport, but it is also very important commercially. A significant proportion of The R&A's revenues are generated from The Open and invested back into the sport.

"That is why, as an organisation, and with long-standing support from Marsh, we have always been so focused on protecting those revenues. It is only by taking steps to make sure those revenues are as protected against the unexpected as they can be, that we can be in a position to invest in the sport of golf and in future Open Championships. In 2017 we announced our aim of investing over £200 million into the sport over a decade and we are well on track to achieve that."

That focus on resilience has been tested before, most notably by the Icelandic ash cloud of 2010, which posed a threat to The Open by closing airspace and bringing into doubt participants' ability to attend the event. On top of that, while various communicable disease scares over the years had not disrupted The Open, the potential for a serious outbreak to wreak havoc had not gone unnoticed and had long been reflected in The R&A's cancellation insurance cover.

According to Batten, while the extent and impact of the COVID-19 pandemic has been beyond what most people would have predicted, that focus on resilience had ensured The R&A was as well placed to deal with the turmoil to come: "When you're running a world event like The Open, you have to look beyond the horizon and The R&A is very good at that."

## 2020. The Open that wasn't

Fast forward to April 2020 and, with the situation in the UK worsening, it had become clear that The R&A had no option but to cancel The Open for the first time since World War II – a decision that set in motion a complex and lengthy claims process.

"That was clearly a decision we didn't take lightly," Murray explained. "We'd been discussing it for weeks, looking at whether we could postpone until later in the year for instance, but with that not a viable option, contractors due on site and real uncertainty as to where we'd be by the time July came around, we really had no choice but to cancel."

"Clearly, given the scale of The Open, and the financial model behind it, this was going to be a complex claim, so we decided very early to engage with insurers – to keep them apprised of the situation as it evolved and any decisions we made. We were also fortunate to have a lot of support from Marsh in terms of forensic accountants to quantify the loss, and the wider team to ensure we kept up the momentum in working with insurers and their loss adjusters."



## Untangling the losses

Charlie Coupar, a forensic accountant working in the Marsh claims solution team was heavily involved in the process of reviewing financial plans, supporting documents and contracts to arrive at an initial claim estimate, which was regularly reviewed and updated as more information became available.

He pointed out that communication, between The R&A, Marsh, insurers and loss adjusters was crucial to a successful outcome: “First of all, The R&A has been very proactive over the years, working hard to build strong relationships, not just at Marsh, but with insurance underwriters too.

“That same approach was very much in evidence through the claims process, and I have to say The R&A performed brilliantly throughout. It very quickly established an excellent claims management team internally, with key people from finance, legal, commercial, championships and the leadership team, to work hand in glove with the Marsh team. That meant it could make and justify key decisions very quickly, supplying all the documents and information we needed to keep underwriters and adjusters up to speed.

“I have no doubt that approach, allied with the right cover, made a huge contribution to a successful claim, and our ability to secure interim settlements. That was crucial to supporting The R&A’s cashflow position, ensuring it could meet its commitments generally and, more specifically, in the run up to what everyone hoped would be a business-as-usual Open the following year.

Overall, 98% of the claim was agreed with insurers within seven months of the planned event, with the remaining balance agreed a few months later, and that is an outstanding result for a claim of such size and complexity.”

## One year later. Uncertainty and doubt

Twelve months after the beginning of what would become a global pandemic, in January 2021 attention at The R&A was once again turning to The Open, with the previous year’s claim now crystalised and a timetable of further settlements now in place.

Anyone looking in from the outside might think this would be a much more straightforward planning process, with vaccination programmes gathering pace and thoughts already turning to a summertime return to normality. However, with COVID-19 variants making it almost impossible to predict the re-opening timetable in the UK, putting on The Open in 2021 was actually an even more complex, uncertain, and challenging proposition than the previous year’s cancellation.

“Ironically, given the demanding and intense work that went into settling the 2020 claim, 2021 was arguably more complex with more moving parts,” Batten confirmed. “There was real uncertainty around the scale of event that would be possible, in terms of legal numbers of spectators on the course, which affects the size of the infrastructure build as well as income from ticketing, hospitality, merchandise and so on.”





## 2021. Down to the wire

Dealing with that complexity, to gain some level of certainty around planning for the championship would require detailed and multifaceted scenario planning as well as ongoing dialogue with insurers - to keep them apprised of the evolving situation and ensure The R&A's insurance coverage would respond to any loss of income in the event that 2021 would be a pared back championship.

But before that could even begin, The R&A faced the task of resetting four year rolling plans, across four different venues that had been disrupted by the previous year's cancellation, according to Murray: "It took us the best part of 2020 to unwind and reset those long terms plans, moving all the contractual arrangement and venue plans back a year.

"But the way 2021 has played out has been even more complex. The hardest aspect was the scenario planning, which we undertook over a period of many months. With support from across the business, we had to plan in detail for a number of scenarios, from a full-scale event with almost 50,000 spectators on site per day, through various reduced scale models, right down to a behind closed doors event and even the prospect of having to cancel The Open for a second successive year. All the while, that was a real team effort, with The R&A, Marsh and our insurers working together to understand what would be possible, based on government and public health requirements, and the scale of any associated losses."

The turning point came when The Open was accepted onto the government's Event Research Programme as a Test Event - a development that came at the eleventh hour, just a month prior to the opening day of The Open, scheduled for July 15th-18th.

"That was a big moment, a huge relief," Murray said. "It allowed us to both plan The Open and communicate with insurers with some real certainty, as the conditions of our test event status stipulated a maximum of 32,000 spectators on site per day, whereas without the ERP, we would have been limited to 4,000 per day under the prevailing regulations for mass gatherings."



“ with COVID-19 variants making it almost impossible to predict the re-opening timetable in the UK, putting on The Open in 2021 was actually an even more complex, uncertain, and challenging proposition than the previous year's cancellation.



## The Open championship returns

Even with that certainty, however, planning such a major event during a pandemic was anything but straightforward, right down to the smallest details.

Richard Tolley, an event risk specialist and the Sport, Entertainment and Media Industry Practice Leader at Marsh has worked with The R&A for many years, quickly found that COVID-19 protocols, as well as those set out under 75 pages of test event guidelines, added layers of complexity: "A big part of my role working with The R&A is to collaborate on a rolling risk assessment, which is updated during each Open to inform planning, risk mitigation and insurance arrangement for subsequent events.

"Under normal circumstances that will cover a huge array of considerations, from financial risks, fire, health, safety, and medical response risks through to technology and environmental risks, as well as reliance on site services – so, power redundancy and so on. This year, that was all overlaid with issues around COVID-19, particularly the need to form COVID bubbles. That's not a simple process because you can't simply put all the security staff in a bubble for instance because, if there is an infection within that bubble, you potentially lose your entire security workforce mid-event."

In the end, the months of hard work paid off. The 149th Open was a huge success, serving up a feast of golf in sweltering sunshine on the Kent coast. The eventual winner, Open debutant Collin Morikawa, could just as easily have been speaking on behalf of everyone at The R&A and Marsh when he summed up his feelings on winning a second major title.

"This is one of the best moments of my life," he said. "Look at all these fans. To see some of the best crowds I have ever seen, I'm looking forward to making my trip every year."

## The final word: Relationships the key

Looking back over the last 18 months, Batten is in no doubt as to why The R&A was able to navigate such a complex, ever-changing challenge relatively smoothly.

"The investment The R&A made working tirelessly with us to secure the right cover, evolve that cover over time and, importantly, build relationships with underwriters and the teams at Marsh has been crucial. They want to work in partnership, to ensure that underwriters know what they are about.

You can advise clients to invest that time, but you never really know whether that has been a box ticking exercise or real engagement until the time comes to make a claim.

"Given the experience of the last 18 months or so, I'd like to think that The R&A has come away knowing that investment was time well spent."

The proof of that particular pudding is, of course, in the eating and Murray was also quick to point to the benefits that flowed from building those relationships: "We've worked with a number of the underwriters for a quite a few years, so they have got to know us, and we've got to know them. Importantly, with help from Marsh, we have built those relationships, so the underwriters have also grown to understand The Open very well, how it operates, where the risks are and how we're seeking to mitigate those risks.

"When we came to make a claim, I think that served us well. Clearly it was a long process and that's understandable, but what really shone through was the team spirit, not just in The R&A team, but across Marsh, the underwriters, and their loss adjusters. It really did feel like one team, with everyone pulling together and communicating well.

"Overall it was a real learning experience, a good experience, though not one we'll be rushing to go through again. I think we've emerged strong as an organisation, able to look forward to 2022 with greater confidence. On a personal level, I'm looking forward to getting back out on the links, to knock the rust off my own game, which has been rather neglected over the last 18 months!"



Photo credit: The R&A



## PRODUCT SPOTLIGHT:

# Mental health and wellbeing

People are at the heart of every organisation and critical to the performance is the wellbeing and health of the workforce.

It is no secret that the past year has had a severe impact on the mental health of employees across the industries, from junior members of staff right up to the C-suite. Burnout and stress are some of the widespread reports about mental-health issues within the industry and the pandemic has accelerated these in dispelling fears and uncertainty. The key is ensuring mental health is managed both inside and outside of work and it is critical to embrace a work culture in which mental health education and awareness is at the core.

Improving mental health at work provides organisations with:



Legal



Moral



Financial  
Benefits



# 2 in 5

**(39%)** Employees have experienced poor mental health where work was a contributing factor.

### An organisation with an established mental health wellbeing programme will:

- Help demonstrate your moral duty of care towards employees and promote a happier and healthier workplace.
- Help ensure compliance with legal obligations relating to the health, safety and welfare of your employees.
- Help to deliver improvements to productivity, efficiency, talent attraction and morale.
- Help to support the financial performance of the business.

### Where to start?

A good place to begin is a Mental Health and Wellbeing Organisation Self-Assessment.

- The free Marsh self-assessment measures where companies are regarding the “Thrive at Work” report, a government commissioned report on mental health and employers.
- Marsh can undertake a survey in which participants are asked to respond to a set of 15 questions, on a scale of 1 to 5.
- Survey results are collated against a series of maturity statements, which are presented to the client via an automated report.
- Marsh Risk Consulting (MRC) will identify further opportunities and solutions to support the client in the area of Mental Health and Wellbeing.

For more information please contact **Lorna Feeney**  
[lorna.feeney@marsh.com](mailto:lorna.feeney@marsh.com)



# Supporting the next generation with SportsAid

Over the next two years, and the lead up to the Birmingham Commonwealth Games, Marsh are proud to be supporting a number of young SportsAid athletes as they strive to be the next generation of sporting heroes.

SportsAid is the only national charity of its kind – helping young British sportsmen and women aspiring to be the country's next Olympic, Paralympic, Commonwealth and world champions. Each year, SportsAid will support over 1,000 athletes by providing a financial award to help with training and competition costs.

This is often the first recognition an athlete receives from outside of their support network to act as a motivational boost.





## Proud to be working alongside SportsAid

Throughout 2021 and 2022 Marsh are proud to be supporting a number of SportsAid athletes on their sporting journeys. Incredible statistics have shown that 61% of the athletes selected to represent Team GB at the Tokyo 2020 Olympic Games have received financial support and recognition from SportsAid during their careers. That's 242 of the 398 members of Team GB who were provided with SportsAid awards. We hope that our chosen athletes could be amongst the next generation in Paris 2024! The class of 2021 are ...



**Tabby Stoecker**  
*Skeleton*  
Age: 20  
Location: **London**



**Mohammed Ahmed**  
*Goal Ball*  
Age: 22  
Location: **Birmingham**



**Katie Morrow**  
*Wheelchair Basketball*  
Age: 21  
Location: **Ballyclare**



**Jordan Ricketts**  
*Athletics - Hurdles*  
Age: 19  
Location: **Birmingham**



**Ben Loveard**  
*Golf*  
Age: 17  
Location: **Luton**



**Abby Briggs**  
*Boxing*  
Age: 15  
Location: **Leeds**



**Ruairi Logan**  
*Disability Tennis*  
Age: 19  
Location: **Edinburgh**



**Izzy Goodwin**  
*Swimming*  
Age: 16  
Location: **Leeds**

## How has the pandemic impacted SportsAid athletes?

Sport competition schedules have been severely impacted by the COVID-19 pandemic with very few competitions taking place over the past 12 months. However, athletes have been remaining positive and adapting to the circumstances.

The SportsAid Annual Survey 2020 showed that:

# 41%

of SportsAid athletes are feeling more committed and determined than ever to achieve their sporting ambitions following their experiences during the COVID-19 pandemic. 26% had initial doubt but managed to work through them!

# 68%

The majority of SportsAid athletes understood and adapted to the cancellation of competitions caused by the COVID-19 pandemic. 68% developed new short-term goals as they adjusted to life in lockdown.

# TWICE A DAY

Despite the challenges posed by the COVID-19 pandemic, SportsAid athletes have still been training twice a day throughout 2020 and training has taken place at more sociable times of the day.

# 51%

of SportsAid athletes see the Paris 2024 Olympics and Paralympics as a key target.

Source: SportsAid

## COVID-19 and disability sport

Disability sport has been particularly affected by the pandemic due to the nature of their training environments which make it very difficult to run COVID safe events and most Para Sport events have been suspended. There have been new barriers to keeping active and training due to the closure of gyms and leisure facilities in lockdown. Combined with the fear of contracting the virus, self-isolating and the overall impact on health, the athletes have had additional concerns and difficulties and there is concern about the potential long-term damage this will have.



## OLYMPICS

We are delighted to say there was a return of 14 gold, 19 silver and 14 bronze medals from beneficiaries of the charity's support. The 47 podium finishes (out of Team GB's total of 65) came across 20 different sports and surpassed the 46 medals claimed by SportsAid alumni at Rio 2016. Swimming and track cycling were the best performing sports for SportsAid with six medals coming in each.

[→ Click here to read more.](#)



**GOLD**



**SILVER**



**BRONZE**

## PARALYMPICS

SportsAid alumni won 26 gold, 33 silver and 35 bronze medals. The 94 podium finishes claimed by beneficiaries of the charity's support came across 17 different sports. Swimming was the best performing sport for SportsAid alumni with 22 medals....while track and road cycling brought home 17 combined. ParalympicsGB finished second in the medal table behind China. The contribution made by SportsAid alumni towards ParalympicsGB's 124 medals would place the charity in fifth ahead of powerhouse nations including Netherlands, Ukraine, Brazil and Australia!

[→ Click here to read more.](#)



**GOLD**



**SILVER**



**BRONZE**



# Standout moments from 2021

With crowds beginning to fill stadiums, music fans digging out their wellies for music festivals, and new content being created for our screens, we look at some of the standout moments from the first half 2021.



## THE OSCARS

### The first in-person awards ceremony

A huge moment in the 2021 calendar as the Oscars took place in person rather than Zoom. The event celebrated the film and TV industry which has proven nimble and even more creative in a time of uncertainty. So it was great to see film superstars from Chloe Zhao to Anthony Hopkins and Frances McDormand collect their well deserved awards.



## THE EUROS

### More than the football

Although the result may not have been the one we wanted on Sunday 11th July, the Euros has been a huge highlight this summer. The England team has brought the nation together in challenging and uncertain times. From two late goals from England in the Germany game, to Jordan Pickford becoming a national hero and the sounds of 'It's Coming Home' echoing across cities all over the country, it has been a historic result for the fans and the team.



## TENNIS

### A New York fairy tale and tennis history

Emma Raducanu beating Leylah Fernandez to become the US Open Champion was a magical moment of 2021. Now a household name, she became the first British woman in 44 years to win a Grand Slam singles title and didn't even drop a set during the entire tournament. We're really excited to see what is next for Emma.

### A Goosebumps moment

It was a moment of reflection when Dame Sarah Gilbert received a standing ovation from the crowd at Wimbledon. The vaccinologist, who is credited with co-developing the Oxford AstraZenca Covid-19 vaccine, was acknowledged by fellow spectators while watching the tennis. There was a minute long applause filling Centre Court for one of the leaders in the country's battle with the virus.



## THE OLYMPICS

There were so many tear-jerking and jaw-dropping moments from the Olympics this year that it's difficult to only mention a couple.

### Everyone's on their feet for Sky Brown

Sky Brown, Team GB's youngest ever summer Olympian at 13 years old, had us all watching as she skated to bronze medal position.

### Two rivals sharing a gold medal

It was a touching moment when Mutaz Essa Barshim and Gianmarco Tamperi finished the men's high jump competition tied, they could have gone to a jump-off to decide the winner. Instead, they decided to share the gold, showing an immense example of sportsmanship.





## WHO IS Chris Walker?

**Insurance career:** Sports Client Executive, Bluefin Sport, part of the Marsh Sport, Entertainment and Media team.

**Rugby career:** Over 120 appearances for Leeds Carnegie. Also played for Rennes, Hong Kong FC, Doncaster Knights, Otley and Wharfedale. Represented England at u16, u17, u18, u19 and u20.

### What is your nickname?

Waka.

### How does a professional sports person go from the rugby pitch to the boardroom?

A bit of hard work, but the majority was down to being surrounded by brilliant people. And luck!

### What have you learned on the pitch that you have transferred to the office?

#### Two things that stand out:

1. Going on the journey with people is far more enjoyable than going alone.
2. Focus on the process and results will look after themselves.

### What was your proudest moment in your professional sporting career?

Captaining England in South Africa at the Junior World Cup.

### In your rugby days, what was your worst initiation?

I think it's an unspoken rule that most initiations go to the grave with us. My French initiation was interesting, apple bobbling 'things' that definitely were not apples.

### If you were to host a dinner party and you could invite three guests who are dead or alive, who would they be?

George Best – I imagine he's great for a few stories. Dolly Parton – for the music of course. Tiger Woods – to help me improve my very average golf game.

### How much money do you have in your wallet?

My wallets full of cobwebs – I'm a (proud) Yorkshireman.

### Tell us your best joke...

What do you call a tiny mother?  
*A minimum*

### What have you watched on TV in lockdown?

Tiger King – no more words needed!

### Any podcast recommendations?

High Performance Podcast  
Anything goes with James English

### Best piece of advice you have ever been given?

'Loose lips, sink ships'





# Thank you for reading.

For more information, please contact...

---

**Richard Tolley**

Sport, Entertainment & Media  
Industry Leader, UK&I



+44 (0) 7774 985 580  
[richard.n.tolley@marsh.com](mailto:richard.n.tolley@marsh.com)

---

**Edel Ryan**

Head of Strategy, Sport,  
Entertainment & Media Industry, UK&I



+44 (0) 7715 420 293  
[edel.ryan@marsh.com](mailto:edel.ryan@marsh.com)

---

**Juliet Birrell**

Knowledge Manager and Strategic  
Support, Sport, Entertainment &  
Media Industry, UK&I



+44 (0) 7384 870 358  
[juliet.birrell@marsh.com](mailto:juliet.birrell@marsh.com)

---

**Ian Wiffen**

Marketing Director, Sport,  
Entertainment & Media, UK&I



+44 (0) 7900 228 552  
[ian.wiffen@marsh.com](mailto:ian.wiffen@marsh.com)





## About Marsh

Marsh is the world's leading insurance broker and risk advisor. With around 40,000 colleagues operating in more than 130 countries, Marsh serves commercial and individual clients with data-driven risk solutions and advisory services. Marsh is a business of Marsh McLennan (NYSE: MMC), the world's leading professional services firm in the areas of risk, strategy and people. With annual revenue over \$17 billion, Marsh McLennan helps clients navigate an increasingly dynamic and complex environment through four market-leading businesses: Marsh, Guy Carpenter, Mercer and Oliver Wyman. For more information, visit [mmc.com](https://www.mmc.com), follow us on LinkedIn and Twitter or subscribe to BRINK.

This is a marketing communication.

The information contained herein is based on sources we believe reliable and should be understood to be general risk management and insurance information only. The information is not intended to be taken as advice with respect to any individual situation and cannot be relied upon as such.

This publication contains third party content and/or links to third party websites. Links to third party websites are provided as a convenience only. Marsh is not responsible or liable for any third party content or any third party website nor does it imply a recommendation or endorsement of such content, websites or services offered by third parties.

Marsh Ltd is authorised and regulated by the Financial Conduct Authority for General Insurance Distribution and Credit Broking (Firm Reference No. 307511). Copyright © 2021 Marsh Ltd. Registered in England and Wales Number: 1507274, Registered office: 1 Tower Place West, Tower Place, London EC3R 5BU. All rights reserved.

Copyright 2021. 21-739356036