



Evaluation report May 2018

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“I had a wonderful time working with the British Council in Korea and it has made me a staunch advocate of the British Council's cultural programme. The care and conscientiousness shown by the team had an enormous impact on me and has shaped how I would like to work as a producer in the future, especially their prioritising of local Korean audiences and connecting contemporary arts and culture to older or more traditional communities.”

Robyn Haddon, Site Gallery

“When we think of British culture, we think of only old and classic artists. That is why we could not connect British culture and new and modern arts. But thanks to the Season team, we were able to introduce a different perspective of UK culture to our citizens. All the artists that we were introduced to during the week were wonderful.”

Yeonji Kim, City of Jeonju

EXECUTIVE SUMMARY

“I had a wonderful time working with the British Council in Korea and it has made me a staunch advocate of the British Council's cultural programme. The care and conscientiousness shown by the team on the British Council UK/Korea season had an enormous impact on me and has shaped how I would like to work as a producer in the future.”

Robyn Haddon, Producer, Site Gallery, UK

About UK/Korea 2017–18 Creative Futures

UK/Korea 2017–18 Creative Futures (“the Season”) ran from February 2017 to March 2018, presenting a wide range of UK and Korean work from across all arts forms, and exploring the role the arts can play in terms of innovation, inclusivity and cities. The Season's aims were to:

- Enhance relationships between those in the arts and creative economy in both countries
- Change how the UK is perceived by people in Korea
- Position the UK as a preferred partner for the creative and cultural sector in Korea
- Establish the UK as a relevant and credible partner for the Korean Government in its ambition to become a lead in Asia around the creative economy
- Encourage artists and institutions across Korea and the UK to establish new connections with each other leading to longer term collaborations that produce new work and practices
- Enhance the capacity and networks of artists in the UK and Korea to work internationally
- Encourage policymakers to experience and reflect on the transformative power of the arts, influencing the adoption of new approaches, particularly in terms of support for social inclusion
- Create new audiences across Korea, and ensure increased access is provided to cultural activity through the development and presentation of high quality work in public open spaces
- Increase inward investment to the UK and increase business done by British companies in Korea

The season in numbers

1,185,567 people participated through **184 events** delivered in **17 cities** across Korea
820 artists/arts professionals (153 UK/667 Korea), **134 arts organisations** (68 UK/66 Korea)
248 leaders were reached (mainly in Korea), and **46 corporate/non-government partners**
Total print media audience: 18.9m; 682 media articles: 3 TV, 1 radio, 52 print and the rest online
12,000 social media followers (4,100 new); estimated **1.5m reach** and **2.3m impressions**

Our main findings

A real impact on artists/professionals' capacity to work internationally

- Over half of UK artists/art professionals surveyed say they have a much better understanding of how to work around cultural difference, as do 1 in 4 of their Korean peers who responded.
- Around half UK respondents again, and 1/3 of those in Korea, feel the Season improved their understanding of what it is to be 'ready' internationally.
- A significant proportion developed relevant skills/knowledge, which they can apply to other work.
- The Season means UK artists/professionals especially are more confident about working internationally and/or have a more international outlook.

It's been hugely successful at fostering relationships, not just between UK and Korean artists, but between strategic stakeholders too

- The Season was hugely successful in fostering new relationships between UK and Korean artists/arts professionals, as well as deepening existing relationships and catalysing wider international connections. Given that the British Council's role is about 'fostering friendly relations' between people from different countries, this feedback is hugely positive.
- As is often the case with international projects, the Season has also helped participating artists and arts professionals to develop relationships with peers from their own countries.
- Around 1/3 of UK artists/arts professionals we surveyed, and 1 in 6 from Korea, felt it had enabled them to develop relationships with key funders, support organisations and government agencies, not just in the creative sector, but in areas such as dementia, social care and education.
- The Season has enabled government bodies in both countries to develop important strategic relationships; across the board there is a strong sense these will endure and have a real legacy.

It's shifted participants' perceptions of each other's cultural practice

"When we think of British culture, we think of only old and classic artists. That is why we could not connect British culture and new and modern arts. But thanks to the season team, we were able to introduce different perspectives of UK culture to our citizens."

Yeonji Kim, City of Jeonju

- The Season appears to have been a big success in terms of developing UK practitioners' understanding of Korean culture; just under 75% of UK artists/arts professionals gave this feedback. Meanwhile, 1/3 of Korean respondents said the same of UK culture.
- It's also had a significant impact in terms of increasing participants' understanding of the diversity of each other's culture; 60% of UK artists/arts professionals said this about Korean culture, as did close to half of those from Korea about UK culture.
- There's conflicting opinion amongst Korean participants about if the Season shifted Korean audiences' perception/understanding of UK culture; this appears to hinge on whether audiences related to UK artists as specifically British or more generally 'Western' or 'foreign'. A lack of audience research makes it very difficult to draw any definitive conclusions.

A real impact on participants' artistic ambition and appetite for collaboration

"I think [the Season] had a lot of influence, especially because arts and disability work is well developed in the UK, and the UK can be an example of best practice for us in Korea."

Jaehyung Oh, Korea Disability Arts and Culture Centre

- The Season has clearly broadened the artistic horizons of UK and Korean participants and helped them to innovate. Although UK artists are twice as likely as those from Korea to have said this, feedback suggests that for some Korean artists the Season was nothing less than transformational, and around a third of both UK and Korean participants say it's increased their artistic ambitions.
- Perhaps unsurprisingly, given that most of the Season took place in Korea, UK participants are four times as likely as their Korean peer to feel they've developed new areas of practice.
- The impact the Season has had in terms of enabling UK and Korean creatives to make new work together has been key in this respect. It's incredibly positive that nearly half of UK and Korean

practitioners report feeling more confident as collaborators, and that around a third said the Season had enabled them to create new work with an artist from the partner country.

The Season has enhanced participants' understanding of each other's cultural market, and already generated £336K of new business

"[The Season] opened my eyes to the scope for engagement with South Korea. I can't help but feel it's one of those places we should be looking at more seriously – [that] it's a market we ignore at our peril... This sort of activity can't help but help that argument."

UK government official

- It's encouraging that, as a result of the Season, just under two thirds of artists/arts professionals from the UK told us they have a better understanding of Korea's cultural market. As encouraging, given that relatively few travelled to the UK, 40% of Korean participants felt the same about the UK.
- This understanding, along with participants' increased confidence as collaborators, is in part why the Season has been so successful at fostering UK/Korean collaborations; over 80% of UK participants, and more than half of those from Korea, say they're more likely to embark on such a partnership.
- Even at this early stage, the Season is already generating new income for participants; around 1 in 6 artists and arts organisations from both countries have already secured new UK/Korean business off the back of the Season, or expect to in the next 2 years.
- While it's not always yet clear what the financial value of this business will be, the identified financial value of such business at present is just under £336K (£220K UK/ £116K Korea); the in-kind value of such business is £203K (£32.5K UK/ £170.5K Korea).

Feedback suggests audience reactions to the Season were very positive

- Data collected both the British Council and partner organisations suggests that 1,185,567 people participated in the Season, through 184 events that were delivered in 17 cities across Korea.
- Across the board, UK and Korean artists and arts professionals alike fed back that they felt audience reaction to the Season had been very positive.
- Our survey suggests that a quarter of Korean artists/arts professionals who responded developed new audiences through the Season. However, one challenge around evaluating the Season's impact is that very few presenting partners did any audience research; as such, we have to rely on anecdotal feedback from partners and participants, which makes it difficult to develop a sophisticated sense of if or how the Season may have an enduring impact in this regard.

A game changer for the British Council, and – potentially – for Korean funders and policy makers too

"The Season has been a game changer for the British Council office in Korea, [in that it's] demonstrated at a greater scale of ambition. That's the most important thing for me."

Martin Fryer, Director, British Council Korea

- Interviews with key members of the British Council's team in Korea point clearly to the Season having had a very significant impact its ambition, approach to and success in, generating earned income. The team secured £350K sponsorship - an entirely new income stream for them - as part of an overall earned income total of £825K, which also included GREAT funding from the UK and Cultural Olympiad funding from Korea.

- Beyond this, the Season has also increased the team's artistic ambitions, and means that there's a more strategic, joined up approach to programme planning.
- Season sponsors we spoke to report having raised their profiles and repositioned their brand, and were very positive about the new relationships they'd developed with the British Council. That the organisation has been able to develop such successful sponsor relationships is all the more positive given Korea's recent political history.
- Feedback from Season stakeholders in the UK and Korea indicates that the Season has had notable success in drawing senior Korean politicians and government officials - from a variety of government offices including culture, foreign affairs and the Korean Embassy in the UK - into discussions about the impact that arts practice and engagement can have on social inclusion. As expected at such an early stage, there's little evidence this has yet translated into new policy.

Participants rated the British Council's project management very highly

- Participant feedback about the British Council's management of the Season and their level of cultural understanding was extremely positive.
- Arts Council England also indicated how important the British Council Korea team had been to the development and delivery of the joint-funded Arts Council England/Arts Council Korea programme.

Critical success factors

- The strength of the British Council Korea team, it's understanding of UK and Korean culture/landscape, the clear strategic and curatorial vision that underpinned the Season, and the pragmatic approach taken to delivering it, were all identified as critical success factors.
- So too was the strength of stakeholder relationships, and the timing of the Season, in political terms.

Limiting factors

- Both UK and Korean participants felt that Season marketing fell short of expectations.
- Some participants would have liked more feedback and ongoing communication since their project.
- Amongst some UK participants, there was some frustration that the London and Korean British Council offices were not as joined up as they would have liked.
- Some UK participants said that the lead in time to projects was too short, and/or felt that they should have been more involved in the design of the project in which they were involved.
- Some felt the Season was structurally 'siloe'd', and that there weren't enough opportunities for cross-project networking.

Looking to the future – some points for consideration

- In terms of the British Council's next Korean development opportunity, participants think other artists would find ongoing support helpful, plus more networking opportunities and better media promotion.
- To capitalise on the Season, further investment and connections are what participants most need.
- Meanwhile, key stakeholders say that it's vital that the British Council builds on, and expands, the strategic relationships ignited through Season.
- It's early days in terms of measuring the impact of the Season; to better understand and measure this, the British Council may want to do some follow up evaluation in a year's time.
- In future Seasons, the British Council may want to bring external evaluators on board at the planning stage, so that evaluation is fully integrated into programme design and partner agreements, is more rounded, and includes more sophisticated audience research.

1. ABOUT UK/KOREA 2017–18 CREATIVE FUTURES

1.1 Season outline and aims

[UK/Korea 2017–18 Creative Futures](#) ran from February 2017 to March 2018 presenting UK and Korean work across multiple artforms with arts and culture, from the opening concert from the London Symphony Orchestra and the UK-ROK Creative Industries forum to the closing festival of ‘Beautiful Differences’ exploring the role the arts can play for a more inclusive and diverse society.

The aims of the project were to:

- Enhance relationships between those in the arts and creative economy in both countries
- Change how the UK is perceived by people in Korea
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- Establish the UK as a relevant and credible partner for the Korean Government in its ambition to become a lead in Asia around the creative economy
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- Increase inward investment to the UK and increase business done by British companies in Korea

1.2 Partners

The programme included both British Council led and managed projects – delivered through partnerships with UK and Korean artists, arts and non-arts organisations – and partner-led projects which British Council supported through network development, links and advice. Of a total of 47 projects in the programme, 25 were included through affiliation. Of the 69 events, there were eight directly delivered by the British Council, ten jointly delivered by the British Council and partners and 51 delivered by partner organisations.

UK strategic partners included the Department for Culture, Media and Sport (DCMS), British Embassy Seoul, the Department for International Trade, Scottish Government, Arts Council England, Wales Arts International, Creative Scotland and a range of arts organisations.

Korean counterparts and partners included the Ministry of Culture, Sports and Tourism, the Korean Cultural Centre UK, city authorities and diverse arts and culture organisations and festivals. A reciprocal year of cultural exchange in the UK, Korea/UK 2017–18, kicked off in July 2017 with a London Korea Festival and will run till July 2018.

Following initial discussions between British Council Korea, Arts Council England (ACE) and Arts Council Korea (ARKO), ACE and ARKO launched a £1.4m joint fund, alongside the British Council-led Season, which

aims to develop artistic talent and collaboration between English and Korean artists, and also offer further opportunities for English arts organisations in Korea. This investment aimed to complement the British Council Season, with the hope that the ACE-ARKO partnership will continue to grow beyond 2018. Three British Council UK Korea Season projects got additional funding from this ACE-ARKO joint fund.

A full list of projects within the British Council UK Korea Creative Futures Season is available in the [Season e-brochure](#).

1.3 The curatorial approach

The Season included programming across many genres, including visual arts, theatre, music and dance, as well as the creative industries, craft and sports. New developments for Korea, including arts and science and arts and education were featured. Most projects worked across more than one artform or brought something not usually seen in an artform to Korea, for example the use of action/performance within craft (eg. *Factory*).

The programme was originally developed around five themes, as detailed below.

City-to-City

Explored the role of arts and culture in reshaping cities and examined how to connect communities by creating arts and cultural-led practices in the process of building a creative city, smart city and urban regeneration projects in Korea. Projects included:

- **Connected City:** Provided a way for communities to explore, re-imagine and re-connect with the city they live in. Over 200,000 people engaged with Connected City through Musicity, Playable City, Maker City, Performing City, Storytelling City and the City Conference in Seoul.
- **Busan-Sheffield Intercity Arts Project:** This connected two industrial cities, Busan and Sheffield, through multi-artform artistic intervention and exchanges.
- **Factory at Gyeonggi International Ceramic Biennale:** 2015 prize winner, British artist Neil Brownsword's special exhibition, *Factory*, raised awareness of the increasingly threatened cultural heritage that has supported North Staffordshire's local economy for nearly 300 years.

Diversity and Inclusion

Opportunities were created in three different inclusion areas: arts and disability, arts and an ageing society, and gender equality and LGBT (lesbian, gay, bisexual and transgender) rights. Korean and UK arts professionals, together with policy makers, discusses and programmed around inclusivity as part of the cultural agenda developing new practice and perceptions within the arts in Korea. Projects included:

- **Festival Arts and Disability - *Beautiful Differences*:** This festival focused on opening new possibilities in disability arts. Through collaboration between disabled and non-disabled artists, a contemporary dance production is premiered in March 2018 at PyeongChang Cultural Olympiad.
- **The Creative Ageing Conference 2017:** The conference provided a platform for knowledge exchanges, networking and for collaboration. It looked at the role of the arts within an ageing society.

- **UK Focus at Seoul Pride Film Festival 2017:** In partnership with BFI Flare, Seoul Pride Film Festival presented 'Flare Films: UK LGBT shorts', '50LGBT' and various talk programmes with Brian Robinson.

Creative Learning

This theme focused on capacity building for artists and arts professionals around new artistic developments particularly in science and learning. Projects included:

- **UK-Korea Creative Education:** A joint project between the Royal Society of Arts and Korea Culture & Arts Education Service (KACES) focused on policy and implementation for creative education in the UK and Korea. The two countries exchanged delegations for research and discussions to improve their understanding of the current context in each other's countries and to examine ways to develop creative practices.
- **Tutbat International Performance Residency/Artist Playground:** National Theatre Wales (NTW) and performance group, Tuida, developed and delivered an international artist development residency together. This focused on the generation of innovative ideas, experimentation and the formation of unexpected artistic collaborations. 18 artists from the UK (Wales), Korea, India and Japan, who have diverse backgrounds including theatre, dance, film and sound, come together in Hwacheon from 11 to 21 September, and shared their experience with their peers in Seoul on 22 September.

Transformation and Innovation through Digital Technology

In Korea, both artists and the general public are constantly and rapidly employing digital technology. In this theme, digital innovation was explored in a range of art forms and artists working within communities examined digitally-supported artistic practices in the expansion of digital culture in our daily lives. Projects included:

- **Artience Daejeon 17: UK Focus:** This project aimed to create opportunities for UK artists and arts institutions to collaborate with scientists in Daejeon's science hub and develop sustainable partnerships in arts and science.
- **Atomos by Company Wayne McGregor:** Atomising bodies, movement, film, sound and light into miniature shards of intense sensation, *Atomos* was a work created by the multi-award-winning British choreographer, Wayne McGregor.
- **Musicity:** This project commissioned recording artists to compose original music in response to a particular aspect of Seoul city that inspired them. These exclusive tracks were then geo-tagged to their locations throughout the city and could only be heard by visiting each location through the purpose-built app. The idea was to encourage people to explore cities architecturally, musically and experientially.
- **Playable City:** The *Playable City* concept has captured the imagination of cities across the globe, offering a new way of connecting people and thinking about the city. Started in Bristol by Watershed, over three days in Seoul, *Playable City* invited the public to a suite of specially made 'urban games' that took place along and surrounding the Cheonggyecheon stream near Sewoon Plaza.

Creative Entrepreneurship

In the current economic climate, creative entrepreneurship is increasingly important. Entrepreneurship also creates an avenue to facilitate a dialogue and connections between government and individual artists and makers through a network of government-led and independent creative hubs. Projects included:

- **The 3rd UK–ROK Creative Industries Forum:** The UK–ROK Creative Industries Forum has been established as a legacy of MOU between the UK and Korea on co-operation in the cultural and creative industries signed on 6 November 2013. Each year, representatives from the UK and Korea share outstanding policy examples to identify a joint agenda for the bilateral development of cultural and creative industries. This year's forum focuses on the topics of game, e-sports, music, VR, creative contents (start-ups, publication) and will identify opportunities to build business partnerships.

1.4 What happened

Audience and event reach

1,185,567 people participated through 184 events delivered in 17 cities across Korea. Events took place across the country in Seoul, Busan, Daejeon, Cheongju, Daegu, Gwangju, and Gangneung/Pyeongchang.

The Season also culminated in a strong UK presence at the Cultural Olympiad for the PyeongChang Winter Olympic and Paralympic Games in March 2018.

Artists and arts organisations

820 artists and arts professionals (153 UK, 667 Korea) participated

134 arts organisations/companies (68 UK, 66 Korean orgs/companies)

Government and non-government partners

248 Leaders were reached (mainly in Korea)

12 Project to UK government links

11 Project to Korean government links

23 non-government partners including business corporates

Media reach and response

The Season reached a total print media audience of 18.9 million, as well as 12,000 followers (4,100 of which are new) captured for social media; giving an estimated reach of 1.5 million (1,499,600) and impressions of 2.3 million (2,328,166) on social media.

A total of 682 articles covered the events, 3 TV, 1 radio, 52 print and the rest online. The advertising equivalent value calculated by PR agency, The Vine was 1.13m KRW (£749,306). Articles were overwhelmingly positive (38%) or neutral - factual (61%) (from The Vine PR research).

2. EVALUATION METHODOLOGY

2.1 An overview of our approach

An evaluation methodology was developed by the hub research team following the British Council Evaluation Strategy for the Arts (BOP Consulting 2017) guidance where possible. Through our approach, we also aimed to complement the data collection already required by the Season team in relation to the British Council's recently introduced Research Evaluation Framework (REF).

The evaluation framework was shared with the Season team through a training session and a range of templates and tools developed. Due to the timing of the evaluation and the Season delivery, several elements of proposed data gathering didn't take place and so the framework needed extensive adapting and thus is not included in this report.

We used a mixed method approach of interviews, surveys and use of secondary data, particularly British Council Season team monitoring data. Key elements of our approach included:

- **Online artist/delegate surveys:** We designed 4 surveys (in English/Korean), 2 for those involved in British Council led projects and 2 for those involved in partner-led projects. A link was sent to participants by the Season team in February 2018, and the surveys were open for 6 weeks. Two reminder emails were sent.
- **Partner Institution surveys:** We designed 2 partner surveys, one for partners on British Council led projects and another for partners leading their own projects. Copies of the partner-led survey were sent by the Season team to all lead partners from February to April 2018 and chased where needed.
- **Telephone/skype interviews:** Interviews were requested from 47 artists, arts organisations, stakeholders and sponsors (see Appendix). Interviews were carried out in March and April 2018, in English and Korean as appropriate.
- **Review of UK Korea 2017-18 Season monitoring data and reports:** We used programme data, including audience numbers, gathered by the team, to inform the report.

2.2 Evidence collection

The following table summarises our approach to evidence gathering:

Evidence source	UK respondents	Korean respondents
Programme monitoring data	Some data from 65 out of 69 projects	
Partner/arts organisation interviews	5	7
Artist/delegate interviews	8	5
Stakeholder interviews	4	1
Sponsor interviews	0	3
Partner organisation survey	3	13
Artist/arts organisation survey	38	25
British Council team interviews		3

2.3 Evaluation timing and other issues

The evaluation was commissioned relatively late in the programme when delivery was well underway and several of the projects had already ended. As a result, a consistent approach to data and evidence gathering was not embedded in the programme at the outset, and the training and support we were able to offer the Season team came while they were in the middle of delivering the programme. The timing of our appointment also meant that there was also no opportunity to train presenting partners, or to work with them on their evaluation approach.

It also meant there was a lot of strain on both the Season and hub teams around the need to constantly adapt approaches to what was possible. In this context, we put together a pragmatic approach, based on the resources that the Season team had, the access they and we had to project participants and partner, and evidence that had already been collected, and was due to be collected, by partners.

As a consequence of only having partial data, it is difficult to comment accurately on some areas of potential impact. These include the impacts on perception of audiences and wider networks as there was no systematic data collection from audiences and delegates.

Also, in common with many programme evaluations, at the time of writing, it is too early to see the full benefits of the Season on partners and participants. In particular it is clear that new work, partnerships and further network development is being developed as part of the Season's ongoing legacy, and that it is very likely that many more benefits will arise from the Season in coming years.

In Section 7, we have included some point for consideration around future evaluation planning that could help enhance evaluation of this Season and others in the future.

3. KEY FINDINGS

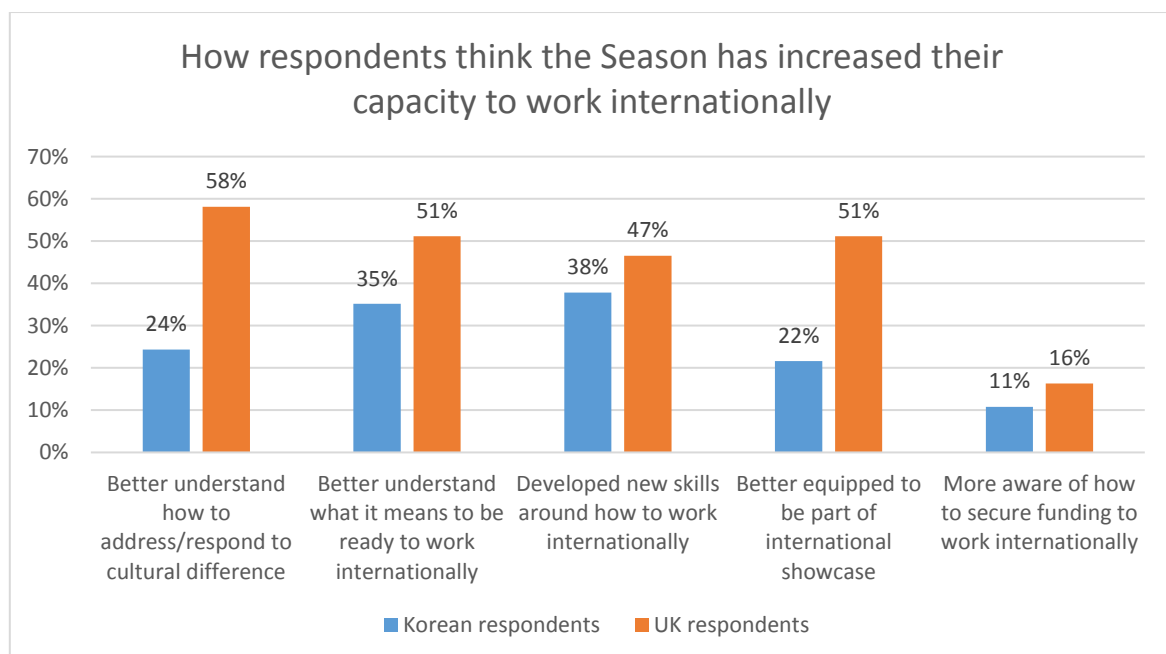
3.1 Building the international capacity of UK and Korean artists and arts organisations

“The Season’s biggest impact? Through working with UK artists, Korean artists could learn how to work internationally.”

Korean stakeholder

“This was our first experience of working internationally in this way and it has helped us to develop skills and an understanding of how to do this that has helped when visiting other countries (invited as speaker at an international symposium on globalization and Kogei in Kanazawa, Japan in Oct 2017).”

Tina Rose, Scottish Craft Biennial



(Base: 38 UK respondents, 25 Korean respondents ¹)

The chart above summaries how respondents to our survey felt that the Season has increased their capacity to work internationally. As you can see their feedback suggests that this impact has been felt more keenly by UK artists and arts organisations than their Korean peers, perhaps not surprisingly given that the majority of activity took place in Korea.

Feedback from UK respondents is very positive, indicating a clear impact in terms of developing key areas of understanding, relevant skills and their ability to participate in international showcasing activity.

¹ There is a higher base of 43 UK and 37 Korean respondents in relation to those indicating that they’ve developed new skills. This is because we asked this question in a separate survey, but have grouped it here as it fits thematically.

Over half UK respondents say that they have a much better understanding of how to work around cultural difference, as do 1 in 4 Korean artists and arts professionals

“Some of the major learning that we have done on this project is in understanding how to share the practice of the two organisations which have both been deeply informed by the cultures of both countries. For instance: how quickly to make introductions, what types of introductions are important, what sort of orientation do artists need who are new to the context to be able to work effectively etc. We had to be meticulous in our thinking and open to doing things differently as well as standing by the pillars of what we would consider essential in our own practice.”

UK artist

It's around the issue of cultural difference that the Season has had most impact on UK participants' capacity to work internationally, with close to two thirds of respondents that they now better understand how to navigate such difference. This is very positive feedback on two counts; firstly, because their feedback suggests that many had found the experience of being in Korea very different culturally, and secondly, because equipping people in this way is at the absolute heart of the British Council's cultural relations role.

In contrast, just 1 in 4 of Korean artists or arts organisations felt that the Season has had such an impact on them. Further analysis of this feedback, and the interviews we've done with Korean artists and arts professionals, suggests that it's in projects that have had a primary focus on R&D and collaboration that this has been the case.

Around half of UK respondents, and 1 in 3 Korean respondents, feel that the Season has improved their understanding of what it is to be 'ready' internationally

As we've mentioned previously, the UK artists and arts professionals who took part in the Season had differing levels of international experience. However, in the main, the majority hadn't much experience outside of Europe, and only a handful had worked in Asia before. In this context, that just over half of respondents said that the Season had increased their understanding of what it means to be internationally ready is very encouraging, suggesting that it's had an impact on almost all of those with relatively limited international experience.

Meanwhile, just over a third of Korean artists and arts professionals also gave this feedback, for example feeling more confident about how to invite overseas artists to come to Korea, and then how to organise their visits and gain from the sharing of practice. Across the board, such feedback again bodes well in terms of the likely legacy of the Season.

Majority of UK participants now feel better equipped for international showcasing, although relatively few feel the Season enabled them to do so

Around half of UK respondents feel better equipped for international showcasing, as a result of being part of the Season, something which again suggests a tangible legacy for the work that happened as part of it.

At the same time, around 1 in 4 felt that the Season had enabled them to showcase their work directly to peers. Feedback from artists and arts organisations who took part in such activity, or whose work was shared with the public (as opposed to being part of a residency or R&D activity), points to the importance of showcasing as a really effective catalyst for unlocking relationships and potential market development. Here's one UK participant talking about this:

"The British Council Korea staff were amazing at the opening introducing us to new organisations, artists and individuals. Since then we have met with a Korean organisation and discussed plans for working together in 2021/22 and developing artist collaborations/exchanges between Korea and Scotland and possibly in the longer term a touring exhibition. We are at the very beginning of these conversations, and we're very excited as we hope to make cultural connections linking artists in different parts of Korea with artists in different parts of Scotland."

Tina Rose, Scottish Craft Biennial

In sharp contrast, just over 1 in 5 Korean respondents felt that they'd improved their capacity to showcase internationally. Here, interview feedback confirms our initial belief that this in the main is because relatively few Korean artist or arts professionals were involved in showcasing their work through the Season. In this context, that even this many respondents felt they'd upskilled in this area at all is more positive than an initial reading of the data might suggest.

A significant proportion of both UK and Korean artists and arts organisations have developed skills and knowledge necessary for working internationally, which they're able to apply to other work

"Logistically trying to get myself, my team, my work out there, bit of an eye opener. Really good to learn about if I want to reach an international audience, I need to think from the start about how I approach the work."

Brendan Walker, UK artist

Close to half of UK respondents said that they've developed skills and knowledge relevant to international working as a consequence of being part of the Season. The same is true for over a third of Korean artists and arts organisations, suggesting that it's here that the Season has had the widest impact on Korean participants' capacity to work internationally.

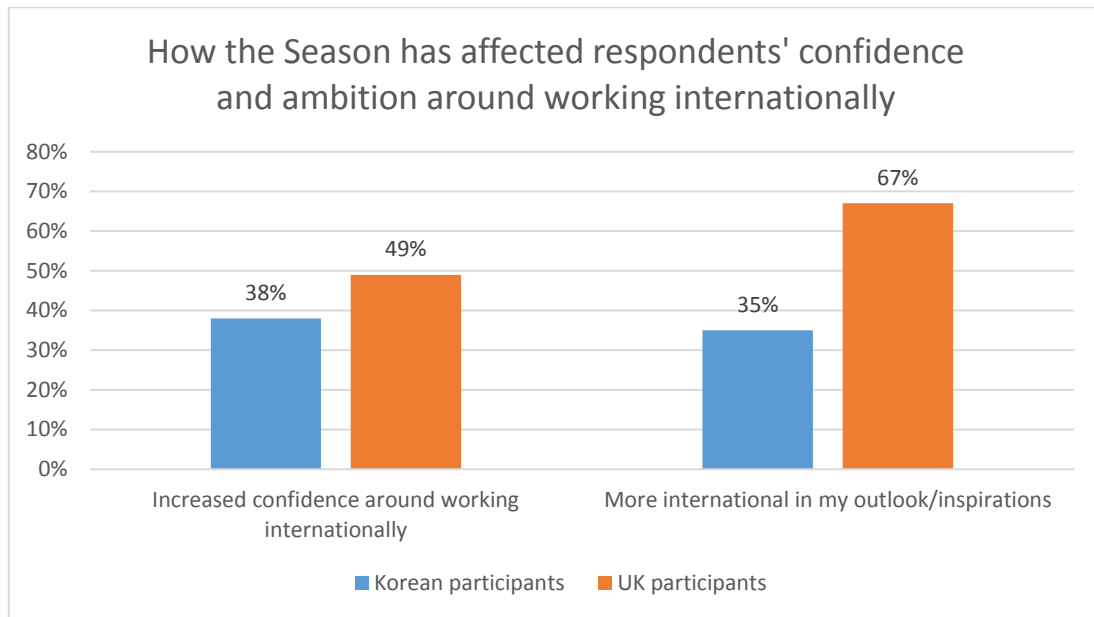
Within this, as our survey indicates, some participants have increased their awareness around funding for international work. Other areas in which our evaluation suggests artists and arts organisations have developed their skills and understanding include:

- Tailoring work for an international audience
- Developing a more strategic international approach
- Practicalities of international touring (with equipment in particular)
- How to manage international collaborations
- Getting inside the cultures and working practices of each other's countries
- Project planning and management
- Negotiation and networking

The Season has given UK artists and arts professionals in particular more confidence to work internationally, as well as a more international outlook

“I may have had a mental barrier that this was going to be too difficult to [break through barriers, manage the logistics of international exhibiting] now I’m much more willing to take that step.”

Brendan Walker, UK artist



(Base: 38 UK respondents, 25 Korean respondents)

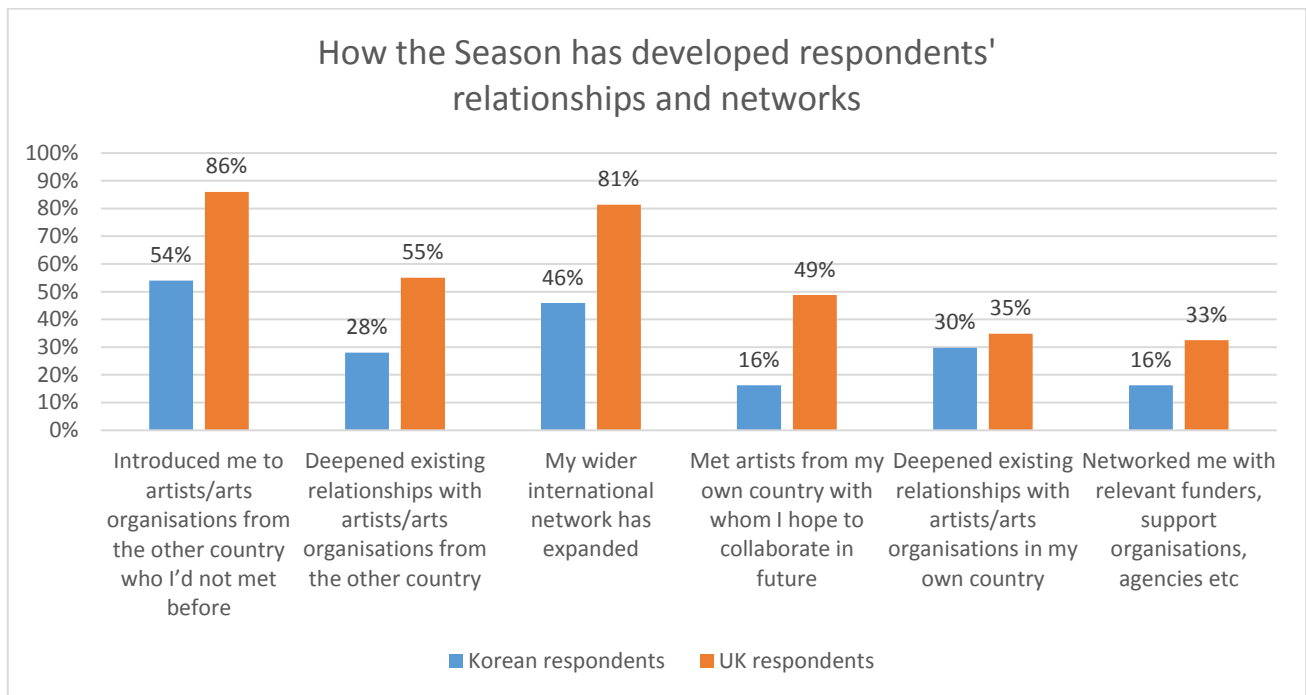
Our survey indicates that around two thirds of UK artists and arts professionals who took part in the Season are now more international in terms of their outlook and inspirations as a consequence of their involvement. Amongst Korean participants this drops to just over a third, a reflection perhaps that the Season focused largely on activity happening in Korea. Again, it will be interesting to compare evaluation findings here with those of the Korea Season in the UK (Korea/UK 2017–18).

Meanwhile, around half of UK artists and arts professionals feel more confident about working internationally as a consequence of the Season, as do just over a third of those from Korea, which combined with the development of new skills and networks bodes well in terms of a legacy for the Season, not just in terms of UK-Korea collaboration but also in terms of the development of other international projects.

3.2 Relationships and networks

“The experience I had in Icheon was life changing. I met many wonderful people who continue to be close friends. The British Council team were very supportive in particular Martin Fryer, Kyu Choi, Yeji Shin. Thank you very much for such a wonderful opportunity.”

Neil Brownsword, UK artist



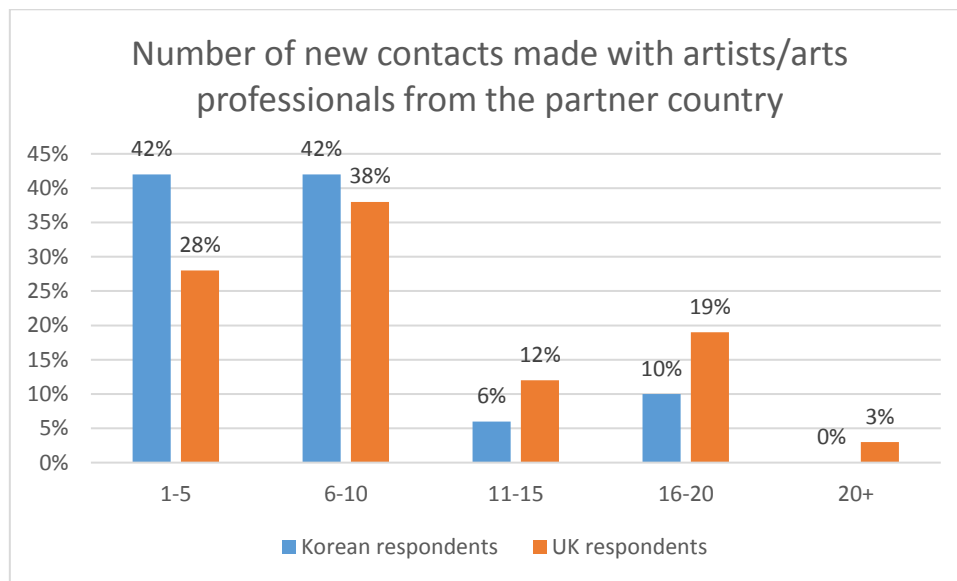
(Base: 38 UK respondents, 25 Korean respondents ²)

As the chart above illustrates, the Season has been very successful in terms of developing relationships for the UK and Korean artists and arts professionals who took part in it. This is true, both in terms of catalysing new connections and deepening existing relationships, and in terms of fostering both UK/Korea and wider international relationships. It's also had an impact in terms of more 'domestic' relationship building between artists and arts professionals from the same country. Again, survey feedback suggests that in most instances, the Season has had a wider impact in this respect for UK artists and arts organisations than for those based in Korea, but even so, it's clearly had a significant impact in terms of developing UK/Korean relationships and networks. IN this context, it's not surprising that, when asked to rate the Season's networking opportunities, over 9/10 UK participants and 8/10 from Korea described them as either excellent or good.

² There is a higher base of 43 UK and 37 Korean respondents in relation to those indicating that they've 'deepened existing relationships' / 'networked with relevant funders'. This is because we asked about these in another survey, but have grouped responses here as they fit thematically.

The Season has been hugely successful in fostering new relationships between UK and Korean artists and arts professionals

The Season has had an enormous impact in terms of catalysing new relationships between UK and Korean artists and arts professionals. Almost 9 out of 10 UK survey respondents said the Season had introduced them to artists or arts professionals from Korea who they'd never previously met. At the same time, over half of the Korean artists and arts professionals who took part in the survey said the same about meeting UK artists and arts professionals for the first time. Given that the British Council's role is about 'fostering friendly relations' between people from different countries, this feedback is hugely positive.



(Base: 38 UK respondents, 25 Korean respondents)

Survey feedback suggests that the overwhelming majority of Korean artists and arts professionals (84%) who took part in the Season made between up to 10 new contacts with peers from the UK. The same is true for around two thirds of UK artists and arts professionals. However, for some individuals from the UK, the Season has massively increased their Korean 'address book'; an encouraging 1 in 5 claim to have made over 15 new Korean contacts as result of being part of the Season. Anecdotally, all but one of the artists and arts professionals we spoke to as part of our evaluation said that they had made new contacts with peers from the partner country.

What's highly encouraging at this early stage, is that – as is the case with all good networking projects - relationships developed initially between artists involved in the Season are already catalysing other relationships, as artists connect each other to people in their wider networks. In some cases, this is already resulting in UK artists making repeat visits to Korea for further projects. Here's one UK artist talking about his experience of this:

"Few months later, got approached by a TV producer who'd seen work. Few months later got flown out there again to appear on TV programme called Arts Travel. That came directly from the project. They flew me out for six days, all expenses and fee of £1000."

Gareth Brookes, UK artist

It's also helped a number of artists and arts organisations to deepen existing and emerging relationships they had with peers from the partner country

The Season hasn't just catalysed new relationships between artists and arts professionals from the UK and Korea; it's also nurtured and created new energy around existing relationships. Just over half of the UK artists and arts organisations who took part in our survey said that the Season had enabled them to deepen relationships they already had with peers in Korean, as did nearly 3 out of 10 Korean artists and arts professionals.

The Season has also helped artists and arts professionals from both countries to develop their wider international relationships and networks

"That is a big part of the Season... it's softer... [Asking ourselves] Can we make the energy that this creates filter through to a wider group of individuals?"

UK stakeholder representative

Evidence of the truly international reach and impact the Season has had is found in the fact that 8 out of 10 UK artists and arts professionals who took part in our survey said that the Season has also helped them develop their wider international networks, as did close to half of Korean artists and arts professionals.

Anecdotally, some interviewees talked about organising or being part of conferences, showcases and other events which had an international audience or participant base that extended beyond those directly involved in the Season. Some such events which took place in Korea have clearly had this impact:

... Being part of an international event meant we also established new relationships with curators from Switzerland, Australia and Mongolia helping to grow our international network."

Tina Rose, Scottish Craft Biennial

However, events like this have also taken place in the UK too. As an example, X-Trax supported 3 Korean artists to present work at the Greenwich and Docklands International Festival in 2017, and to take part in a conference/showcase about their work, that was attended by members of the UK-based Without Walls network and other European festival producers. Of this, Maggie said, "Through other funding, I'd built strong relationships with those artists, and I really wanted to give them that profile in the UK."

It's helped some UK participants to develop their UK relationships too, and the same is true for Korean participants

As is often the case with international projects, the Season has also helped participating artists and arts professionals to develop relationships with peers from their own countries. Such projects often provide rare opportunities for artists, presenters and producers to spend time together, sharing ideas, ambitions and challenges with each other away from the everyday pressure of business as usual.

"Apart from anything else I just really valued having some time out from work to talk to other people in the UK delegation - I already knew a couple of people, some I knew of, some I didn't at

all. By the end I had developed really good relationships with all of them. It was nearly a year ago but I'd feel very comfortable picking up the phone to any of them - although it's not obvious how, I'd like to work with them in the future."

UK participant

Here, nearly half of UK artists and arts professionals who gave us feedback said that they'd also developed entirely new relationships with peers and other relevant university or agency contacts from the UK, as did just over 1 in 5 Korean respondents.

"I help in the selection of the delegates... [Some I knew]. Some I knew less well. It's helped my relationships... I saw UCL twice yesterday...it's developed relationships....that are ongoing...."

David Cutler, Baring Foundation

Meanwhile, around a third of artists and arts professionals from both countries, plus a number of funders/stakeholders from each country, indicated that through the Season they'd deepened existing relationships with individuals based in their home country.

A moderate success in terms of networking partners with relevant support organisations

"Being part of the UK/Korea Creative Futures Season also gave the LSO a valuable platform in front of influential business leaders and government agencies. The LSO sustains these international concert visits through strategic support partnerships with the corporate sector; being connected and profiled via the UK/Korea Season and with the help of the British Council and the British Embassy and Ambassador was an important opportunity, for which the Orchestra was and is extremely grateful."

Nicholas Selman, London Symphony Orchestra

Our survey suggests that all of the UK artists and arts professionals and around three quarters of Korean already knew about the British Council before the Season. Meanwhile 68% of the former and 25% of the latter had also worked with them, suggesting that the Season has catalysed some important new relationships in this regard.

"It helped us to develop our networks with many organizations/agencies. Especially, the network with the British Airways is one of the most important and precious network. Thanks to the Season team, we could promote our city by airing Jeonju promotional video and short films that were featured during the Jeonju Film Festival. We think it is a very outstanding outcome."

Yeonji Kim, City of Jeonju

More widely, around a third of UK artists and arts professionals and 1 in 6 Korean participants we surveyed felt that the Season had enabled them to develop their relationship with key funders, support organisations and government agencies. The reach that the Season has had in this regard appears to be much broader than the arts and creative sector, including instances not just of UK artists deepening ties with the likes of Wales Arts International, and corporate sponsors such as HSBC and Samsung, but also examples of Korean arts professionals developing relationships with agencies working in areas such as dementia, social care and education.

The Season has enabled government bodies in both countries to develop important strategic relationships, which there's a sense will endure

"Useful for me to get to know the wider management board. Get a feel for the wider landscape for people who are interested in this landscape in the UK... It's good to have this network."

Richard Parry, Department for International Trade, UK

Across the board, key Season stakeholders from both the UK and Korea have talked very positively about the impact the Season has had on relationship building at this strategic level – both in terms of their domestic relationships and those with peers from the partner country.

"My sense is that relationships will continue to flourish, not least because the creative industries and telecoms are so important in Korea... Samsung are important in this mix, particularly given the current Culture Secretary's interest and focus on technology."

UK government official

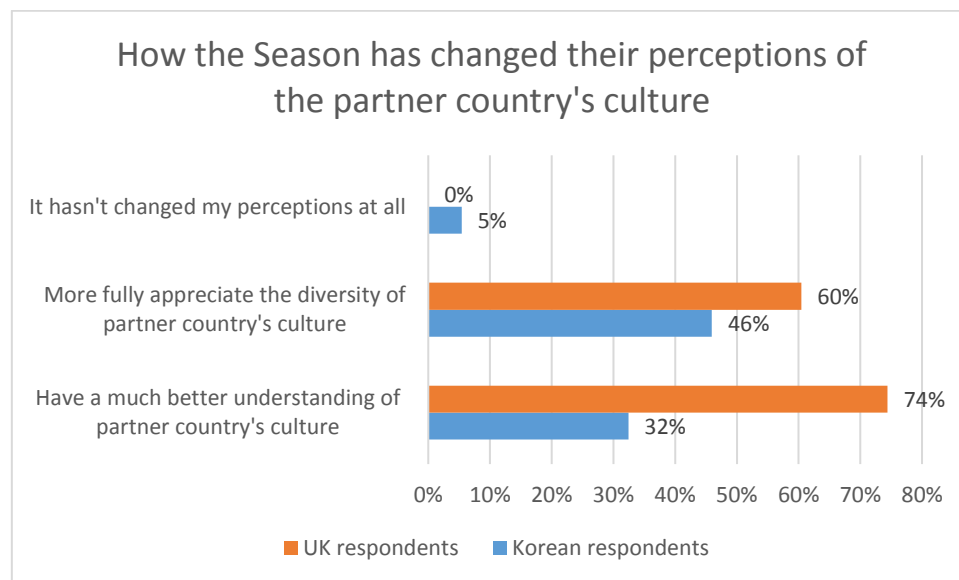
There's also some indication that most believe these relationships will endure beyond the end of the Season. In the main this is attributed to two factors: that the Season has been so successful in terms of fostering sector relationships and enabling the creation of new work and dialogue, and secondly, the extent to which the planning and delivery of such an ambitious Season has strengthened personal and institutional relations and cooperation along the way. Again, both of these are very positive outcomes in and of themselves, given the British Council's mission and purpose.

The same is true of local government representatives from both countries who took part in the Season. The Mayor of London's culture team have strengthened their relationship with their counterparts in the Mayor of Seoul's office, as well as developed a new relationship with colleagues from Hangang Festival around a shared vision for developing their cities' rivers as potential venues and locations for public art. Meanwhile, representatives from Jeonju can also clearly point to having developed new relationships which have put them much more firmly on Korea's cultural map.

3.3 Shifting perceptions around partner country cultural practice

“It was a good experience for our artists to collaborate with UK artists and get to know their ways of working, habits, customs, and views.”

Korean arts professional



(Base: 38 UK respondents, 25 Korean respondents ³)

Our survey suggests that just under 75% of UK artists and arts organisations who were part of the Season feel that they now have a much better understanding of Korean culture. This compares to just under a third of Korean artists and arts professionals, suggesting that UK participants are more than twice as likely to have had their cultural perceptions shifted than their Korean peers. However, when asked whether the Season means they now more fully appreciate the diversity of the partner country's culture, there feedback is more uniformly positive, with 60% of UK artists and arts professionals saying this was the case, and close to half of those from Korea. Such feedback is very positive for stakeholders generally, and for the British Council in particular, given its focus on fostering cultural understanding and cultural diplomacy.

Given that the majority of the Season's activity took place in Korea, it will be interesting to compare these findings with those from the reciprocal UK/KR season happening in the UK across 2018.

³ There is a higher base of 43 UK and 37 Korean respondents in relation to those indicating that they 'More fully appreciate the diversity of ...'. This is because we asked about this in another survey, but have grouped the response here as it fits thematically.

A big success in terms of developing UK practitioners' understanding of Korean culture and its cultural sector, but less so in terms of developing Korean awareness of the UK

"I had a fantastic experience in Korea thanks to the British Council staff there, I learned a huge amount about Korean history and culture, and I would highly recommend working with the British Council in Korea to other artists and writers."

UK participant

From anecdotal feedback, it's probably a fair assessment that a good number of UK artists and arts professionals – and some stakeholders too - who'd never been to Korea before taking part in the Season had some clear pre-conceptions before making the trip. The variety of those pre-conceptions threw up some interesting contradictions; some commented that all they'd seen was "the bling and the money", others that they were "amazed at how up to date they [Koreans] were". Their feedback about how their understanding has developed through the Season is equally varied, as is to be expected given the very different contexts in which their projects took place. Here's one UK artist, Nick Luscombe, talking about his experience:

"I discovered so much... and saw real contradictions... Huge markets selling most obscure 80s microchips and that sort of thing, but also the most incredible handmade shoes handmade.... The whole thing was a massive eye opener... I'd made the mistake of thinking it's like Japan, but it's nothing like it. I'm fascinated by K-pop...the sound systems on the border."

Meanwhile, another UK participant, Crying Out Loud's Rachel Clare, talked about how in some respects it feels like Korean culture is more advanced than that of the UK, and in others far behind it:

"Contemporary Korean culture is more progressive than I'd anticipated and the people we met were more aware of what was going on in Europe than we were expecting. Many artists and producers had done MA's in the UK. I became aware of Korean ambition, it made me think about their class structure and the wealth they must have to be able to succeed, even though many do get bursaries for HE abroad... I was amazed at how culturally up to date they were, They knew more about us than we did about them....Shifted my thinking... far behind us in some ways (they don't have the freedom to be as openly experimental) and advanced in others (they certainly create much out of any opportunity and they work fast)."

A number of our interviews with Korean artists and arts professionals shed light on an issue that it's interesting to reflect on in terms of the impact the Season has had on shifting perceptions of UK culture. Several interviewees fed back that many of the UK artists and arts professionals were viewed by Koreans as 'Westerners' or 'foreign artists', as opposed to being specifically recognised as British, perhaps in the way that some in the West might initially think of artists from Asia. One commented that he thought "they were seen as 'artists' or 'foreign artists' – not 'UK artists'", while another added:

"I think that most participants accepted UK artists and their work as 'artists' not as 'UK artists'. So it can't be said that this project influenced the perception of the UK and UK culture."

Korean artist

Some UK artists and art professionals encountered similar views themselves, and fed back how useful and thought-provoking it had been to "be on the receiving end of this kind of thing for a change", and to understand

on what Koreans perhaps base their understanding of UK culture. Here's what one UK arts professional had to say on this:

“Another very valuable kind of knowledge we gained ...was getting an insight into how people in Korea viewed the UK and Scotland.... I've been in touch with [another artist]...and we both have similar impressions about how people in Korea viewed [this]. They often didn't understand that Scotland was a separate country in the UK, a small example of this is the sign in the hall for the UK Pavilion which said the 'England Pavilion'. [Also]...One young curator told me she had visited Edinburgh and that she hadn't realised the history until recently when she saw Outlander.”

Tina Rose, Scottish Craft Biennial

Similarly, the Season has done well to increase participants' understanding of the diversity of each other's culture

“British culture... they know much more about our culture than we know of theirs. It's often Jane Austen and Shakespeare, but what this did was it brought modern, wider, the variety of different events out.... [I'm] convinced it will have reached a broader [audience], and even those who thought they knew about culture will have been surprised. ...Most Koreans have been educated to a high level – 85% degree level - even those not doing arts will be exposed to UK culture.”

Charles Hay, formerly HM Ambassador to Korea

From our survey findings and anecdotal feedback, it's clear how successful the Season has been in terms of increasing both UK and Korean artist and arts professionals' understanding of the diversity of the partner country's culture. In fact, it's in this regard that the Season's impact has been greatest in terms of shifting Korean participants' perceptions of UK culture, with close to half of Korean participants reported that the Season had increased their appreciation of the diversity of UK culture.

“It's difficult to judge with one projects. But think that it was helpful to spreading diversity of UK arts in Korea, and will have helped position the UK as a partner with Korea also.”

Jisun Park, Korean producer

Here, it seems that the Season means that participating artists and arts professionals now have a much broader, more contemporary sense of UK culture which contrasts sharply to the more heritage-driven perceptions they held before. Here's what one Korean partner told us:

“[Korean artists] now appreciate the diversity of UK cultural practice, as [before] when we thought of UK Culture, we only thought of the classical sides of the UK culture. But through hosting such diverse modern arts events, we could showcase your modern and different arts that we'd seldom experienced [before]...The Season has had very much impact for the Korean creative and cultural sector as the [British artists] showed their unique and modern culture... [so] they better understand other cultures.”

Yeonji Kim, City of Jeonju

Other Korean interviewees confirmed that the Season has challenged the perceptions they had around the UK's attitudes towards difference and diversity. One workshop participant had this to say about the preconception he'd had and how the Season had challenged that for him:

"[Before] I thought that Western culture and arts exerts have little interest on Asian arts or artists...But, through this workshop, I now understand that the UK respects a variety of culture and arts."

Dave Kim, Seoul Pride Festival

Another Korean arts professional talked about the Season's impact in terms of shifting his perception that UK was a uniformly traditional or conservative:

"Through this project, many people, including me, [have developed] a perception that the UK is a country of diversity and [is] supportive of minority people."

Others talked about how, through the Season, they were more aware of the UK's geography and how different regions within it have their own distinct customs and artistic practice:

"[Before] when we think about UK arts or culture, we usually thought about performance arts in London. But through this project we recognise that there are a variety of arts in the UK and [some that are] well developed locally."

"We learnt about the unique culture in Wales and their pride and differences from the rest of the UK."

The impact on UK artists and arts professionals has been significant too; here 60% of those who took part in the Season now claim to have a better understanding of just how diverse Korean culture is.

Conflicting opinion amongst artists and arts professionals about whether the Season has shifted the Korean public's perception or understanding of UK culture

"In Korea, when we think of British culture, we think of only old and classic artists. That is why we could not connect British culture and new and modern arts. But thanks to the season team, we were able to introduce a different perspective of UK culture to our citizens. All the artists that we were introduced during the Week were wonderful. Some of them became huge fans for them."

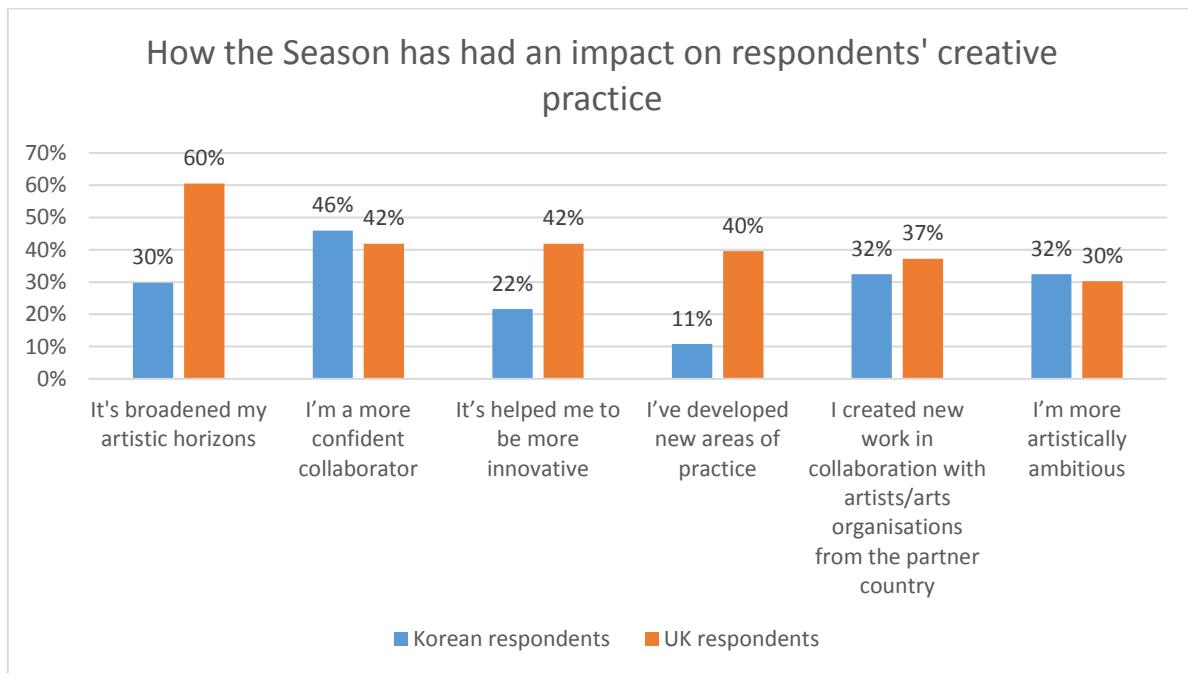
Yeonji Kim, City of Jeonju

As this interview comment illustrates, some Korean participants felt that the Season has had a real impact in terms of shifting Korean audiences' perception of UK culture. However, others felt equally strongly that its impact here has been relatively limited, largely because they felt audiences viewed the UK artists as being 'foreign' rather than from a specific country. One fed back that "I think that most people watched it as a queer film, not as British film", while another said that "most people probably perceived the 3 UK artists as just foreign artists". This is one area where having very limited actual audience research makes it very difficult to draw any definitive conclusions.

3.4 Developing artistic ambition and practice

“The Season helped us to have a very broaden our insights to see the arts. We only thought about somewhat lame arts but the Season team introduced us very unique and special artistic performance. Acrojou were amazing in this regards. Also, Roller Trio and Simion Dalls were such great musicians.”

Yeonji Kim, City of Jeonju



(Base: 38 UK respondents, 25 Korean respondents ⁴)

Looking at the impact that the Season has had on participants' creative practice there are a few areas of difference worth highlighting. UK artists are twice as likely as those from Korea to feel that the Season has broadened their artistic horizons, and that it's helped them to be more innovative. At the same time, UK participants are four times as likely as Korean artists and arts professionals to feel that they've developed new areas of practice through the Season.

In other respects though, the feedback from UK and Korean participants is more closely aligned. In both cases nearly half feel that they have become more confident collaborators as a result of being part of the Season; a great outcome for the British Council. Meanwhile, just under a third from both countries feel that they have become more ambitious artistically. And touching on an area that we'll return to in more detail later, around a third said that through the Season they'd created new work with an artist from the partner country.

⁴ There is a higher base of 43 UK and 37 Korean respondents in relation to those indicating that "I created new work...". This is because we asked about this in another survey, but have grouped the response here as it fits thematically.

Broadening artistic horizons and increasing artistic ambition

“Personally, through this project, I was able to broaden my artistic horizon and get new inspiration.”

Jisun Park, Korean producer

“Korea has a strong tradition...[They] have masters, of techniques and disciplines, which we don’t have....I’ve noticed that Korea has started to...work with masters and young people to ensure that skills are passed on – [that’s a] new thing... One of the challenges of Scotland is we are also in danger of losing skills – some have already gone. I’m thinking about taking forward some of that learning on ‘masters’ from Korea, seeing how we can take elements of what they were doing in Korea – and place it in Scotland.”

Tina Rose, Scottish Craft Biennial

When asked about how the Season has developed their creative practice, the most common response from UK artists and arts professionals was that it had enabled them to broaden their artistic horizons. The opportunity to meet Korean artists, share ideas, develop work together was key here obviously, but from their commentary, spending time in a different country, absorbing its culture, sights, smells and daily practices was also a factor here.

Meanwhile, although Korean artists were less likely to say that the Season had broadened their horizons, for some Korean partners, the opportunity provided by the Season has been nothing less than transformational. Here’s one partner, who works for the equivalent of a local authority, talking about how the Season has entirely transformed the city’s aspirations and confidence:

“Thanks to the Season Team, we have got more confidence that we could attract international artists to our city. Before, we were not that confident to attract them as our city is far from Seoul, the capital of Korea. So that our citizens were not able to have enough chance to take a part or witness international level art works. Of course as our city is the capital of our state but some people here visit Seoul to see the international art works, musical, concerts, etc. Now we are very pleased that our city can satisfy our citizens’ hunger for the new and special arts and cultural experience.”

Yeonji Kim, City of Jeonju

Other Korean practitioners who we spoke to, whose horizons had been broadened, often said that this was the case because of the pre-conception that many artists in Korea have that the UK is the home of some of the world’s best and most innovative arts practice. This ‘kite mark’ appears to have been a real factor in people embracing the new practice and ideas that were introduced through the Season:

“I think [the Season] had a lot of influence. Especially because arts and disability work is well developed in the UK, and the UK can be an example of best practice for us in Korea.”

Sehyung Oh, Korea Disability Arts and Culture Centre

UK practitioners appear more likely to have developed new areas of practice

“I definitely used the work as an opportunity to experiment – there are a few things I’ve developed though that partnership.”

Gareth Brookes, UK artist

“To work quite experimentally with someone who is a national treasure was amazing...I feel it was a more ambitious project as it was a performance work. Since I came back to the UK I’ve built further on this ... but the initial ideas were developed in Korea. It made me delve into a new area... something I wouldn’t have done if I wasn’t in that location. There was limited space, so it stretched and developed me.”

Neil Brownsword, UK artist

As we’ve mentioned 4 out of 10 UK artists felt that they’d developed new areas of practice through the Season, and marginally more (42%) that it had helped them become more innovative. In this respect, the Season has clearly acted as a ‘shot in the arm’ for a significant number of UK creatives. For some artists and arts professionals, the creative development they’ve gone through is a result of having learnt from Korean peers.

One – slightly unusual, but great – example is the way that the team working on the Totally Thames festival, and the Mayor of London’s culture team, have been inspired by what Hangang Festival and the city’s mayor have done, to think about how they can use the Thames more creatively as a venue. Here’s one member of the Mayor of London’s team talking about this:

“Definitely just hearing more about a different river city, throws other ideas up. Realise importance of that river city network – we specifically added that into our consultancy commission for our river.”

Chenine Bhathena. Greater London Authority

Meanwhile, here’s how David Cutler from the Baring Foundation talked about the planning of the Arts and Ageing conference that happened as part of the Season:

“We said ‘You are experts, this looks great to us’. We wanted something where British practitioners would learn and take something back, where it would be enormously positive....Where practitioners who go over will get a great professional development experience... a big step in their professional journeys.”

For some artists this ‘shot’ came not just from engaging with peers in Korea, but with Korean audiences whose reaction to their work was in some way different to how UK audiences engage with it. Here’s one UK artist talking about that:

“Korea is the home of Samsung and a lot of my work is based on Samsung phones for virtual reality, there’s often a novelty value in my work – like, for some people, it’s the first time they’ve experienced using phones for this sort of thing and that becomes the focus. In Korea that wasn’t so much the case, they were actually engaging with the work – beyond the novelty of using emerging technology in art – it gave me a boost, led to me being able to reflect more on the artistic content.”

Brendan Walker, UK artist

Amongst the Korean artists and arts professionals who have developed new practice through the Season, anecdotally much of this appears to centre around a few key areas, including: cross-disciplinary work, and work that linked the arts and science; socially engaged practice, particularly around working with older people and arts and disability, and new approaches to R&D.

In our interviews, a small number of UK artists talked at some length about their experience of working with their Korean peers on projects that were intended to introduce them to new forms of artistic practice. In all instances, they were keen to reflect on how this kind of cultural change – and exchange – takes time. This kind of artform development can't happen through one or two workshops alone; it's something that requires ongoing interaction between practitioners to evolve a new form of practice that has real cultural relevance and will resonate with audiences, as well as ongoing investment in professional development for emerging and established artists. Here's how one UK participant, involved in the *Artist Playground* project, described his experience:

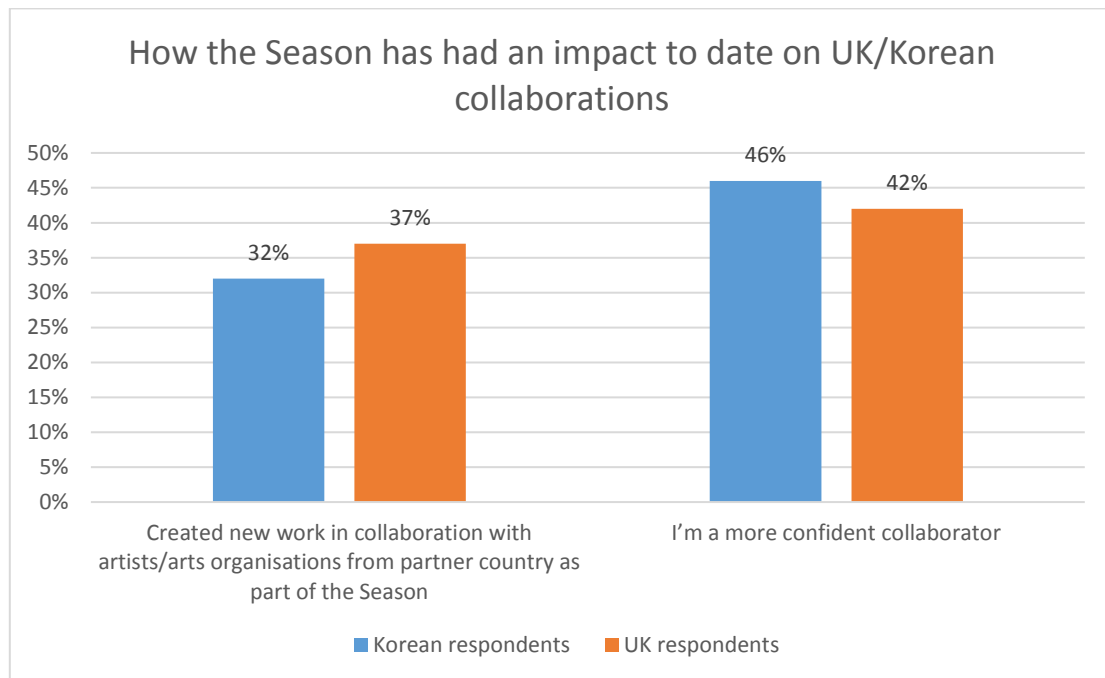
"The really important thing was the social engagement and our approach to that... We were keen to be in the village and around residents, and that fed into the work in lots of ways. As a company we met people in village as part of our making. Then we had a sharing day at the end – we were still having conversations about how we do this sort of work – the role of critic, the role of producer, about not sharing final versions of projects. We had a great car journey ... with Yoseob thinking about how we were going to create the conversation. ... One of our aims was to share our practice – we are known for making site located performance.... immersive performances and socially engaged practice. [We knew these] were all earmarked as areas of focus... My understanding is that this is something that exists in Korea but isn't as developed there.... The conversations happening there will have supported this aim... I don't know if this has shaped future practice for artists in Korea... but it's worth saying that in our search for artists we asked for artists with an interest in site specific practice."

And this comment from another UK participant again references the catalytic role that the British Council has played in helping embed new forms of practice, and the opportunity that the Season created to do just that:

"We definitely felt we were introducing a style which felt new there.... the opera sector in South Korea, it's not big or creatively similar.... Kyu really got it, he had a relationship with our work, he got it and could see how it communicated.... It was interesting to be in a situation where we were introducing a new style – it felt this was a really important thing for us to be doing... Introducing people to the artform, enlightening them is part of our DNA and in South Korea it's completely unknown and undeveloped. Their opera is so closely based on 19th century opera from the West. I began to think 'Why not build on South Korean culture?' Our model might be a way to achieve that.... There was a significant exchange of learning with the Korean orchestra who were introduced to playing this kind of opera and music theatre... [This was] definitely new for them."

Michael McCarthy, Music Theatre Wales

The Season has had a significant impact in terms of encouraging and enabling UK and Korean creatives to make new work together



*(Base: 'I created new work...' - 43 UK respondents, 37 Korean respondents;
'I'm a more confident collaborator' - 38 UK respondents, 25 Korean respondents)*

Close to half of both UK and Korean artists and arts professionals told us that they are now more confident collaborators as a result of being part of the Season. That confidence is borne out by the fact that, thanks to the Season, so many of them - over 8 out of 10 UK participants, and more than half of Korean participants – are more likely to consider working with an artist or arts organisation from their partner country.

Of course, one of the major outcomes from the Season is the body of UK/Korean artistic collaborations that have been developed as part of it – everything from Artist Playground international performance residency to Neil Brownsword's Factory to the Storytelling City: Webtoon-Graphic Novel Project to Eun me Ahn and Candoco Dance Company's 'Good Morning Everyone'.

These new works spanned many genres, in particular crossing genres for example in the Webtoon-Graphic Novel Project graphic artists worked with novelists who hadn't previously included graphic approaches in their work, Neil Brownsword worked with Juree Kim to create work that combined craft and movement. Eun me Ahn worked with Candoco Dance Company and Marc Brew worked with Bora Art Project both in cross national collaborations to produce striking and high quality inclusive dance productions to critical acclaim.

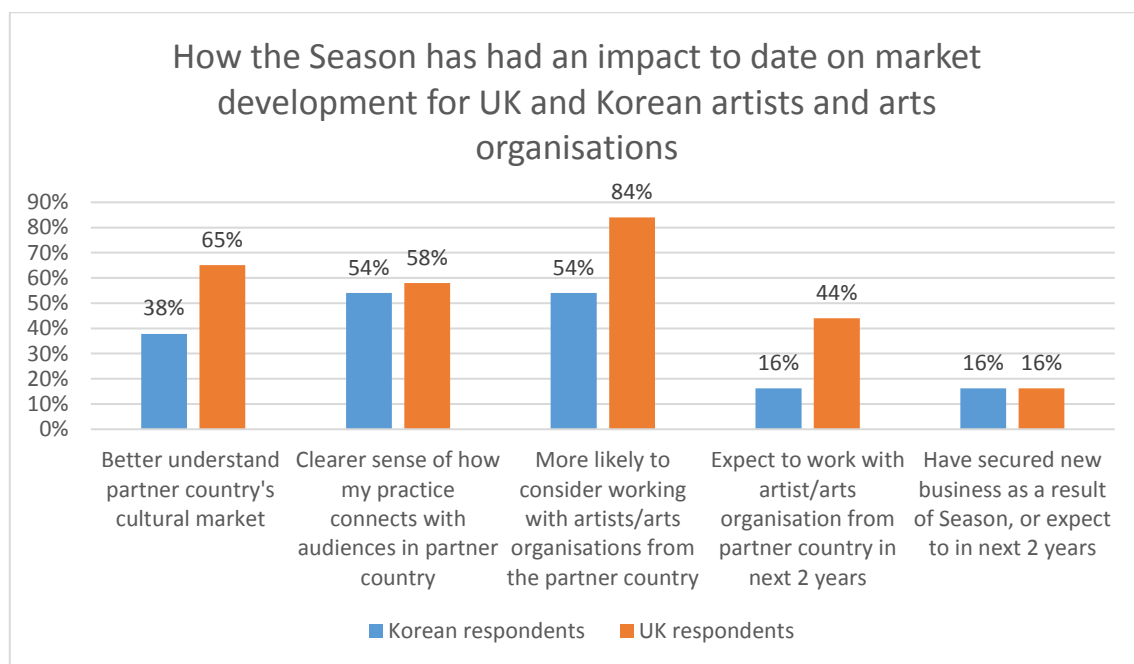
3.5 Developing Korea as a new market for UK artists and arts organisations, and increasing inward investment to the UK

“Massive impact on repositioning of UK as a key partner market for Korean arts. It affected [that] very much. The season had various projects extensively both in two countries. And personally, I think the Season was different from other events both in quality and quantity.”

Korean stakeholder

“It’s been a massive step forward in terms of understanding the potential of working with Korea...[It was all]...totally new for me.”

UK participant



(Base: 38 UK respondents and 25 Korean respondents ⁵)

“[Inward investment] is important. Reciprocity is key for us. It’s not enough to take UK companies to x,y etc, we want x or y to come back to the UK too.”

UK government official

It’s very encouraging that, as a result of the Season, just under two thirds of participating artists and arts professionals for the UK told us that they have a better understanding of Korea’s cultural market. Equally encouraging, given that fewer made a trip to the UK, is that close to 4 out of 10 Korean participants felt the same about the UK cultural market. This understanding will undoubtedly be partly why the Season appears to have been so successful in terms of encouraging UK/Korean collaborations; over 8 out of 10 UK participants now say that they are more likely to work with a Korean partner, as do over half of Korean participants, when talking about the UK. Worthy of some note is the fact that - even at this early stage - the

⁵ There is a higher base of 43 UK and 38 Korean respondents in relation to those saying ‘More likely to consider...’ and ‘Expect to work with artists/arts organisations...’. This is because we asked about these in another survey, but are grouping them here as they fit thematically.

Season is generating new income for participants; around 1 in 6 artists and arts organisations from both countries have already secured new UK/Korean business off the back of the Season, or expect to in the next 2 years.

The impact the Season has had on developing participants' understanding of each other's market and audiences is testament to the real cultural exchange it's enabled

"[It] can be difficult to understand relationships between different people. Doing business you certainly need a local advocate to help broker... I do have a better understanding of the way the markets work there though...[It was]...exciting talking to people in the British Council...Having someone there who could understand differences and broker markets [was important]...Our translator had worked with so many different artists; we landed on our feet."

Brendan Walker, UK artist

It's perhaps only natural that artists and arts professionals often choose to talk art rather than audiences and markets. Our survey findings suggest that, in the context of the Season, this was far from the case.

While those from the UK appear twice as likely as those from Korea to have developed their understanding of the partner country's market, over half of participants from both countries now feel that they have a clear sense of how their work is relevant, and could connect, to audiences in each other's countries. This shift in understanding around each other's markets and audiences is testament to the depth and quality of the cultural exchange and discussion that has gone on during the Season.

At a stakeholder level, the Season has shifted some perceptions within the UK government's Department for International Trade, at a time when our experience of working on other UK/Korean projects suggests that there is growing awareness that of the potential value of the Korean market. Here's what one of the DIT team told us:

"[The Season] opened my eyes to the scope for engagement with South Korea. I can't help but feel it's one of those places we should be looking at more seriously – [that] it's a market we ignore at our peril...This sort of activity can't help but help that argument."

Richard Parry, Department for International Trade, UK

Meanwhile, 8 out of 10 UK participants, and half of those from Korea, say they are now more likely to embark on a UK/Korean partnership, and many expect to do just that in the next 2 years

Looking to the future, there seems little doubt that the Season is likely to have a significant impact on increasing the number and scope of UK/Korean collaborations between artists and arts organisations in those two countries. Over 8 out of 10 UK participants say that they are now more likely to work with a Korean partner, as do over half of Korean participants, when talking about the UK.

Meanwhile, close to half (42%) of the UK artists and arts professionals who took part in the Season expect to start a new collaboration with a Korean partner in the next 2 years. Taken together, this feedback points to a very real potential legacy from the Season.

Here are a few examples of what artists and arts professionals from both countries had to say about the different UK/Korean collaborations they expect to get underway in the next 2 years:

"We have since met with a Korean organisation and started discussing plans for working together in 2021/22 and developing artist collaborations/exchanges between Korea and Scotland and possibly in the longer term a touring exhibition. We are at the very beginning of these conversations, and we're very excited as we hope to make cultural connections linking artists in different parts of Korea with artists in different parts of Scotland including the Highlands and Islands."

Tina Rose, Scottish Craft Biennial

"There's a real desire to think about how we work together in future. We made a commitment that once we're a bit further forward with [our] vision we'd bring them [Hangang festival and Mayor's team] in and share thinking – they'd be an international mentor in this, help us see what was missing. [Their] festival director came to London in September when we had our festival and met with Adrian, the Totally Thames festival director... [As a] direct outcome of this.... Adrian is now talking about co-commissioning."

Chenine Bhatena, Greater London Authority

"Continuing the relationship with Producer Group DOT is important to us, we want to develop both the work of artists from both countries as well as extending our producing capacity as independent producers. We have the capacity to connect each other to festivals, touring circuits and venues in our respective countries and beyond, to other international partners. It's opened up other channels of programming and festival possibilities. Luckily, we are well suited. It was a risk jumping in the deep end with a new commission with such little time but we learnt fast and set up good paths of communication despite time zone differences and different working practices"

Rachel Clare, Crying Out Loud, UK producer

"[I plan to] develop a focus on [this] region – a relationship with Korea, via the British Council... [I'm looking to] create a home from home for my work, which then becomes a stepping stone for the region."

Brendan Walker, UK artist

In fact, some have already done so

Here how some of the artists and arts professionals from both countries that we spoke to described the UK/Korean collaborations that they have already started. Their feedback gives an indication of the breadth of artistic collaborations and practice that the Season has catalysed:

“We’ve continued to talk to them, hoping to commission their next piece for young people.... They are contributing as a commissioner [this time], and it will tour again through House... I’d love it if we became their UK producer.”

Gavin Stride, Farnham Maltings, UK participant

“25 artists and representatives of the arts organisations from Korea, who took part in the Creative Ageing conference, will make a visit to the UK in May [2018] to take part in the BOLD festival, taking place at London’s South Bank Centre.”

David Cutler, Baring Foundation

“We have formed a network and co-operated with John Ashford (Aerowaves Spring Forward Art Director), ‘The Place Theatre’ and the British Council.”

Korean partner

“We could identify and develop new UK street art groups during the process of inviting and having a research on them in 2017. In 2018, we determined to invite the large-scale outdoor performance ‘451’ created by Periplum and Corn Exchange Newbury.”

Korean partner

“We’ve developed an ongoing relationship with Producer Group DOT and will carry on working [with them] in the future... We are taking 2 UK companies to the first circus festival in Seoul in May to the new Oil Tank Culture Park. Our objective was to develop a relationship with a producer [in Korea] and to get to know and understand how festivals operate there. So it’s 100% worked.

Rachel Clare, Crying Out Loud, UK participant

“The National Theatre of Korea...is going to LIFT at the Royal Festival Hall for 2 nights.”

Gavin Stride, Farnham Maltings, UK participant

“It’s not confirmed in detail, but we are talking with Belfast Outburst festival about collaborating (eg. recommending films to each other)”.

Dave Kim, Korean producer

“We are considering and planning to hold a symposium and seminar with UK museum and arts education professionals in Korea next year.”

Jiyoung Hwang, National Museum of Modern and Contemporary Arts, Korea

The Season has also catalysed collaborations with a broader international reach

Meanwhile, our evaluation suggests that the Season has also catalysed a number of collaborations with a broader international reach, or projects with a focus on a different international territory. Here's a summary of some of those wider international partnerships that can be traced back to the Season:

"I know there's a collaboration between 6 of them [Lab participants]... from the US, Wales, Korea and Japan... A very solid collaboration has arisen.And there are numbers of them working on ideas arising from the residency and working on them back in their own country."

Simon Coates, National Theatre Wales, UK participant

"With the baton change from Korea to Japan, they [the British Council] are already asking us to close the year in Japan."

Kathryn McDowell, London Symphony Orchestra

"I've just applied for the biggest amount of money...[It's so much about]...the confidence of seeing the reaction to this in Korea. The whole idea of the project has expanded off the back of doing it in London and then Korea... ...I'm hoping to develop a 2 year project, focused on Japan...working with the Arts Council in Tokyo".

Nick Luscombe, Musicity, UK producer

Around one in 6 participants from both countries have developed business in the partner country or expect to in the next 2 years, but it's not always yet clear what the financial value will be

"Few months later, I got approached by a TV producer who'd seen the work. A few months later I got flown out there again to appear on a TV programme called arts travel. This came directly from the project. They flew me out for six days, all expenses covered and fee of £1000."

Gareth Brookes, UK artist

One in six of both UK and Korean participants we asked said that they had already developed business in each other's country, or expected to in the next 2 years, as a result of being part of the Season. Although around half couldn't as yet be certain about the financial value that business would have, that some participants can already point to this kind of new business is hugely positive, and again bodes well for the Season's financial legacy in both countries. Those with experience know that it can take many months, and sometimes years, for introductions made through a Season to turn into business on the books and money in the bank, as this UK government representative said:

"It can be a slow burn though. It sparks an initial conversation, but it can take 2 years for that initial conversation between a museum and a corporate to turn into a sponsorship deal. Unfortunately ministers have very short term attitudes."

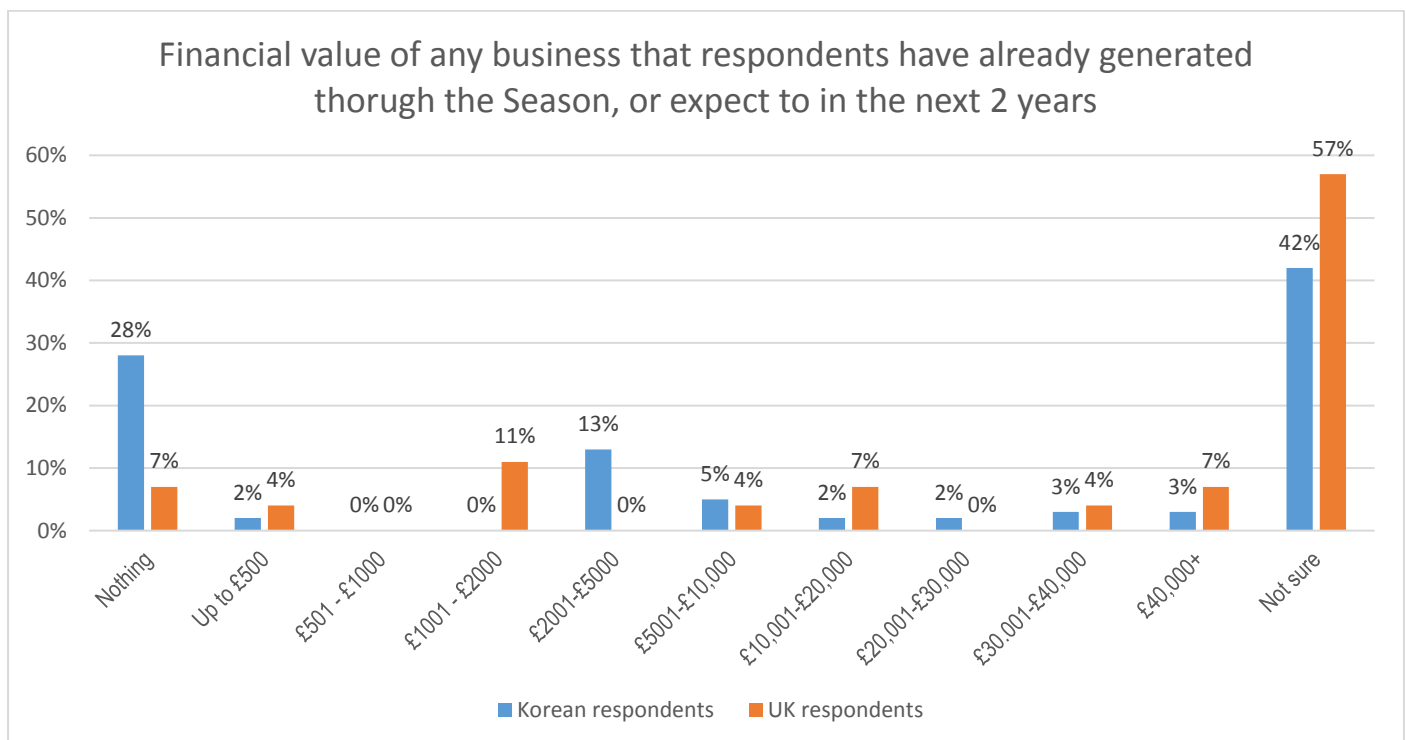
UK government representative

Some UK artists, such as the visual artist whose comment appears at the top of this section, have already seen money arrive in their bank account from Korean partnerships developed through the Season. Meanwhile, it's encouraging that others are clearly thinking very strategically about their decision to focus on Korea (and the wider Asian market, for which Korea is often seen as something of a gateway):

"What we've decided to do...[is to] have 2 advocates – one in Vancouver and one in Seoul, [who] will come to Caravan and see the work. Both are producers in their own scene. It's making the impact of the Season more valuable....They're not agents, more champions...Those grass roots relties are so important – [it's] not just about buying and selling."

Gavin Stride, Farnham Maltings, UK participant

The identified financial value of business developed through the Season, or that is expected to be developed in the next 2 years is just under £336K, and the in kind value of such business is £203K



(Base: 35 UK respondents, 21 Korean respondents)

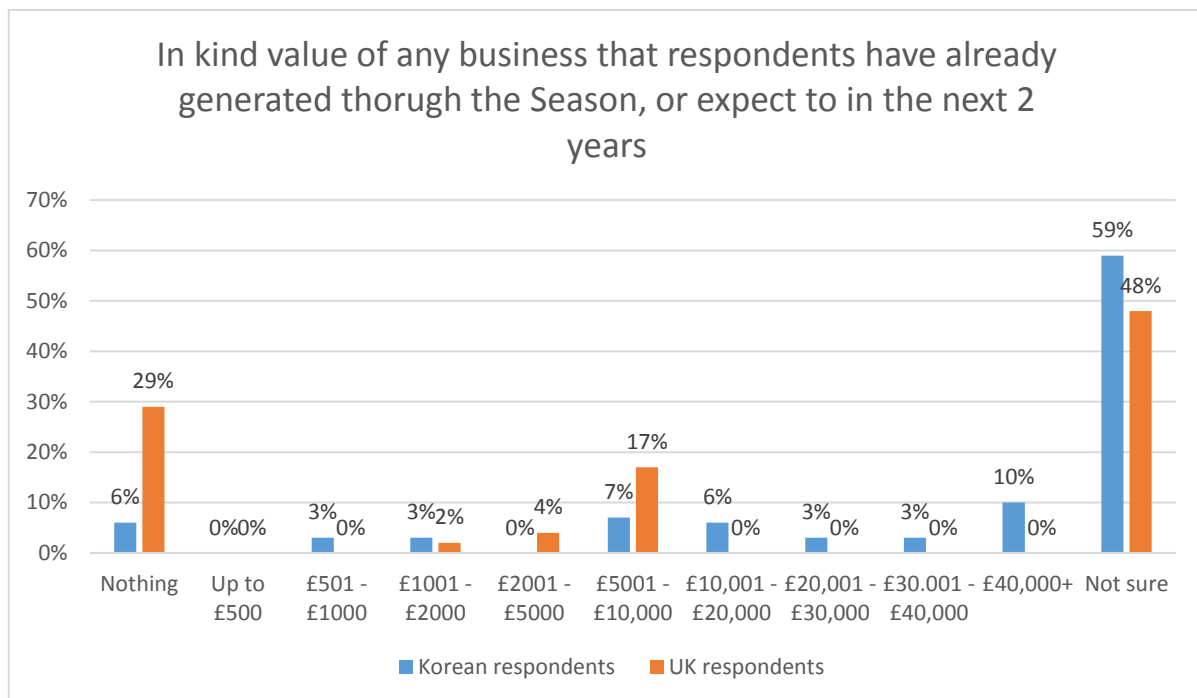
Of the 35 UK artists and arts professionals who gave us feedback on the business they'd already done business in Korea as a result of the Season, or expect to in the next 2 years, 12 were able to put a financial value on this. Their feedback indicates that at present the actual or anticipated financial value of such business totals £220K, an average value for each of £18,333.

Of the 21 Korean artists and arts professionals who gave us feedback on the business they'd already done in the UK as a result of the Season, or who expect to in the next 2 years, 8 were able to put a financial value

on this. Their feedback indicates that at present the actual or anticipated financial value of such business totals £115,750, an average value for each of £14,469.

Combined, this puts at £335,750 the total financial value to UK and Korean participants of business already developed as a result of the Season, or that is expected to be developed in the next 2 years.

We also asked them about the actual or anticipated ‘in kind value’ of such business, and the following chart summarises their feedback:



(Base: 28 UK respondents, 24 Korean respondents)

28 UK-based respondents were able to give us feedback about the in kind value of any business they'd done in Korea off the back of the Season, or that they expected to do in the next 2 years. Of these, 7 were able to put a financial value on this. Their feedback indicates that at present the actual or anticipated in kind value of such business totals £32,250, an average value for each of £4,607.

Meanwhile, 24 Korean respondents were able to give us feedback about the in kind value of any business they'd done in UK off the back of the Season, or that they expected to do in the next 2 years. Of these, 8 were able to put a financial value on this. Their feedback indicates that at present the actual or anticipated in kind value of such business totals £170,750, an average value for each of £21,344.

Combined, this puts at £203,000 the total in kind value to UK and Korean participants of business already developed as a result of the Season, or that is expected to be developed in the next 2 years.

A sense that the Season has succeeded in positioning the UK as a key partner for those working in the Korean arts and creative industries sectors

“It built on the former President’s visit to UK. Strengthening of bilateral relationship between Korea and the UK. Globally Korea is increasingly important in terms of creative industries and tech...wanted to position UK well to be an obvious partner of choice for these sectors, when France and Germany [are] also keen to develop relationships.”

UK government official

Given that one of the stated aims of the Season was to position the UK as key partner for those working the Korean creative industries sector, feedback such as that above is hugely encouraging, given that it indicates just how successful the Season has already been in this regard.

Over and over again in interviews, he heard consistent feedback from both Korean and UK artists, arts professionals and other stakeholders about the extent to which the Season had created real added value and significantly repositioned the UK amongst those working in the Korean creative sector.

“The Season shines a spotlight – it joins all the factors, not just cultural but all - educational, political, commercial ... It repositions UK as a market for Korea – it presents us as ‘best in class’ and celebrates the best in class – I’m certain that cultural diplomacy is incredibly important.”

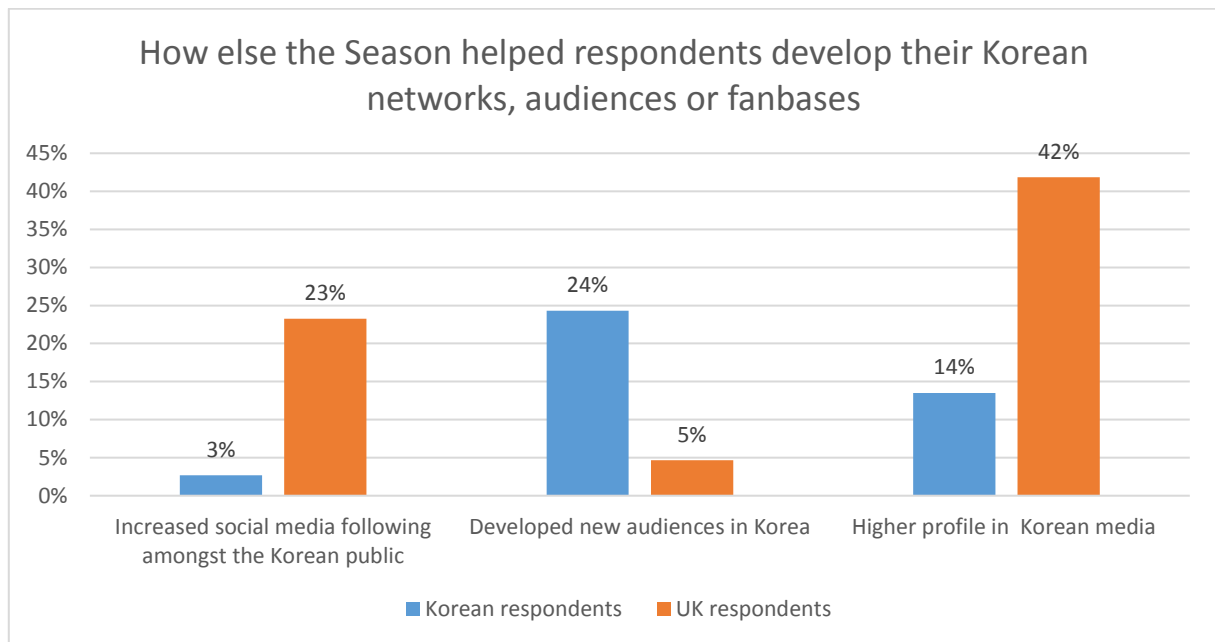
Kathryn McDowell, London Symphony Orchestra

This view, that the Season has created a ‘critical mass’ that has helped with this repositioning, is one that was clearly held by other Korean partners and participants who we spoke to:

“Besides our project, the British Council have conducted various programmes and projects throughout the year as part of the Season, and I think that this has affected the UK’s positioning as Korea’s partner.”

Korean participant

3.6 Developing new audiences in Korea



(Base: 38 UK respondents and 25 Korean respondents ⁶)

Data collected by the British Council and presenting partners suggests that 1,185,567 people participated in the Season, through 184 events that were delivered in 17 cities across Korea.

However, one of the challenges around evaluating the Season's impact in terms of developing new audiences is that presenting partners were able to share little more than these actual audience numbers with the British Council. Very few did any audience research, which means that in the main we only have anecdotal feedback from partners and participants about any audience development impact the Season has had. As such, it is very difficult to develop a sophisticated sense of this, and if or how the Season may have an enduring impact in this regard. For now, the chart above summarises what we know from those who took part in our online survey.

A quarter of Korean artists and arts organisations believe they've developed new audiences

"Compared with the time before the exhibition was held the number of foreign visitors have increased remarkably, and they are continuously visiting us."

Korean partner organisation

Our survey suggests that a quarter of Korean artists and arts organisations who responded believe that the Season has enabled them to develop a new audience. Anecdotal feedback indicates that there are likely to

⁶ There is a different base of 5 UK and 37 Korean respondents for those indicating they'd Developed new audiences in Korea'. This is because we asked this in a different survey, but have grouped it here as it fits thematically.

have been ‘pockets’ of audience development across the Season. There appear to be a number of factors at play here: the kind of marketing activity that local partners carried out; how unusual it was for audiences to have access to this level and quality of arts activity, and the additional ‘outreach’ activity that the Season had enabled local partners to do. One such partner was clear that their efforts to attract a new and wide audience through the Season had paid off:

“We attracted more than 4000 people during the week and many local and national medias as well as social medias reported and covered about our event.”

Yeonji Kim, City of Jeonju

Meanwhile, one UK stakeholder felt that the British Council’s decision to work with local presenting partners across the country, rather than focus on Seoul alone, had been crucial to the Season’s audience development impact:

“They chose to do lots of things outside of Seoul. Half the population lives outside of it...Lots of ordinary young people...”

Charles Hay, formerly HM Ambassador to Korea

A few UK artists and arts professionals who’d worked in Korea before were clear about the added value being part of the Season had generated, in terms of profile and attracting audiences. Here the feedback was that they definitely felt that the Season raised their profile more than a ‘normal’ visit would. Here’s one UK orchestra representative talking about this:

“There was a huge demand for the opening – I couldn’t get tickets for the corporates, so they needed to come to other nights. [Being part of the Season] embeds it that much more. The fact that we’ve been every year for 4 years – usually every other year actually – helps, but the Season meant there was more coverage.”

Kathryn McDowell, London Symphony Orchestra

Across the board, UK and Korean artists and arts professionals alike fed back that they felt audience reaction to the Season had been very positive

“The audiences rate the Season events over 9.5 out of 10. They were very much satisfied with the artistic quality and the experience that they had during the week.... Jeonju citizens (audience) and local artists. The UK Culture week attracted so many people and they enjoyed it very much.”

Yeonji Kim, City of Jeonju

Everyone who we interviewed, and had been involved in a project that had a public audience or participants, felt that audience reaction to the Season had been very positive. Feedback from Arts Council Korea was typical of that we got from other people we interviewed:

“I think that audiences were impressed by the high quality performance and display, and that many had new experiences which they enjoyed.”

Based on what participating artists and arts professionals had seen, and the feedback they had got from audiences and participants at the time, their view too was that audiences had been impressed by the high quality of work presented in the Season, by its innovative nature and the fact that it was international work. It's interesting to reflect on the variety of audiences that the Season attracted, as evidenced by some of the comments we received:

"I think that [the Season] really helped us to develop our audience... Usually our audiences are young and progressive people. But, through the British Council, older and more conservative looking audiences visited and watched films."

Dave Kim, Seoul Pride Festival

"For Korean audiences, it was a new style of performance different from previous festivals. So I think they were satisfied with a fresh new experience."

Jisun Park, Korean producer

"[There's been little chance to watch UK streets arts in Korea. I think they enjoyed it."

Korean artist

One UK producer, Farnham Maltings' Gavin Stride, talked about how surprised he was by the Korean public's appetite for *Factory Girl*, a play that he thought would only be of niche interest:

"My learning was – surprisingly – for a piece set in the time when Korea was under occupation by Japan, that was subtitled from Korean and Japan into English, the audience absolutely went for it... [They had a] real appetite and curiosity for it, [they] totally trusted us."

However, it's worth noting that a small number of Korean artists and arts professionals felt that the innovative nature of some of the work presented had actually limited audience numbers. As ever, the dilemma of how to win a new audience without alienating an existing one appears to have been one that Season partners and participants had to navigate.

"Because it was a new style of performance and art experience program, people seemed to have difficulty with approaching it. So the number of audience was not large compared to other previous festival."

Jisun Park, Korean producer

Just under half of UK participants said they'd been featured in Korean media, while around a quarter saw a spike in their Korean social media following

Just under half (42%) of the artists and arts professional who we surveyed feedback that they'd been featured in Korean media. Just under a quarter (23%) said that they'd increased their social media following in Korea, although our previous experience of UK/Korean projects suggests that this is likely to be a temporary spike.

Meanwhile, a relatively small proportion of Korean artists and arts organisations – around 1 in 6 – felt that they'd increased their media profile as a result of being part of the Season. One such festival was the Seoul Pride festival, who fedback that one major national newspaper had for the first time ever run a feature on their event, and who attributed this to the high media attention the Season was attracting more generally.

3.7 Impact on the British Council and other stakeholders

The British Council Korea team has become much more entrepreneurial, generating £825K earned income for the Season

Interviews with key members of the British Council's team in Korea point clearly to the Season having had a very significant impact on the team's ambition and approach to income generation.

"We set out to be ambitious in terms of amount of money we'd raise and ...how we would broaden the range of our contacts and partners... That's important because with a reduced government grant you have to find new ways of working with partners."

Martin Fryer, Director, British Council Korea

Team feedback and the income mix of the Season suggest clearly that through the Season, the British Council team in Korea hoped to, and has, become much more entrepreneurial in its approach.

Across two financial years, the total budget for the Season was £1,742,000. As the table below shows, £917,000 (53%) came from the British Council's investment and £825,000 (47%) was raised as cash income. Of this, £350,000, (43%) was earned from corporate sponsorship, 23% raised from GCF/FCO funds, 22% from PyeongChang Cultural Olympiad funds, and 12% from local partners.

Arts Council England (joint funds with ARKO)	£700,000+	
Creative Scotland (direct to an artist)	£40,000	
Wales Arts International (direct to artists)	£15,000	
British Council		£917,000
GREAT Challenge fund (GCF) and other FCO funds		£190,000
Corporate sponsorship – UK companies		£150,000
UK in total *		£2,012,000+
Corporate sponsorship – Korean companies		£200,000
Local partnership funds		£105,000
PyeongChang Cultural Olympiad funds		£180,000
Ministry of Culture, Sports and Tourism (through KCC)		£1,300,000+
Arts Council of Korea (direct to artists)		£700,000+
Korea in total *		£2,485,000+

*The above does not include direct investment into the programme from arts companies and agencies.

Given recent developments around ODA and the British Council's government grant, such as shift is vital for the organisation, and all the more impressive given recent political events in Korea. As is often the case, this financial imperative catalysed some pragmatic thinking and helped with decision-making, as Kyu Choi said:

[The] financial structure [was challenging]. We had an estimated budget and a target budget – here we had to both start work and look for money. [Working] with this risk and challenge helped us prioritise the more important projects, the ones that really were essential.”

The outcome of this shift in the team’s approach to income generation has been twofold: firstly, that it has significantly overhauled its approach to securing sponsorship, and as a result massively increased the income generated from corporate support, and secondly, that it has developed a more sophisticated approach to fundraising more generally.

“Our income generation mix was very different before the Season, [as we had] no concept of fundraising. We asked for match funding from the partners, and went to 19 business sponsors, 17 of which were new. [In terms of] how we fund our programmes, we tested our new approach, talking to a wider range of businesses. I think this will carry on.... And going forward, we expect our colleagues will be more entrepreneurial, rather than just doing things as usual.”

Hyesun Kim, Head of UK/Korea 2017-18

Meanwhile, here’s Martin Fryer again about the shift in the team’s wider fundraising approach:

“Another element that was game changing is that we now have a much improved more sophisticated way of fundraising, which is important in terms of cultural relations and soft power.”

British Council ambitions and expectations have been raised, and there’s a more strategic, joined up approach to programme planning

Feedback from the team, as well as that from artists and partners, clearly points to just how much artistic innovation the Season has incubated in Korea, challenging artists and arts organisations in both countries to develop their ambition and creative practice. What’s encouraging is that the team set itself that same goal, as Martin Fryer fed back:

“The Season has been a game changer for the BC office in Korea, [in that it’s] demonstrated at a greater scale of ambition. That’s the most important thing for me.”

Off the back of this increased ambition the team has now raised expectations within the team itself, the Asian region and in London about what it can deliver in the future. Here’s Martin Fryer again:

“We’ve raised the expectations that London and the region have about Korea and what we can do to support the work. We’ve created a new post focused on arts education and society to develop new partnerships that will support new ways of working, across Korea and Japan.”

Meanwhile feedback suggests that as a consequence, there’s a more strategic and joined up approach to programme planning and delivery, as Kyu Choi fed back:

“Now we no longer do ‘one project’ – we present a programme – with a partner, with a brand. The level of staffing and money we have has really reduced, so we are using different structures, for example a mini festival season, and not just delivering, but actually having a strategy.”

Season sponsors we spoke to report having raised their profiles and repositioned their brand, but aren't yet able to say if the Season developed their customer base

Nine corporate sponsors invested a total of £350,000 in the Season, while a further ten corporates sponsored in kind through working with the Season team in various ways.

We spoke to 3 sponsors: HSBC, Jaguar Land Rover (JLR) and LG Electronics, all of whom had given cash support. None of these sponsors had worked directly with the cultural sector in Korea before, although HSBC had worked with other cultural projects, via other British Council offices. Neither LG Electronics nor JLR had worked with the British Council before, and this experience felt totally new to them.

The aims for these sponsors were mainly around profile, and having an association with high quality arts events and organisations that they felt would be positively perceived by their own clients. They were also looking for high quality corporate entertainment opportunities. For LG Electronics there was an additional aim around working with creatives to trial new uses of their smartphone technology.

Both JLR and HSBC were clear that their involvement in the Season meant that they had achieved a higher public profile, while LG thought that this was likely to be the case. Similarly, JLR and HSBC both felt that they'd shifted public perceptions about their brand through their sponsorship of the Season, while LG wasn't sure.

At this point, none of the sponsors were able to comment with any certainty about whether their sponsorship of the Season has developed their customer base, not surprising given that this wasn't a main original aim for any of them.

There were a number of factors that they regarded as critical to both their decision to be involved and in the Season's success in this regard:

- The close involvement of the British Ambassador and the Embassy was felt to be absolutely crucial for two of the sponsors
- The quality and diversity of the programme, its focus on work that would have wide appeal and which included high profile artists who don't often work in Korea,
- The British Council's ability to understand and respond to their needs as sponsors, and broker effective relationships between them and Season artists.

It had clearly been a positive experience for all the sponsors we spoke to. Their feedback was that the British Council's sponsor relationship management was excellent, and that their role in ensuring that Korean culture and arts were understood by visiting artists made a huge difference. This positive experience suggests that there is significant potential for the British Council Korea office to further develop this new income stream.

Some indication that the Season drew the Korean government into discussions about the impact arts practice and engagement can have on social inclusion, but little evidence that it's yet translated into new policy

"I'm on my 4th Korean culture minister...and he's been impressed with the season, and that's key."

Feedback from key UK Season stakeholders, including those based in Korea, indicates that they believe the Season has been highly successful in terms of securing the 'buy in' of senior Korean politicians and government officials, from across a variety of government offices, including culture, foreign affairs and the Korean Embassy in the UK. Here's the assessment that one such stakeholder gave us:

"There's been a thickening and deepening of those relationships...Lots of people at a senior level going to and fro in the run up... On the Korean side, [there have been] very high level partnerships, with some other very difficult to reach parts of government...ministerially as well culture... That's a solid thing to hang on to during [a period of] political change. The Ministry of Foreign Affairs was aware of it, the Korean embassy was aware and set up their own Season.... In a post-Brexit scenario, it was an incredibly important way of saying we [the UK] are interested in this part of the world."

Charles Hay, formerly HM Ambassador to Korea

Other partners went further, indicating that through the projects they'd been involved in, Korean government officials had begun to engage in discussion about, and appreciate, the impact that socially-engaged arts practice can have. Here's what David Cutler from the Baring Foundation shared with us:

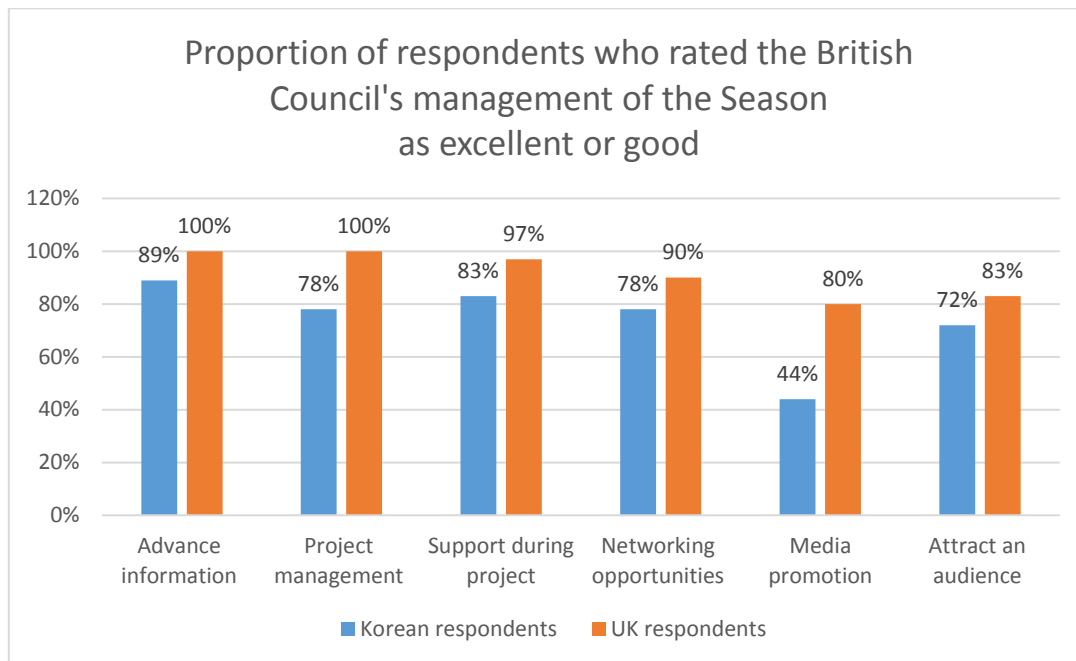
"On [the Korean side] they have great practice, and it's by no means inferior to what's happening here, and in some cases it's better. What they don't have is a focus on the relationship between aging and the arts. The conference brought [the Korean] government into the discussion."

However, all of the UK and Korean stakeholders we spoke to stopped short of saying that at this early stage the Season has begun to have an impact on the development of new government policy in Korea. One Korean stakeholder said "I don't think that there have been any visible outcomes yet at political and policy level", another from the UK said, "You could argue that the focus we put on disability... that might have shifted things a bit, but I'm not sure that you could honestly say that yet."

3.8 The British Council's management of the Season is rated very highly by participants

"I had a wonderful time working with the British Council in Korea and it has made me a staunch advocate of the British Council's cultural programme. The care and conscientiousness shown by the team ... had an enormous impact on me and has shaped how I would like to work as a producer in the future, especially their prioritising of local Korean audiences and connecting contemporary arts and culture to older or more traditional communities."

Robyn Haddon, Site Gallery, UK participant



(Base: 33 UK and 18 Korean respondents)

As the chart above shows, feedback about the British Council's management of the Season was extremely positive, amongst respondents who took part in British Council led projects, and amongst UK participants in particular. In a number of areas – general project management and advance information – every single UK participant rated this as excellent or good, and in no other area of their management does the proportion rating it in this way fall below 80%.

It's a broadly similar story amongst Korean participants, where feedback is also very positive. Here, in all but one area – media promotion – the proportion rating the British Council's performance as excellent or good is never lower than 72%.

In our experience as evaluators, such positive feedback across the board is extremely rare, and testament to the care, skill, cultural understanding and passion that the British Council team brought to the project.

A thumbs up from participants for the British Council's project management and cultural understanding

"The support and management of the British Council has been very professional, friendly and motivating throughout. Bravo to a great team!"

Korean partner

"The British Council is one of the best bridges and networks that we have got to connect with other countries. Thank you."

Korean presenting partner

Every single UK respondent rated the British Council's overall project management as good or excellent, as did just under 8 out of 10 Korean artists and arts professionals we surveyed.

The information that the team sent out in advance also received a massive thumbs up, with every UK participant once again rating this as good or excellent, along with close to 9 out of 10 Korea artists or art professionals we surveyed.

The support the team provided during the Season was also universally appreciated; 97% of those from the UK described it as good or excellent, as did 83% of their Korean counterparts. Here, the central role that Kyu played was acknowledged by almost all of the UK and Korean participants we spoke to, and he was repeatedly singled out for praise:

“The British Council team in Korea were wonderful. Kyu was amazing. I met him in London a couple of years ago. It was an absolute pleasure... The first trip – the recce – was good. I got a sense of the urban regeneration of Seoul... Kyu was great at describing how he thought art could talk about...bringing people together. The British Council introduced me to artists... urban planners, people who work in local government... They made it so easy.”

Nick Luscombe, Musicity, UK producer

A number of UK artists mentioned how important the cultural understanding that Kyu and the wider British Council team brought to the Season was. Their insight and the care they took to make the right connections, nurture the right relationships helped UK participants get inside Korean culture so that they weren't just 'parachuting in' and 'doing to'. Instead, they were able to 'work with' in a way that had meaning for the partners, artists and audiences with whom they were working.

“Thank you for your understanding of the characteristics and needs of the UK and Korean art institutions and for making a good cooperative relationship. I hope that you will continue to play an important role for the development and exchange of culture in Korea and the UK.”

Korean partner

Meanwhile, across the board key stakeholders were also very positive about the British Council's management of the Season, and found the Programme Board to be a very effective means of communication, and a good vehicle for strengthening stakeholder relationships and for decision making.

“I'm not 'on the ground' and it gave me a focus every 6 weeks. I ... read all the papers, and [tried] to interrogate the partners to get inside it. Hopefully I brought value too, cultivating corporate involvement [across government] in the project. It was good in terms of getting FCO/DIT/DCMS alignment – it can be tricky to do that, and this did it to some extent.”

UK government representative

UK artists and arts professionals were very positive about media promotion, while participants from both countries felt the British Council had done a good job promoting the Season to Korean audiences

In terms of comms, UK respondents were much more positive than their Korean peers about the media promotion of the Season. Despite the involvement of a dedicated media agency, just 44% of Korean participants described the media promotion of the Season as either good or excellent. This contrasts sharply with the fact that this jumps to 80% amongst UK artists and arts professionals, a reflection perhaps of the

fact that three times as many UK participants as those from Korea said they had been featured in the Korean media during the Season.

Meanwhile, most UK and Korean artists and arts professionals felt that the British Council had done a good job promoting the Season to Korean audiences, with 83% of UK respondents and 73% of Koreans describing this as good or excellent.

Recognition from Arts Council England of how instrumental the British Council was to the ACE/ARKO joint fund and partnership

There was also recognition of the role that the British Council team has played in helping to develop and deliver the jointly-funded Arts Council England/Arts Council Korea programme. This was particularly true in the case of Arts Council England, who were quick to point to the importance of the brokerage role that the British Council had played initially, to bring together the two national arts councils and relevant government officials, and helping navigate a course through some 'choppy political waters'. They also fed back about how instrumental the team had also been in terms of providing on the ground support, connecting artists and providing UK visitors with practical support during their visit to Korea.

"Martin Fryer is great at looking at thing via multiple layers.... He brokered a relationship between ACE, ARKO and the British Council, to run a series of projects through co-investment alongside the UK Korea Season. [The British Council's role was] ...facilitating the relationships and brokering the introductions. This included on the ground facilitation....Kyu has been absolutely instrumental...He understands the UK and the Korean cultural sector. The British Council in Korea have been unceasingly helpful in that role.... Martin and colleagues have been exemplary".

UK stakeholder

4. CRITICAL SUCCESS FACTORS

A strong British Council team, who brought understanding of the culture and cultural landscape in both the UK and Korea, and a strong strategic vision

“The key part was the Council put together a really good team – Hyesun and Kyu, and Martin leading. [They were] totally the right people. Martin was a great leader of the project, He put a huge amount of effort in.”

Charles Hay, formerly HM Ambassador to Korea

Across the board – from artists and partners, to key governmental stakeholders – there’s been consistent feedback about how crucial the strength of the British Council team in Korea has been to the success of the Season.

As this feedback from one UK government representative illustrates, the strategic vision and understanding that the British Council’s Director in Korea, Martin Fryer, brought to the project was crucial, as was his ability to get the ‘right people around the table’:

“Martin Fryer is...politically very astute. He saw this as a chance to cement relationships with and between FCO, BC, DIT and the embassy. You might think that’s an obvious thing to do and would happen naturally, but actually that’s not always the case. There’s a new ambassador there now, and obviously we want relationships that are embedded sufficiently that when one person leaves the whole thing doesn’t collapse.”

Meanwhile, we heard repeatedly about how important the experience of working in both the UK and Korea that Kyu in particular brought to the Season was – for UK artists and arts professionals in particular. Here, it wasn’t just that he knew both cultures and countries, but that he had pre-existing relationships that he could bring into the programme mix, conversations and ideas that were already half- or pre-formed, and was also a skilful facilitator.

“Working with Kyu was great... He’s got outdoor experience, [there was] real affinity, real knowledge, and [he understood] its potential to make a real impact. He was so enthusiastic, because of that personal interest and experience.”

Maggie Clarke, X-Trax, UK producer

A strong curatorial vision and a pragmatic approach

This strategic vision and understanding clearly translated into strong curatorial rationale and decision-making, which was also highlighted by some of the artists and arts professionals as being critical to the success of the Season.

“The relationships are really important. Investing in those relationships, that takes time. It wouldn’t have happened if we hadn’t built those relationships over time.”

Maggie Clarke, X-Trax, UK producer

This appears to have been couple with a pragmatism, in terms of the range of UK artists and arts professionals the British Council elected to work with – a canny mix that included those with Korean contacts and experience, and some who brought existing international funding to the project as well.

The strength of the stakeholder relationships that underpinned it

“It was a great partnership. We had a lot to do between us... a sense of ‘This is work that has to be carried’. ...I’ve not known this kind of partnership with the British Council. For me it hit new levels of cooperation and we worked well together.”

Charles Hay, formerly HM Ambassador to Korea

We’ve already mentioned how important stakeholders felt the role was that the British Council played in brokering key stakeholder relationships. Here we also need to mention the strength of those relationships themselves, which have clearly been critical to the Season’s success.

“It’s been a genuinely collegiate approach. We recognised each other’s limits, but genuinely wanted to make it work.”

Richard Parry, Department for International Trade, UK

More than one person we spoke to who was involved in the Season at this level mentioned how well the relationships worked, and how truly collaborative the Season has felt. Meanwhile, singling out the involvement of the British Ambassador, others talked about how important it was to have such strong Ambassadorial support, and to have the British Embassy ‘at the table’ from the outset.

Timing of the season, in political terms

These are extraordinary times that we live in, and a number of participants and stakeholders mentioned how critical the timing of the Season has been to not only its success but to it happening at all. This feedback came from across the board – from those sitting at desks within government offices, for whom the Season has a clear cultural relations purpose, to UK artists who made the trip to Korea, for whom their visit gave them an insight very distinct from that which they had gleaned from Western media:

“We had a different perception of Korea before this due to the news we see [here], but were overwhelmed by their hunger to see and understand what we were doing and build their skills and knowledge.”

UK partner

5. LIMITING FACTORS

In our interviews with artists, arts professionals, partners and stakeholders, we invited them to share their thoughts on the limiting factors or challenges they'd encountered during the Season. It's important before we summarise this below to re-state how positive the vast majority of feedback about the Season was.

A frustration with the perceived relationship between the British Council in London and Korea

Several UK participants described the British Council teams in Korea and London as working in silos, and how British Council team members in London didn't seem to be aware of the Season. Some were also frustrated by what they saw as a tension between these teams. One went as far as to say this:

"I'd say that a major barrier to us developing work with Korean artists/arts organisations would be the British Council in London and Korea not linking up.... Is that everyone's experience?"

Some UK artists and arts organisations found the lead in time too short, while a small number of both Korean and UK participants felt they weren't as involved in project design as they would have liked

"Very practical thing that's difficult for us compared to Koreans... In my experience, they work on much shorter timescales than us, they work very hard, but things change...they can move really fast."

Maggie Clarke, X-Trax, UK producer

More than one UK artist and arts professional who we spoke to commented on the different timescales that their peers in Korea appeared to work to, and that the lead in times for the Season felt too short. Linked to this, some artists who hadn't had the chance to do an earlier 'recce' felt that this would have been useful and increased the quality of their project.

Meanwhile, a small number of UK and Korean artists felt that they would have liked more of a say in the project design, or to have been brought on board sooner. This, they felt, would have resulted in their projects having more relevant and more useful outcomes.

"If we share an idea about...projects at an earlier stage, we think that the results of the collaboration will be better for both organisations and will bring about more diverse and mutually beneficial results."

Korean participant

This UK artist made a similar point:

"I didn't really have a say at the beginning about how the thing was being created, which I think meant that the set up wasn't as good as it could be. [Ideally I'd have] collaborated with [the other]"

artists from the start. [As it was] the idea for the project was based on slight misunderstanding of the medium that I meet all over the place.”

Gareth Brookes, UK artist

Both UK and Korean participants felt that the Season’s marketing fell short of their expectations and had limited the Season’s impact

“I was surprised that there didn’t seem to be any publicity...Maybe they don’t use print media in Korea. But I didn’t see any press coverage at all....and they didn’t ask you to do much press or media.”

Nick Luscombe, Musicity, UK producer

We mentioned in the report that the media promotion of the Season was the one area in which participant feedback was anything less than universally positive. In their interviews with us both UK and Korean participants said that they felt that the way that the Season was marketed fell short of their expectations. We’ve shared about a comment that typified the feedback from UK artists; here’s one that represents the feedback we got from Korean participants who felt the marketing was somewhat lacking:

“It would have been better if more diverse channels, beyond a website, had been developed, to share promotional information.... They did not provide the media with any news or information about the event”

Korean artist

Some participants would have liked more feedback and ongoing communication since their project

“I would suggest that continuous communication is required even after the project.”

Korean participant

Staying with the issue of comms, but turning our focus to internal Season comms, some UK and Korean artists and arts organisations said that they would have liked to have had more follow up communication with the British Council team after the end of their individual projects. Some were keen to get feedback about how the team and audiences felt about it, while others would have welcomed being sent copies of any media coverage or other reviews.

More generally, there was a sense amongst a wider number of participants from both countries that they would have welcomed receiving information about the wider Season programme, and feeling part of something bigger. As it was, many had relatively little understanding of the Season at large and its aims, and what else had happened as part of it.

Some felt that structurally the Season was ‘siloed’ and did provide enough opportunities for artists from different projects to network with each other

“It would be nice if you could open up more possibility of collaborating with other programs during the program. “

Korean partner

Finally, some Season participants felt that structurally the Season was somewhat siloed in that it provided very limited opportunities for artists working on different projects happening at the same time to network with each other.

“I wish I’d have a had a bit more time to understand more about the season and the other work happening – project somehow existed as its own entity – would have been good to link in to other work and links.”

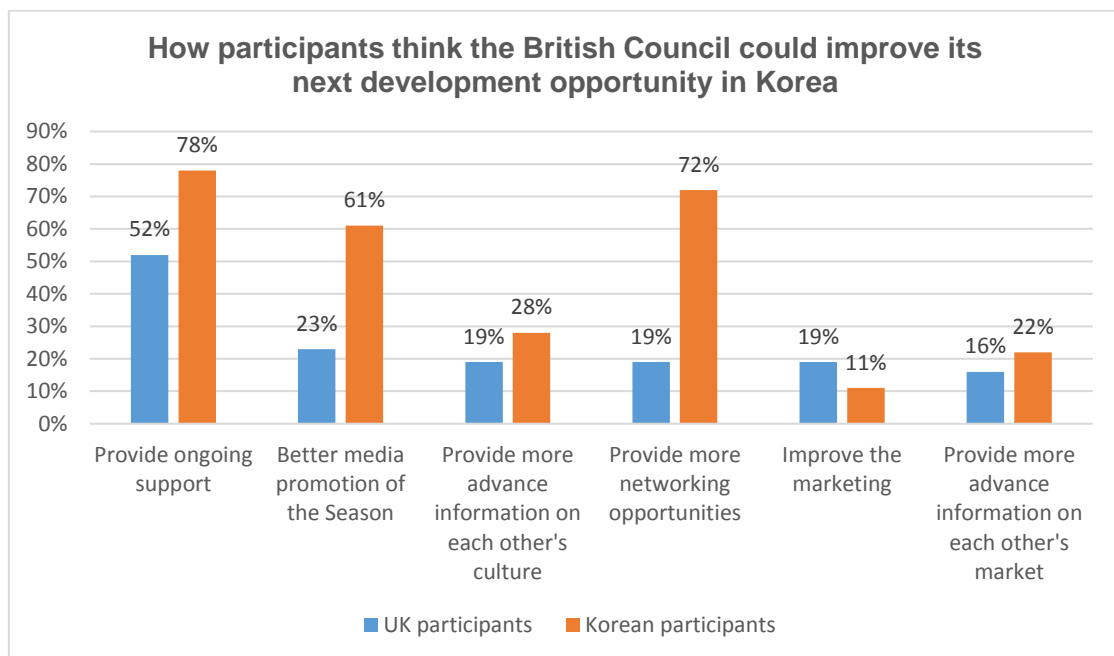
Simon Coates, National Theatre Wales, UK participant

6. LOOKING TO THE FUTURE – SOME POINTS FOR CONSIDERATION

In terms of how the British Council can improve its next Korean development opportunity, participants think that other artists would find ongoing support helpful, along with more networking opportunities and better media promotion

“The big test is the sustainability. The British Council has to find ways of devoting [money to this]... With East Asia it takes a long time to build solid partnerships.... You need the long term...If you want it to last it takes time and you need prep for long series of meetings, getting to know people.

Charles Hay, formerly HM Ambassador to Korea



(Base: 38 UK respondents and 25 Korean respondents)

As the table above shows, by far the largest proportion of both UK and Korean participants in this Season felt that the most useful thing that the British Council could do in terms of future Seasons would be to provide ongoing support to those who'd been involved. This feedback pre-empts, and was no doubt informed by, what they told us that they themselves would find most useful now that this Season is over.

“Try and do it every year – Once a template has been set up do it in Seoul again, or in Busan ...To regularly partner with people in Korea would be amazing.”

Nick Luscombe, Musicity, UK producer

“I would like to see continuous opportunities to share ideas about arts education...through the collaborative projects involving Korean and English students, exchanges between schools and

students.... I hope that through networking and cooperation – and with continuous support – they would have much improved outcomes.”

Korean participant

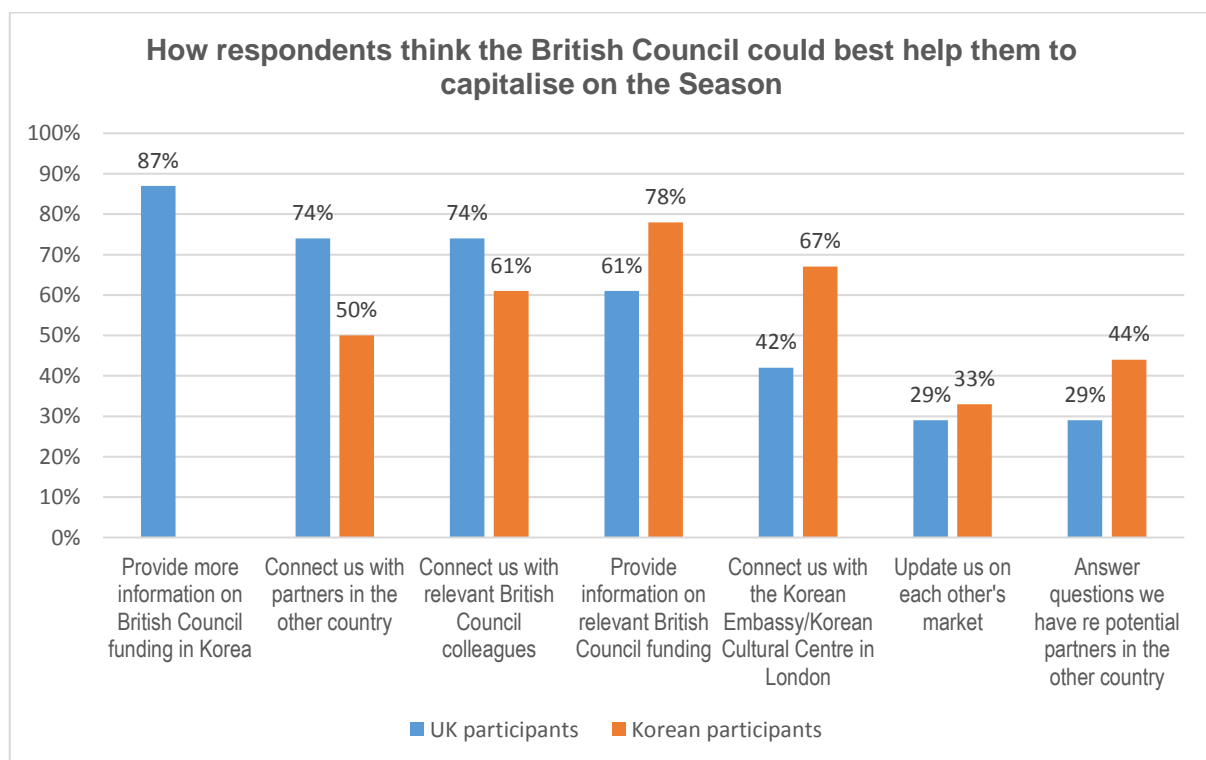
Beyond that, close to three quarters of UK artists and arts professionals who we surveyed said that they thought that future participants would benefit from the British Council providing more networking opportunities, which echoes comments made elsewhere that some Season participants would have liked to have networked more widely with other artists and arts organisations involved in other Season projects happening at the same time as theirs.

Meanwhile, and unsurprisingly given feedback we’ve reported elsewhere, just under two thirds of UK participants felt that in the future better media promotion would help enhance the impact of further Seasons.

In the meantime, money and connections are what UK and Korean participants need most now to capitalise on their involvement in the Season

“There was great energy building up to delivering the season, what is needed is that this energy continues for at least a year after the season to ensure all this creativity comes to something. We all understand that there is a need for an equal level of investment to follow up as to set it up.”

Michael McCarthy, Music Theatre Wales



(Base: 38 UK respondents and 25 Korean respondents)

Unsurprisingly, money is THE big issue; for both UK and Korea participants this was the most commonly identified way in which they thought the British Council could help them capitalise on their involvement in the

Season. Interview feedback confirms a high demand for funds that would enable participants to develop relationships they kick-started through the Season, and to continue collaborations.

[We] have no money to develop this further.... We are fundraising with ACE at the moment.... We need to be able to continue to develop those relationships. We're keen to do something this year, but at present we have no money... We've encouraged one of the companies to apply to be part of PAMS. It would be amazing if BC could cover our costs to be at PAMS....could host more UK people to be at the festivals [in Korea]. The relationships are really important. Investing in those relties, that takes time. [None of this] would have happened if we hadn't [initially] built those relties over time."

Maggie Clarke, X-Trax, UK producer

A large part of the British Council's role is about connecting people, so it's encouraging to see that amongst UK respondents in particular there is clear demand for the British Council to connect them, both with potential partners in Korea, but also with relevant British Council colleagues. Here, interviews suggest that this in part is about helping them make connections with British Council teams in other territories, who might find their work and approach of interest and relevant to the local cultural scene.

"That connectivity – putting us in touch with the right people. Finding people who are likely to find a connection to our work/be about to make a connection."

UK artist

And the importance of the British Council's role as a connector is also reflected in a request by over two thirds of Korean participants (67%) for it to connect them with the Korean Cultural Centre and Korean Embassy in London.

Build on those important strategic relationships

"Not sure what Martin and co plan in the way of feeding back, but it's really important [in terms of] influencing departments – DCMS, DIT, FCO – a chance to corral facts and influence change in policy. That's really important. [We need to] build on what we've achieved, keep thinking about ways we should/could engage."

Richard Parry, Department of International Trade, UK

Season stakeholders who we spoke to about what needed to happen next were all unanimous in saying that the crucial factor here was sustaining and building upon the strategic relationships that had worked so well to deliver the Season. The collaborative approach is something that they think is vital if the Season is to have an enduring impact.

In this context, a number mentioned how they felt it was important that the DIT became more involved, in order to ensure future collaborations really maximise their economic value to the UK. Here's one UK government official on this:

"Perhaps we need to secure more explicit buy in from DIT, because if this kind of work isn't generating trade winds then we aren't maximising its value. ... DIT bringing together arts

organisations and business... getting these two together is a win in itself... DIT can make that kind of thing happen, which is a win in itself. Meaningful export is a win."

Another agreed that it would have been beneficial to have better engaged DIT in the Season:

"Maybe we could have on the sponsorship side mobilised our DIT team even more. They definitely did their bit, identifying [prospects], smoothing the way... Maybe for a future season, [there should be] a formal connection between DIT and FCO and BC. A permission for DIT staff to give it their best shot."

Charles Hay, formerly HM Ambassador to Korea

Charles Hay also mentioned the importance of ensuring future projects were seen as a priority by the British Embassy in Korea, now that he has received a new posting, and that in the future developing a stronger tourism angle would be pragmatic too:

"What was missing from the mix was Visit Britain so there was no real tourism angle to the project. Visit Britain has little visibility in the Far East so it didn't happen."

Thinking about evaluation

Based on discussions held with members of the project team and Programme Board, there are a number of evaluation-related points that the British Council may want to take into consideration.

Carry out one year on evaluation in 2019

With this evaluation happening in the month that the Season closed, many of even the short term impacts haven't yet become clear. Our experience with other similar projects is that it can be beneficial to carry out follow up evaluation around a year after participants' involvement. On this basis, the British Council may wish to conduct some one year on evaluation in March/April 2019.

To maximise the potential for this to be done successfully, we'd suggest that the British Council's Korea team nurtures its relationships with participants during the intervening period, keeping them up to date with developments, pointing them to the legacy website and the evaluation executive summary, and also taking into account the follow up activity that participants themselves said they would welcome. Doing this is likely to increase participants' willingness and readiness to take part in any follow up evaluation.

Build evaluation planning into initial Season planning

In future Seasons, the British Council may want to bring external evaluators on board at the planning stage, so that evaluation is fully integrated into programme design and partner agreements, is more rounded, and includes more sophisticated audience research.

APPENDIX

List of interviewees

We interviewed the following people as part of our evaluation:

Name	Organisation	UK/KR	UK/Korea Season Project
Wonyoung Kim	Artist	Korean	Disability art leadership development workshop
Yeonji Kim	City of Jeonju	Korean	UK Week in Jeonju
Yoseob Bae	Tuida	Korean	Artists Playground: Tutbat International performance residency (Korea-Wales)
ChoonA Lee	Daejeon Culture and Arts Foundation	Korean	Artience Daejeon 17
Dave Kim	Seoul Pride Film Festival	Korean	UK Focus at Seoul Pride Film Festival 2017
Hyunjin Lim	Korea Street Arts Creation Centre	Korean	Ansan Street Arts Festival
Jahyun Kim	KACES	Korean	Arts and Ageing Conference
Jisun Park	Producer	Korean	Connected City
Jiyoung Hwang	National Museum of Contemporary Arts, Korea	Korean	UK-Korea Creative Education
Joohee Kang	Anyang Culture Foundation	Korean	Arts and Ageing Conference
Sehyung Oh	Korea Disability Arts and Culture Centre	Korean	Disability art leadership development workshop
Seungwook Lee	Creative Plan B	Korean	Busan-Sheffield: Inter-City Arts Project
Hyonjin Suh	HSBC Korea	Korean	UK/Korea 2017–18 Opening Concert - London Symphony Orchestra
Sehoon Jin	LG Electronics	Korean	Connected City - Musicity
Seongjun Hong	JLR	Korean	Atomos, Gyeonggi Int'l Ceramic Biennale: Neil Brownsword's <i>Factory</i> , A special focus on Michael Winterbottom at Jeonju IFF
Miseon Song	Arts Council Korea	Korean	Throughout the year
Brendan Walker	Thrill Laboratory	English	Connected City - Performing City
David Cutler	Baring Foundation	English	Arts and Ageing Conference
Gareth Brookes	Artist	English	Connected City - Storytelling City : Webtoon-Graphic Novel Project
Gavin Stride	Farnham Maltings	English	Jeju Haevichi Arts Festival
Katheryn McDowell	London Symphony Orchestra	English	UK/Korea 2017–18 Opening Concert - London Symphony Orchestra
Maggie Clarke	XTRAX	English	Seoul Street Arts Festival
Michael McCarthy	Music Theatre Wales	English	Opera <i>The Golden Dragon</i>
Neil Brownsword	Artist	English	Gyeonggi Int'l Ceramic Biennale: Neil Brownsword's <i>Factory</i>
Nick Luscombe	Producer	English	Connected City - Musicity

Name	Organisation	UK/KR	UK/Korea Season Project
Rachael Clare	Crying Out Loud	English	Festival “Creative Futures”
Simon Coates	National Theatre Wales	English	Artists Playground : Tutbat International performance residency (Korea-Wales)
Tina Rose	Craft Biennale Scotland	English	Cheongju Craft Biennale: UK Pavillion <i>Form + Motion</i>
Charles Hay	HMA to Korea	English	Throughout the year
Chenine Bhathena	Greater London Authority	English	Hanang Summer Festival 2017
Keith Nichol	Department for Digital, Culture, Media & Sport	English	Throughout the year
Nick McDowell	Arts Council England	English	Throughout the year
Richard Parry	Department for International Trade	English	Throughout the year

Partner and participant documentation and evaluation materials

The UK Korea 2017/18 Creative Futures [legacy website](#) provides a clear overview of the Season, and also includes a film about it. The [full programme brochure](#) also includes details of projects that were part of the Season. Here we list a few pieces of documentation produced by a sample of Season partners, participating artists and reviewers.

- [Review](#) of Neil Brownsword's *Factory*
- [Article](#) discussing *Factory* (among other work linked to the V&A opportunity that arose directly from Neil Brownsword's Korea visit)
- Brendan Walker's [blog](#) on his ‘Playground in Seoul’ as part of Performing City
- Gareth Brookes and Soyeong Jong's Graphic Novel [The Discovered](#) (the output of their collaboration during Story Telling City)
- XTRAX's [blog](#) on their work and experiences as part of Seoul Street Arts Festival
- The full programme e-brochure is available here:
www.britishcouncil.kr/sites/default/files/ukkorea_201718_british_council_e-brochure.pdf