



 the audience agency



ADAM
MICKIEWICZ
INSTITUTE



UK/Poland
Season 2025

Evaluation Report



March 2026

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Acknowledgements

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Written by:

Jonathan Goodacre, Caitlin Wagner and Francesca Lugli at *The Audience Agency*

With Beata Dubiel-Stawska and Bartosz Kozal

With the help of:

Ewa Ayton, Ewa Kozik and David Elliott at *The British Council*

Thank you to UK/Poland Season 2025 project partners and the team members of the British Council, Polish Cultural Institute and Adam Mickiewicz Institute who took part in the evaluation.

Introduction

The UK/Poland Season 2025, led by the British Council, was a celebration of UK/Polish artistic co-creation and cultural partnerships. The UK/Poland Season 2025 was produced in collaboration with the Polish Cultural Institute in London and the Adam Mickiewicz Institute.

It took place between March and November 2025 in Poland and the UK, providing new opportunities for organisations and artists to collaborate and contribute to the links between both countries. The UK/Poland Season 2025 celebrated the diversity of the cultures and explored the ambitions of the next generation in order to forge closer ties between the two nations and meet major global challenges.

The programme was arranged around four themes:

- » **Dialogue:** Our season can celebrate successes, and it can also tackle topics that trouble us, the ideas that threaten division among us. Trust will help us deal with pressing issues in education, trade and cultural relations to help us assure mutual prosperity
- » **Diversity:** Our season will celebrate the diversity of our artforms and creators, and the full spectrum of our countries.
- » **Digital:** Our season will have digital at its core, every activity will have it as an element, or leads with a digital persona. In doing this we support new practices, and/or boost accessibility.
- » **Diaspora:** Our season will give voice and space to diaspora communities, with a focus on Poles in the UK.

The **UK/Poland Season 2025** was a diverse programme of over 450 multi-artform events in 40 cities in both countries. The events in Poland were mostly organised by the British Council and those in the UK mostly by the Polish Cultural Institute in London and Adam Mickiewicz Institute, although some of the projects in the UK were also part of the British Council collaborative partnerships happening in both countries.

This evaluation report is mainly based on the British Council-funded activity, though other activity is included for relevance.

Evaluation

The evaluation of the UK/Poland Season 2025 has been undertaken as a collaboration between The Audience Agency in the UK and Beata Dubeil-Stawska and Bartek Kozal in Poland.

The evaluation only covers the British Council-funded programme as the evaluation tender was advertised and selected prior to confirmation from the Polish Cultural Institute in London and Adam Mickiewicz Institute that they would join the UK/Poland Season 2025 project with their programme of activities in the UK.

The methodology used a mix of approaches which also took into account evaluation of other Seasons and initiatives so as to enable comparisons between these to be made.

This included:

- » An introduction to and overview of the evaluation needs of the project for project leaders
- » Baseline survey completed by project leads (in consultation with their partners)
- » End of project survey completed by project leads (in consultation with their partners)
- » Audience questionnaire for attenders of events deployed by the participating cultural organisations of their audiences/visitors for the programme
- » Interviews by the evaluators of the partner organisations
- » Attendance by evaluators at selected events for observation
- » Examination of supporting information and reporting provided by stakeholders
- » Use of marketing and online analytics provided by the British Council
- » Comparisons with other British Council Seasons and Spotlights

Regular meetings between the British Council and the evaluation team ensured a good understanding and knowledge of the UK/Poland Season 2025 programme. The events were disparate in nature and scale, varied in terms of their centrality to the programme and in their length and timescale.

The reporting takes into account these different dimensions and provides an overview of the UK/Poland Season 2025, mainly in relation to its overall aims and objectives, as well as drawing out relevant learning outcomes.

Data sources

The data in this report is based on that collected up to the end of January 2026 and includes:

- » 21 baseline survey responses collected from project leads, with 14 based in the UK and 7 in Poland
- » 20 end of project survey responses collected from project leads, with 13 based in the UK and 7 in Poland
- » 131 audience/participant surveys collected by 14 projects
- » 2 focus groups with project partners, one conducted in English with 11 partners and one conducted in Polish with 8 partners
- » 4 case study interviews
- » 3 interviews with British Council staff and 2 interviews with other stakeholders (Polish Cultural Institute and Adam Mickiewicz Institute)
- » Marketing Communications Campaign Report, by the British Council

Evaluation was undertaken in both Polish and English with answers in this report translated into English where necessary. Some of the responses are provided in translation.

Note about End of Project Survey data

The End of Project Survey was completed by project leads in conjunction with their partners. It sits at the 'heart' of the evaluation, providing reflections on their nature and impact and of views on various aspects of the programme itself. 68% of respondents were based in the UK and 32% of respondents were based in Poland.

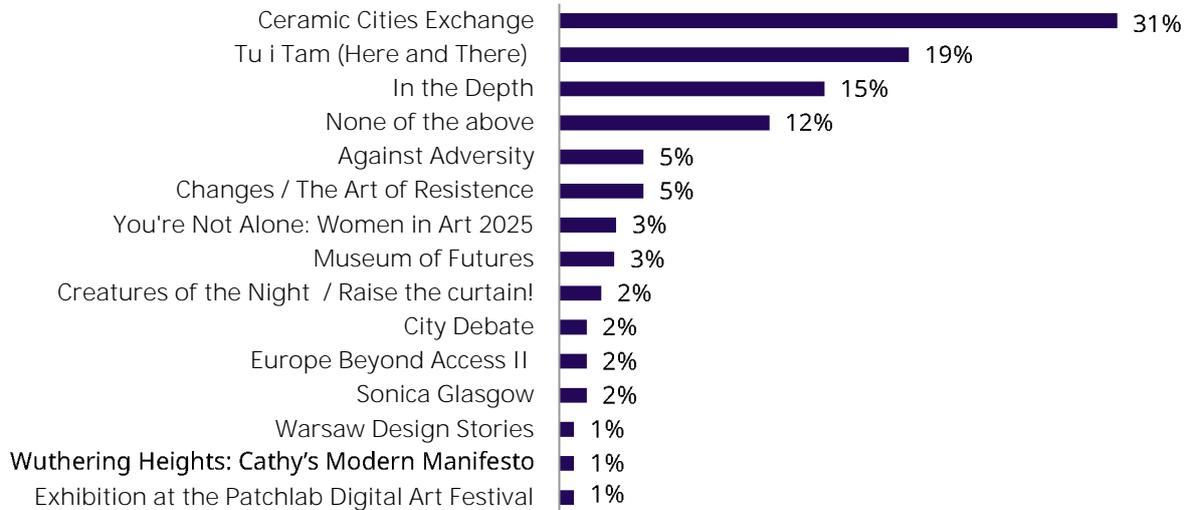
Note about Audience Survey data

A survey was developed for the projects to use with their audiences (visitors, users, participants) in order to gain an understanding of their profiles and views on the **UK/Poland Season 2025** events. It relied on the project partners to 'distribute' the survey, with results being collected and analysed by the evaluators. The number of responses was variable, as outlined below, and whilst they provide interesting insight, given the small and varying numbers of responses, care should be taken in relation to the consideration of them being a comprehensive view of audiences.

Audience Surveys were collected by the following **UK/Poland Season 2025** projects. 72% of respondents to the Audience Surveys lived in Poland and 25% lived in the UK.

AUDIENCE SURVEY RESPONSE DISTRIBUTION BY PROJECT

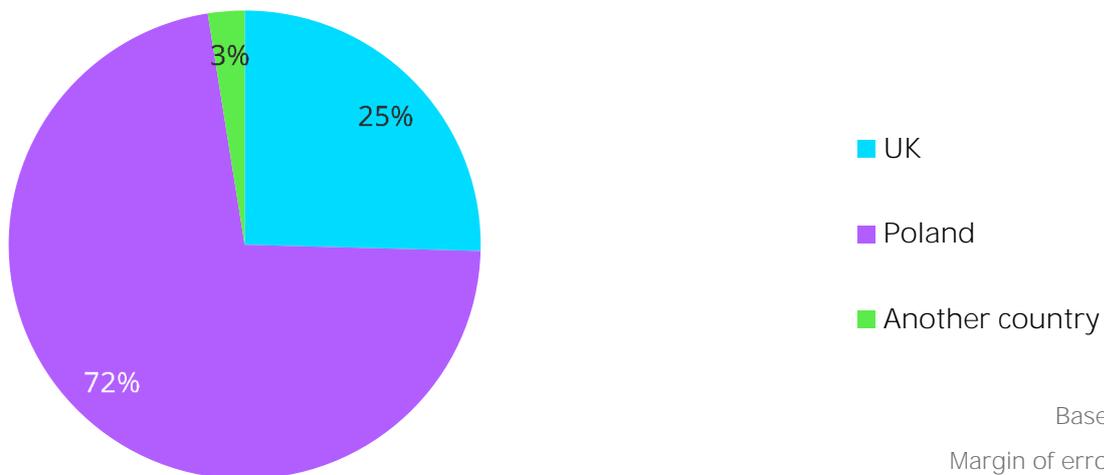
Which of these events did you attend or visit?



Base: 131

Margin of error: 8%

Given the relatively low level of responses and a corresponding high margin of error, as well as a bias towards certain projects over others, this report therefore only includes a few notable results in the main body with the detailed results placed in the appendix.



Base: 118

Margin of error: 8%

Executive Summary

The UK/Poland Season 2025 was a large-scale bilateral programme led by the British Council in partnership with the Polish Cultural Institute in London and the Adam Mickiewicz Institute.

The UK/Poland Season 2025 successfully met its main aims of strengthening cultural relations, enabling collaboration, and delivering high-quality artistic and cultural experiences. It reinforced the British Council's role as a trusted connector and enabler within international cultural relations, while laying foundations for future partnerships and long-term legacy beyond the Season itself.

The British Council's programme for the UK/Poland Season 2025 was structured around four thematic pillars: Dialogue, Diversity, Digital and Diaspora. These themes framed a diverse, multi-artform programme that enabled mutual understanding, encouraged inclusive practice, explored digital innovation, and strengthened people-to-people connections.

The British Council's programme for the UK/Poland Season 2025 comprised 20 core projects, supported by 28 associated projects and 12 satellite projects, collectively delivering 459 events across multiple cities in Poland and the UK.

The British Council's programme for the UK/Poland Season 2025 achieved significant reach and visibility. An estimated 1.7 million people engaged with UK/Poland Season 2025 activity, with 468,194 people attending events supported directly by the British Council. Marketing and communications activity was also strong, generating over 1,100 media hits reaching over 18 million people, more than half a million social media views and over 21,000 visits to the UK/Poland Season 2025 microsite. While awareness that individual events formed part of the UK/Poland Season 2025 was inconsistent among audiences, overall audience experience, perceived quality and impact of events were exceptionally high.

For participating organisations and artists, the UK/Poland Season 2025 delivered substantial professional and organisational benefits. Ninety-five per cent of partners reported achieving their aims to at least some extent, and overall satisfaction with projects was very high. Partners highlighted learning new artistic approaches, developing skills, testing new ways of working and engaging audiences, and gaining knowledge beneficial to their organisations and communities. The programme was particularly effective in supporting smaller and medium-sized organisations, many of whom had not previously participated in British Council initiatives.

The programme was also good at enabling international collaboration: for many partners this was their first time working in the other country, and the UK/Poland Season 2025 significantly expanded professional networks and intercultural fluency.

Partnership development was a standout outcome. The UK/Poland Season 2025 facilitated hundreds of new connections and dozens of new partnerships, with most partners expressing strong intentions to continue working internationally. UK-based partners reported increased understanding of the Polish cultural sector and new opportunities for future collaboration, while Polish partners reported similar gains in understanding UK practice, though with a more cautious assessment of the UK as a priority future partner.

The British Council's programme for the UK/Poland Season 2025 also contributed to social impact, particularly around equality, diversity and inclusion. A majority of projects addressed issues such as disability inclusion and gender equality, embedding inclusive practices in both artistic content and delivery. Environmental sustainability was addressed less consistently and to a more limited extent, indicating an area for future development. Financially, the programme demonstrated good value for money, with projects leveraging additional funding and in-kind support alongside British Council investment.

There are significant learnings to be taken from the UK/Poland Season 2025 for future work. This includes noting the positive and fruitful partnership between the British Council, the Adam Mickiewicz Institute and the Polish Cultural Institute, the only downside being that the evaluation did not include a detailed record of the programmes from the AMI and PCI.

Similar to previous British Council Seasons and Spotlights, other important lessons included the way that the programme had a wide range of projects and institutions covering cities outside Warsaw or London and involving many innovative initiatives, often from relatively small or medium-sized organisations. The Season also demonstrated the value of a phased funding model, including scoping grants and longer lead-in periods, which partners consistently identified as enabling trust, experimentation and high-quality collaboration.

The challenge now for all those involved is to build on this success and develop legacies and continuity that ensure this forms part of a longer-term partnership between the cultural sectors of both countries. As part of this legacy, the British Council is funding a select programme of legacy projects in 2026.

Top-Level Numbers

Participation & Audience Reach of the UK/Poland Season 2025

60
projects

20 Core projects

28 Associated projects

12

Satellite projects

100
partners



Partners based in Poland



36

Partners based in the UK

1,700,674

people engaged as audiences, participants or visitors with the core and bilateral projects

1,232,570

Audiences at events supported by Polish Cultural Institute and the Adam Mickiewicz Institute.

468,194

Audiences at events supported by the British Council

459

events took place across British Council supported projects.

219 events by core projects

221 by associated projects

12 by satellite projects



70%

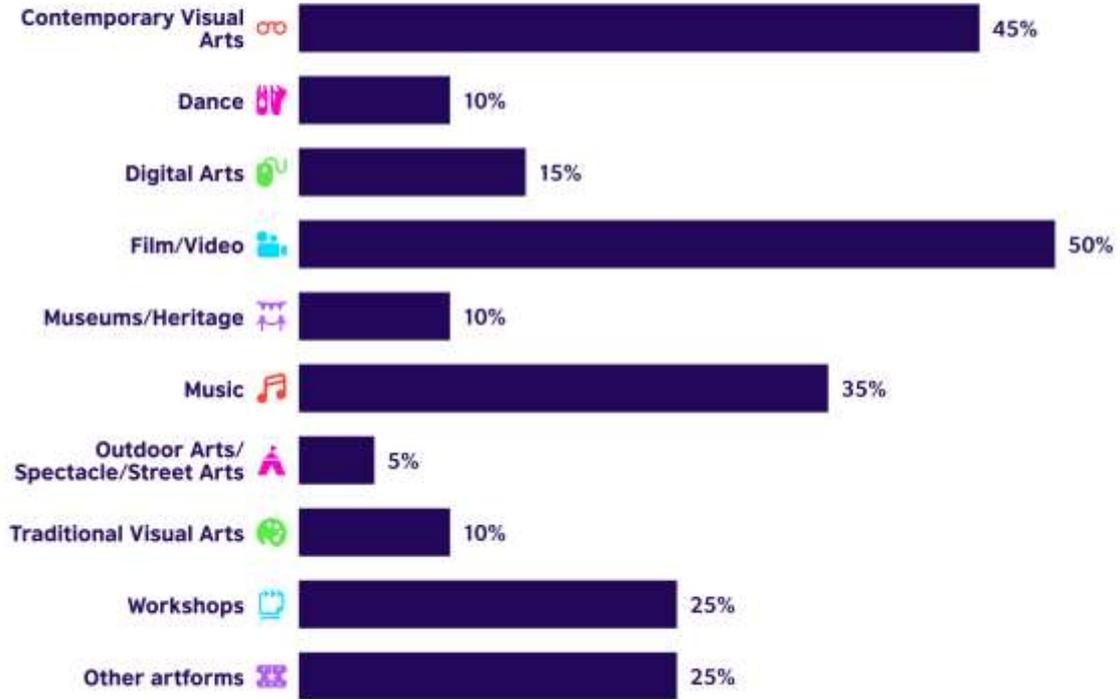
of projects reported having notable equality, diversity and inclusion impacts



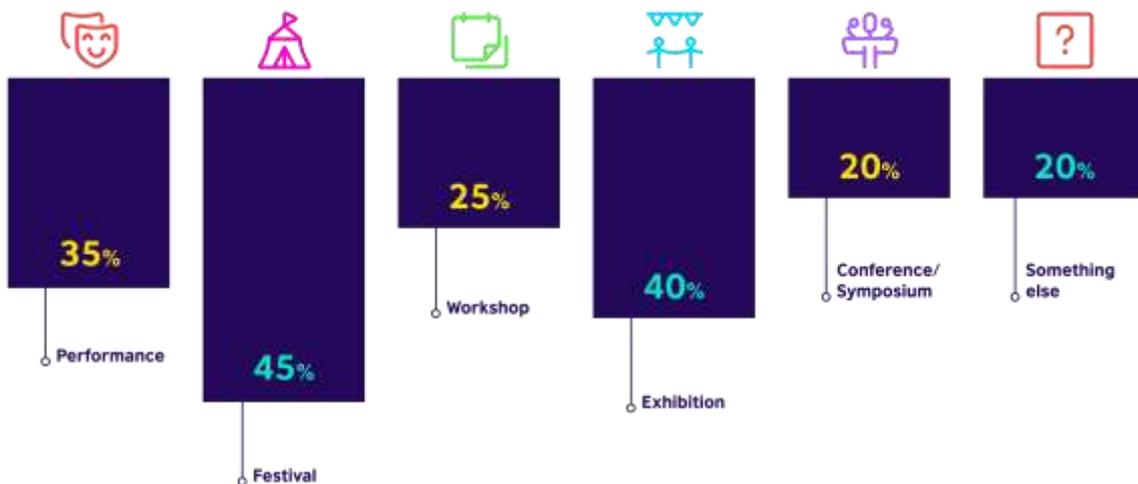
Type of Activity & Artforms



Artforms



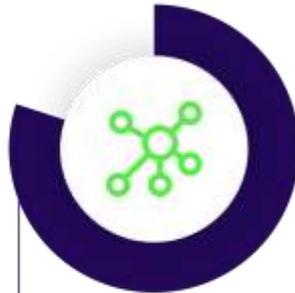
Activities



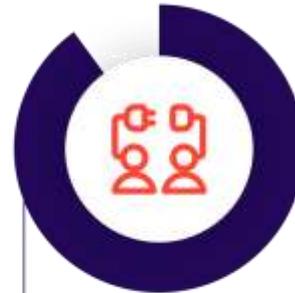
Partnerships & Relationships



86% of partners were likely to return to work with the other country in the future.

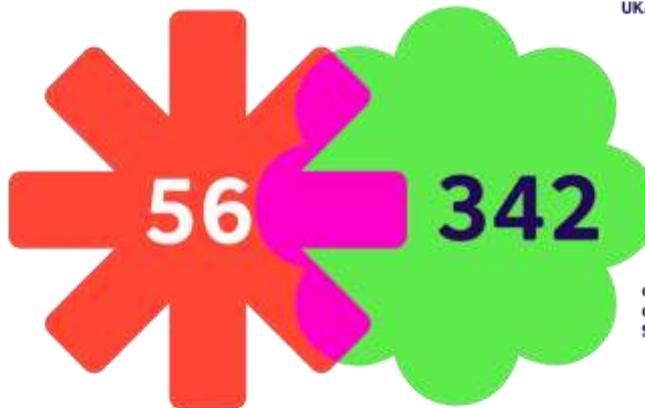


80% of partners became a part of a wider intercultural and international network.



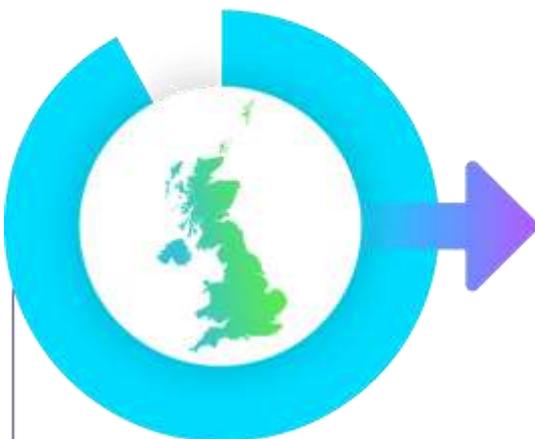
90% of partners made connections with individuals or organisations that they would not have if they did not take part in the UK/Poland Season 2025.

new partnerships and collaborations

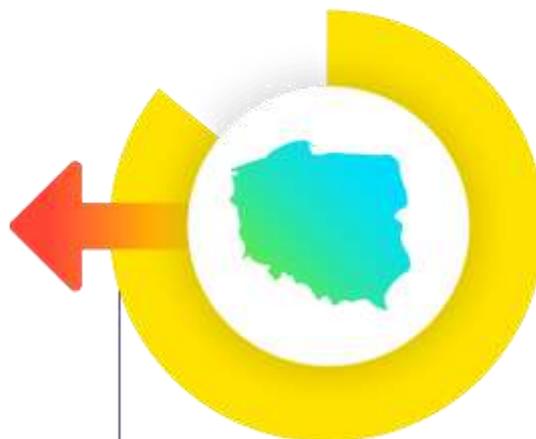


new connections and relationships

created across projects during the UK/Poland Season 2025



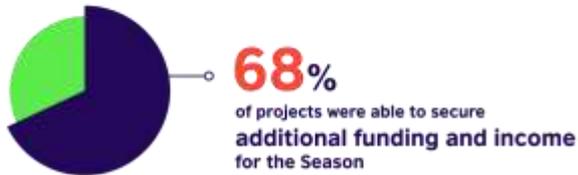
92% of UK-based partners were able to understand more about the Polish arts and cultural sector and discovered new opportunities to work in Poland.



86% of Polish partners were able to understand more about the UK arts and cultural sector

Funding & Prosperity

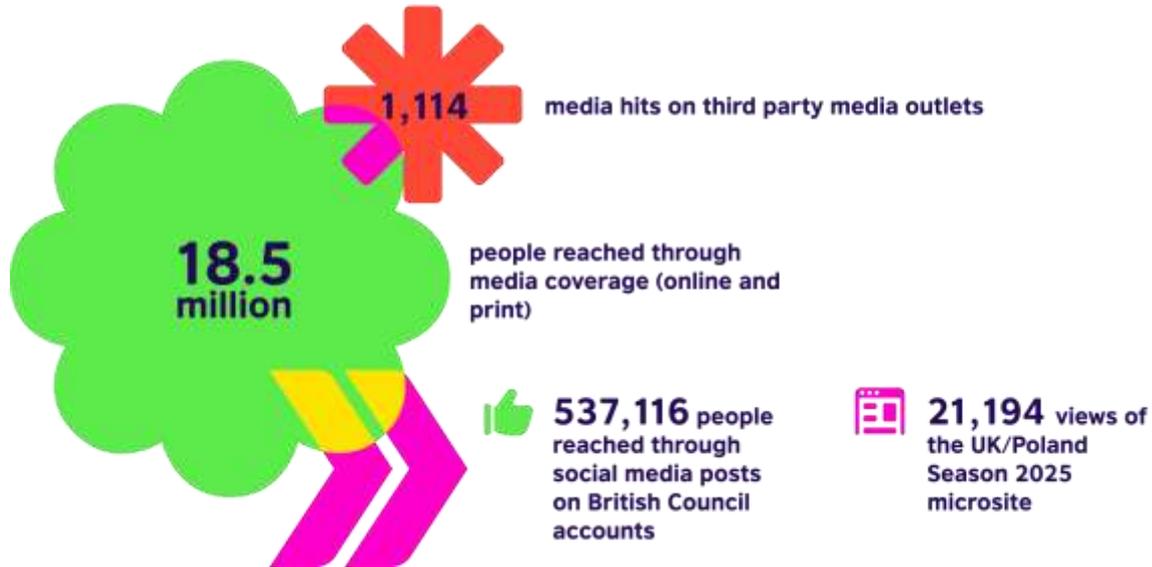
£850k of British Council investment into the UK/Poland Season 2025



Skills & Reputation



Communications & Media Reach



Spotlight / Season Outcomes Dashboard

| Outcome | Season Average | UK Korea | UK Georgia | UK India | UK Japan | UK Australia | UK Viet Nam | UK France | UK Poland |
|---|----------------|----------|------------|----------|----------|--------------|-------------|-----------|-----------|
| Extend professional networks | 88% | 81% ▼ | 75% ▼ | 84% ▼ | 96% ▲ | 86% ▼ | 97% ▲ | 97% ▲ | 90% ▲ |
| Improved understanding of the cultural sector | 83% | 75% ▼ | 74% ▼ | 83% ● | 78% ▼ | 92% ▲ | 90% ▲ | 83% ▲ | 90% ▲ |
| Improved intercultural fluency/exchange | 83% | 58% ▼ | 82% ▼ | 85% ▲ | 89% ▲ | 81% ▼ | 90% ●▲ | 91% ●▲ | 86% ●▲ |
| Developed new partnerships / renewed partnerships | 87% | 49% ▼ | - | 84% ▼ | 100% ▲ | 99% ▲ | 100% ▲ | 88% ▲ | 90% ▲ |
| Developed new skills | 82% | 51% ▼ | 82% ● | 81% ▼ | 80% ▼ | 100% ▲ | 100% ▲ | 77% ▼ | 86% ▲ |

¹ This figure has been matched with responses to the End of Project survey question 'I have / my organisation has become part of a wider intercultural / international network.' However, it is important to note that becoming part of a wider intercultural / international network is different from improving intercultural fluency/exchange.

Summary of Findings

Partner Profile & Project Activity

- » **20** core projects, **28** associated projects and **12** satellite projects made up the British Council's programme in the UK/Poland Season 2025.
- » **459** events took place across British Council supported projects, of which **219** events were put on by core projects, **221** by associated and **19** by satellite projects.
- » **97** partner organisations were involved in the core, associated and satellite projects, with **33** in the UK and **64** in Poland. For core projects, there were **33** Polish partners and **21** UK partners involved in the development and delivery of the collaborations.
- » **50%** of projects featured film/video as an artform, **45%** included contemporary visual arts, **35%** music and **25%** workshops and other artforms.
- » **45%** of projects involved a festival, **40%** included an exhibition, **35%** included a performance and **25%** included workshops as part of their activities.

Public Engagement

- » **1,700,674** people engaged with the UK/Poland Season 2025 at events supported by the British Council, Polish Cultural Institute and the Adam Mickiewicz Institute.
- » **1,232,570** people engaged in events supported by the Polish Cultural Institute in London and the Adam Mickiewicz Institute
- » **468,194** people engaged in events supported by the British Council, which was made up of:
 - » **207,263** engagements with British Council core projects
 - » **255,481** engagements with British Council associated projects
 - » **5,450** engagements with British Council satellite projects

Organisational Outcomes & Development

- » **95%** of partners achieved their aims and ambitions for the UK/Poland Season 2025 to some extent or to a great extent.
- » **95%** of projects were very satisfied overall with their project.
- » Through the UK/Poland Season 2025, **95%** of partners developed new approaches to their work, **95%** found new artistic forms, approaches, ideas and

ways of working, **95%** gained knowledge that would benefit their organisations and their communities, **86%** developed their organisation's skills, **85%** found new ways of engaging with participants and audiences and **57%** increased their organisational capacity.

Partnerships, Networking & Collaborations

- » **38%** of partners had not worked in the UK or Poland (i.e. in UK if based in Poland / in Poland if based in UK) before the UK/Poland Season 2025 and **72%** indicated that they had no previous professional network in the country of their partner.
- » **86%** of partners were likely to return to work with the country of their partner in the future.
- » **90%** of partners were able to develop their professional networks.
- » **80%** of partners became part of a wider intercultural and international network and **86%** have improved their organisation's intercultural fluency or exchange.
- » **90%** of partners made connections with individuals or organisations that they would not have if they did not take part in the UK/Poland Season 2025.
- » **342** new connections and relationships and **56** new partnerships and collaborations were created across projects during the UK/Poland Season 2025.
- » **92%** of UK-based partners discovered new opportunities to work in Poland and were able to understand more about the Polish arts and cultural sector.
- » **86%** of Polish partners were able to understand more about the UK arts and cultural sector and **43%** were able to discover new opportunities to work in the UK.
- » **43%** of Polish partners see the UK as a priority partner for international collaboration.

Social & Environmental Impacts

- » **70%** of partners had notable equality, diversity and inclusion impacts.
- » **47%** of projects addressed gender equality and **33%** addressed climate change and disabled people's rights.
- » **80%** of projects were able to address issues of equality, diversity and inclusion.
- » **30%** of projects were able to address issues of climate change and environmental sustainability.
- » **71%** of partners developed their organisation's skills in addressing issues of equality, diversity and inclusion in the UK or Polish populations.

Marketing & Communications

- » **21,194** views of the UK/Poland Season 2025 microsite.
- » **338** social media posts from British Council accounts covering the UK/Poland Season 2025, amassing **537,116** views.
- » **1,114** media hits on third party media outlets with a reach of **18,542,075**.

Finance & Prosperity

- » **86%** of partners took part in the UK/Poland Season 2025 to find funding for a new or existing project and **48%** of partners indicated that the delivery of their project helped them or their organisation to gain funding for future projects.
- » **68%** of partners secured some additional funding or support, with **58%** of partners securing match funding, **32%** securing support in kind and **11%** securing traded / earned income.
- » For every **£1** received in grant support from the British Council, projects reported leveraging a further **£2.55** of financial contribution. That is a financial contribution of **£1,405,708.48** that was leveraged by projects in addition to the grant from the British Council.

British Council Support & Involvement

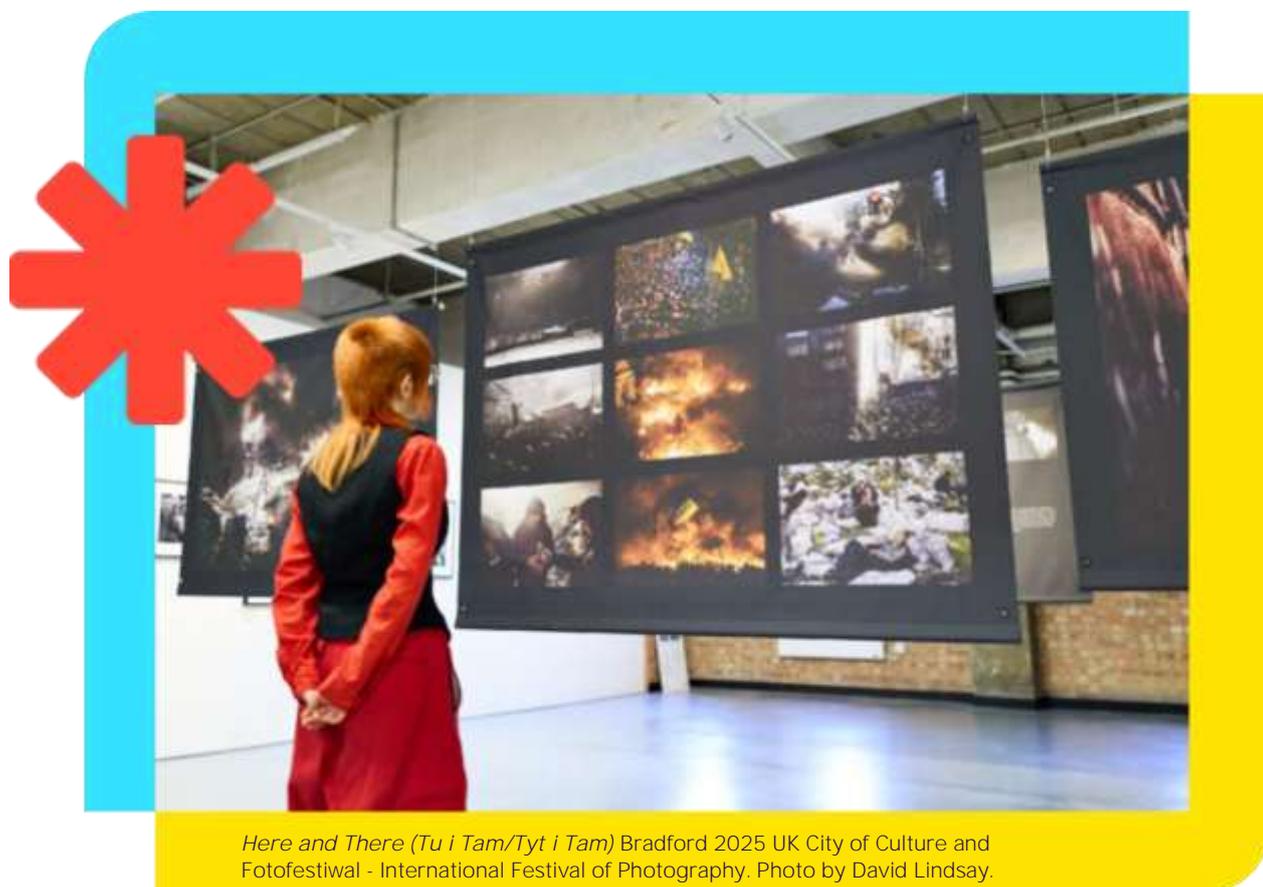
- » **95%** of partners took part in the UK/Poland Season 2025 as they were keen to work with the British Council.
- » **75%** of partners had worked with or received funding from the British Council prior to the UK/Poland Season 2025 and **25%** had never done so.
- » **81%** of partners rated the value of the British Council's support as very high.
- » **95%** of partners see the British Council as an agent for connecting cultural professionals/artists.
- » **86%** of partners see the British Council as a driver for them or their organisation to extend to new markets and as an enabler creating safe spaces for free expression, inclusion, and diversity.
- » **100%** of Polish partners see the British Council as a leading partner for cultural relations with the UK.

Legacy & Future Opportunities

- » **52%** of partners anticipate that their project would have a legacy but were not yet sure what this will be or how it will be delivered and **14%** anticipate they would have follow on projects and continued partnerships.

Detailed Findings

Planning, Themes & Objectives



Here and There (Tu i Tam/Tyt i Tam) Bradford 2025 UK City of Culture and Fotofestiwal - International Festival of Photography. Photo by David Lindsay.

The **UK/Poland 2025 Season** formed part of the British Council's International Seasons and Spotlights which are bilateral programmes that 'celebrate and deepen the UK's relationship with partner countries.'

Poland was identified as an important partner for the UK for several reasons:

- » There is a large Polish diaspora in the UK (2021 Census data recorded 760,000 Polish-born residents in England and Wales alone).
- » Connections between the two countries are well established and have been important over several decades.
- » There is a strong British Council presence in Poland, dating back 80 years, with excellent existing networks and partnerships based on trust and recognition. However, these networks and partnerships suffered as a result of Brexit and the

COVID-19 pandemic, and there was a need to rekindle existing networks and partnerships and make new ones.

- » The potential partnership with the Adam Mickiewicz Institute (AMI) and the Polish Cultural Institute (PCI) meant the UK/Poland Season 2025 could be augmented through collaboration at high Government level, bringing extended reach and value.
- » Poland is a priority country for the British Council and the Foreign, Commonwealth & Development Office (FCDO)

In 2023 / 24 the British Council office in Poland commissioned **Strategic Dreamers** to undertake research to understand the need for and the likely nature of a Season. Through this research, cultural organisations said that it was important as far as possible, for it to be a ‘bilateral’ Season with projects being collaborative between the two countries and having the possibility for activity in the UK as well as in Poland.

This was followed by provision of 44 small grants for Polish organisations to scope the possibilities of projects with the UK.

‘We gave smaller grants to more people to establish connections instead of asking people to have developed projects.’

Ewa Ayton, Head of Arts and Ewa Kozik, Arts Manager, British Council Poland

These in turn became 20 funded projects which formed the basis of the UK/Poland Season 2025. It was compulsory for the projects to take place in at least Poland but they could be in both UK and Poland.

Important criteria included the need to involve many locations outside Warsaw and to include projects that weren’t necessarily the big usual suspects in either Poland or the UK. Whilst large scale national organisations weren’t necessarily excluded, the reality of the amounts of grants available meant that the successful set of projects tended to be for smaller enterprises.

‘It was always going to be about fairly small to medium size organisations, which was actually quite niche.’

Ewa Ayton, Head of Arts and Ewa Kozik, Arts Manager, British Council Poland

One of the consequences was that the UK/Poland Season 2025 involved a diverse range of projects, involving many that had not been part of British Council initiatives before.

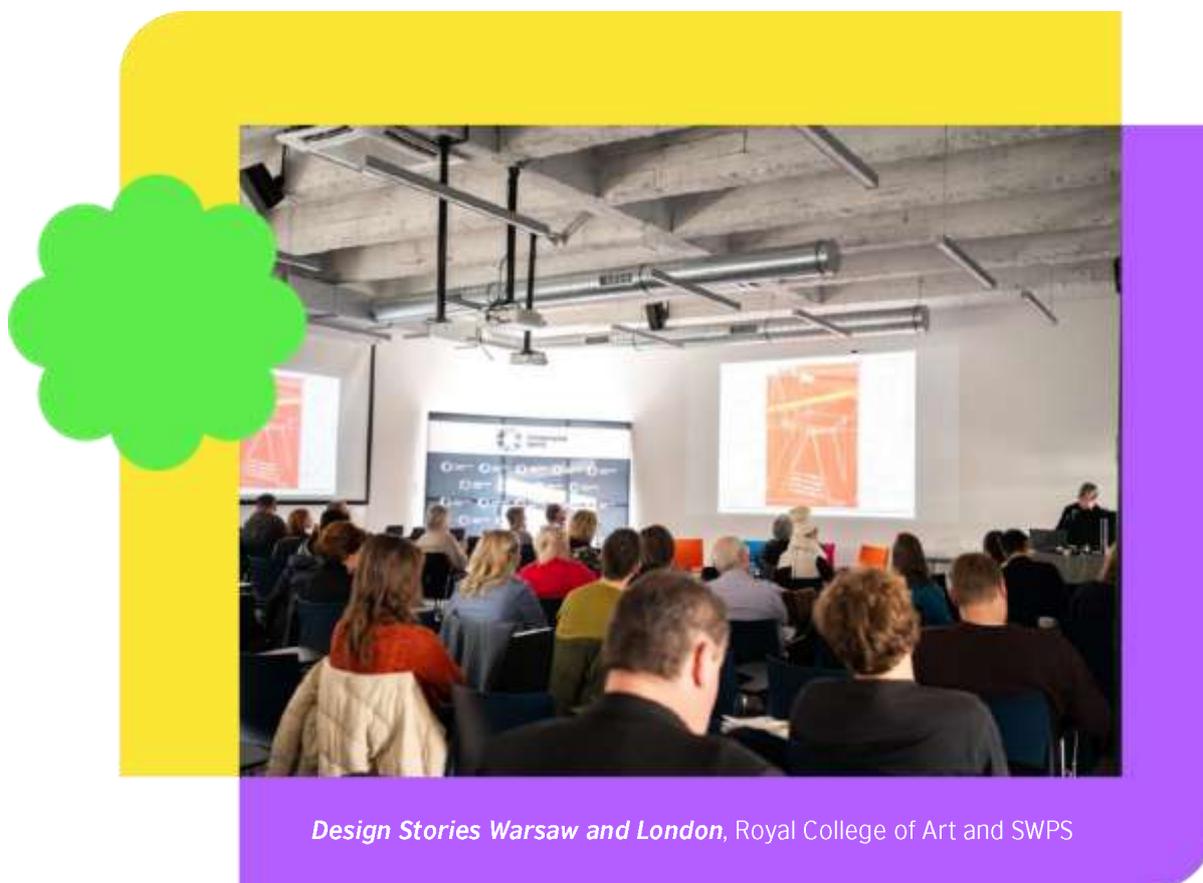
The UK/Poland Season 2025 took place in partnership with the Polish Cultural Institute (PCI) and Adam Mickiewicz Institute (AMI). Although they came into the initiative at a later stage and had slightly different goals, altogether this collaboration made for a bigger impact than would otherwise have been the case.

The British Council was more focused on UK work in Poland and AMI and PCI more on Poland in the UK, but there were many similar aims.

“To help people coming from different backgrounds, understand each other better, become better neighbours, and [bring] people together to experience something together makes them feel a little closer to each other, so there is this very human aspect in all of the things that we're doing.”

Adam Mickiewicz Institute

Programme



The programme included a wide range of arts and cultural collaborative projects ranging from traditional to adventurous contemporary concepts and representing different aspects of the themes: Dialogue, Diversity, Digital and Diaspora (see **Case Studies** for examples of each theme). This provided a good framing and enabled a balance of types of project without being overly restrictive.

“We tried to involve as many art forms as possible, visual art, new technologies in art, music, film design, theatre performance [and] literature. We also were very sensitive to all EDI aspects – gender equality, art and disabilities and including people from different backgrounds and migration, as well as, of course, the standard of the projects and strength of the partnerships.”

Ewa Ayton, Head of Arts and Ewa Kozik, Arts Manager, British Council Poland

The UK/Poland Season 2025 supported three types of projects:

- » **Core projects:** projects selected through an open call and supported consecutively for 3 years prior to the Season in 2025
- » **Associated projects:** projects supported by a single grant in 2025
- » **Satellite projects:** projects with arts content from the UK, amplified by the British Council through promotion

These core projects were the result of the open application system, overseen by an external advisory board. Those that were chosen for the British Council-funded projects had to take place in at least Poland, but could also have activity in the UK, and given that they were generally developed as collaborative projects, this is how they tended to happen, albeit in slightly different ways. A good example is that of *Tu i Tam/Tyt i Tam* (see **Case Studies**) which had an exhibition in Bradford UK and also in Łódź, Poland with there being different emphases in the way in which they were presented, related to the audiences that saw them.

Whilst most projects were public facing, a few were industry facing, essentially research and development projects, which may be presented to audiences at a later stage.

Many of the UK organisations pointed to the relevance of their own local Polish communities, with the Polish diaspora of different generations either being involved as participants directly or as interested visitors.

“The post war Polish community, who came here in the late 40s, early 50s, are the biggest group of refugees ever to settle in Britain”

“It felt like an important one for us, because there's a large community, a large Polish community, in Scotland, and we felt that it was a community we were not necessarily engaging with on the documentary front. So that was a roundabout way of also learning and developing what we could do with the community, as well as some Polish partners.”

From the UK based Focus Group of project partners.

A theme that came through in some of the projects related to that of ‘uncertainty as a shared contemporary condition’

“All our questions were focused around the concept of uncertainty and how both societies respond to changes happening in the contemporary world.”

From the Poland based Focus Group of project partners.

This emerged in the context of post-pandemic recovery, the war in Ukraine, Brexit, and broader political and social instability, exploring this as a dialogue between contexts acknowledging that uncertainty is experienced differently in Poland and the UK.

The Polish Cultural Institute (PCI) and The Adam Mickiewicz Institute (AMI)

The Polish Cultural Institute in London and the Adam Mickiewicz Institute had a different focus, which was based on the need to profile Polish arts and culture in the UK, although frequently it was possible for all three 'programmes' to cross over and work together to profile the different and combined elements of Polish and British arts and culture.

Due to the nature of the evolution of the UK/Poland Season 2025 and political changes in Poland, their involvement came in later to the programme. This meant that the AMI and PCI projects were developed separately from the British Council, although there was liaison and collaborative working between them all in order to create a cohesive structure.

“The final decision followed with a budget, was taken only in late 2024, so a couple of months before the season, so that constituted a quite complex situation and context for the season and for the partnership.”

Adam Mickiewicz Institute

There were also some differences of approach. Whereas the British Council funded projects tended to be focused on small and medium organisations, AMI and PCI oriented more towards larger scale programmes with larger organisations that could have an impact on the British public.

“The Edinburgh International Festival - it was such a noble, big, prestigious event and the fact that we organised a focus on Poland and not an export of one event [...] And it was so huge in terms of audience, in terms of the artistic impact and quality.”

Adam Mickiewicz Institute

“In terms of presence within the cultural institutions in the UK, it filled a certain gravitas or certain space like Barbican, with Rohtko, for example.

... and the Edinburgh International festival. The focus on music because there were, for example, promoters from around the world. That dimension is also important for us.”

Polish Cultural Institute

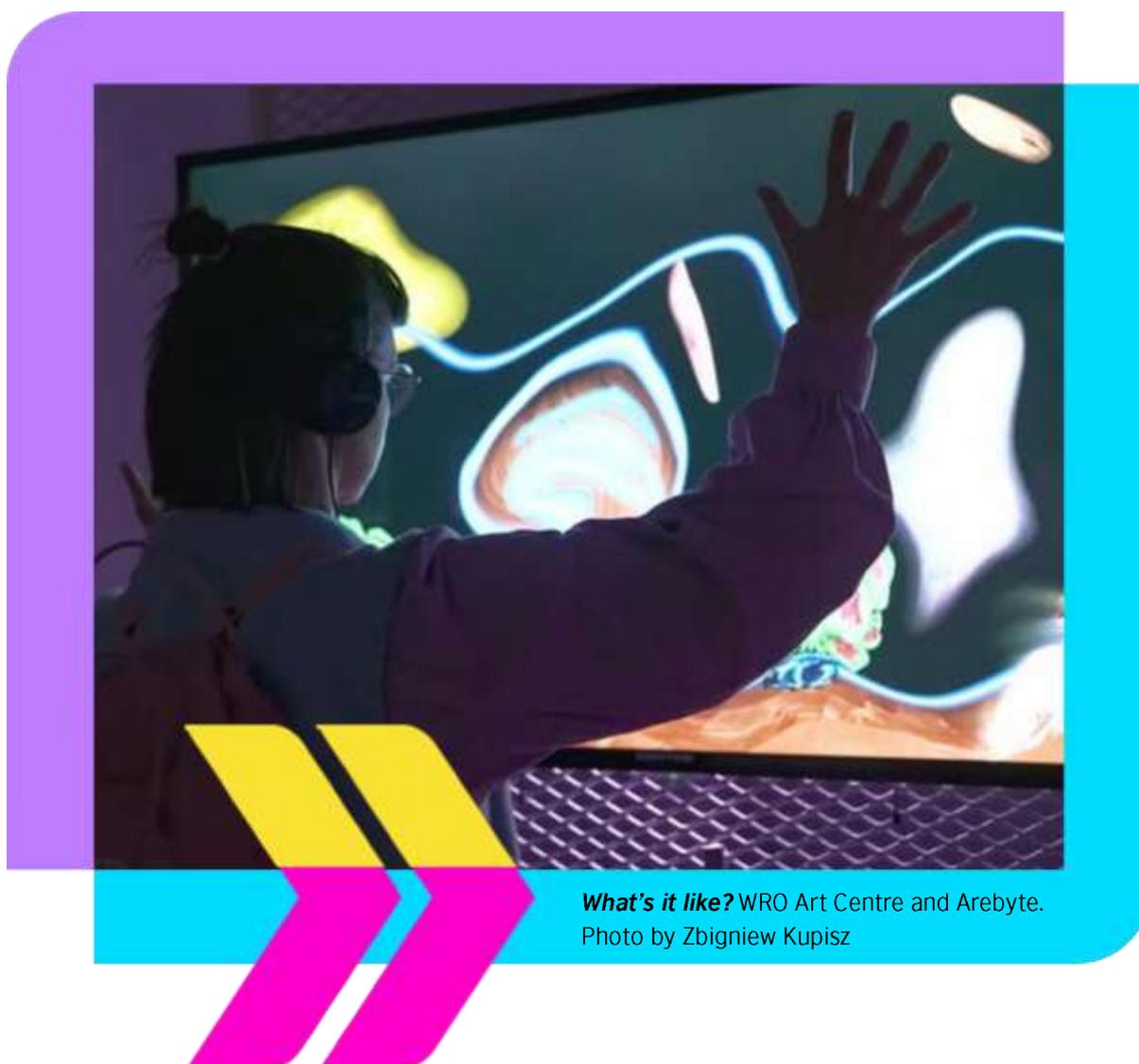
The British Council was praised by AMI and PCI for their grant-giving process being open to a wide range of participants.

“The foundational idea was brilliant that they organised an open call and which really helps you see what you might not see. So this is something that lets you bypass the usual suspects.”

Adam Mickiewicz Institute

Partner Profile & Project Activity

The British Council's programme for the UK/Poland Season 2025 consisted of **20** core projects, **28** associated projects and **12** satellite projects. This section of the evaluation report details the nature of these projects, the partner organisations involved in the delivery and the activity that took place in these projects. This report predominantly focuses on the 20 core projects who were recipients of the UK/Poland Season 2025 grants from the British Council, and highlights select outcomes of the associated and satellite events. A list of all projects can be found in **Appendix I**.

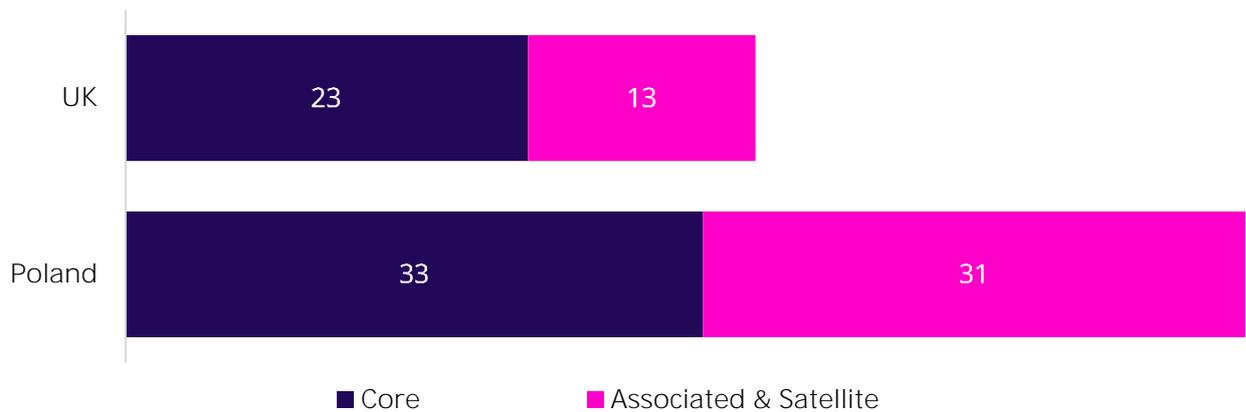


What's it like? WRO Art Centre and Arebyte.
Photo by Zbigniew Kupisz

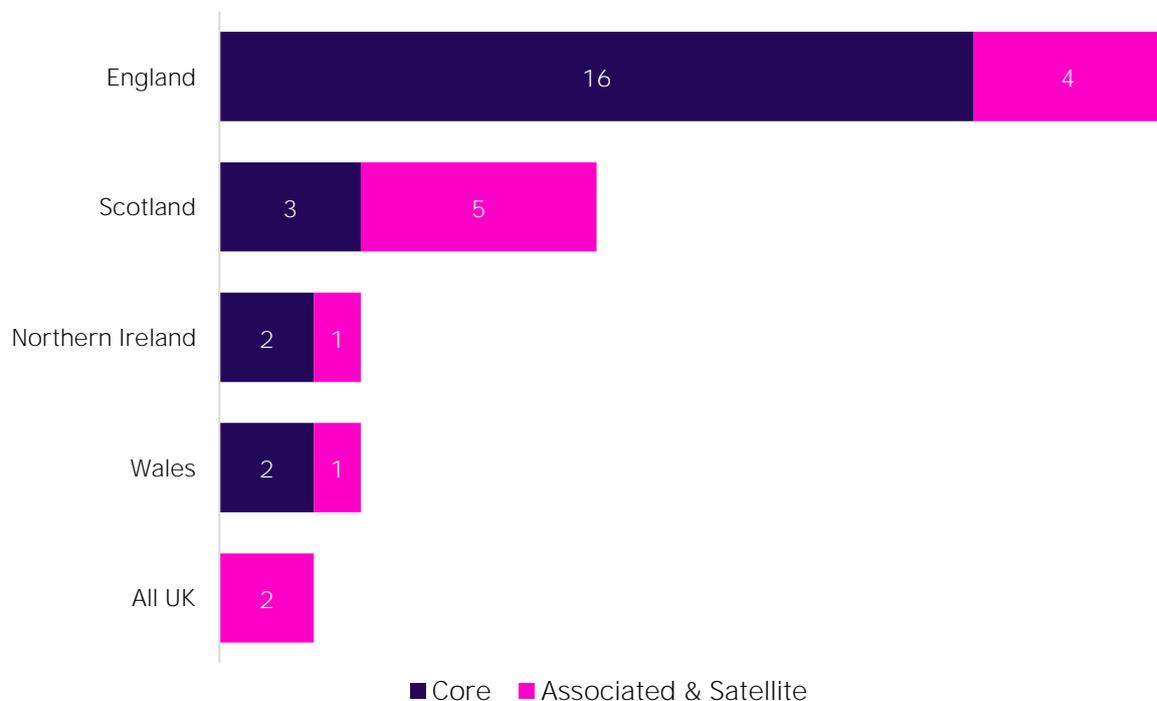
The core, associated and satellite projects were delivered by **100** partner organisations, of which **64** were based in Poland and **36** were based in the UK. A list of all partners can be found in **Appendix II**.

- » Across the **20** core projects, there were **56** partner organisations involved in the creation and delivery of the projects, with **33** based in Poland and **23** in the UK. Amongst UK-based partners, **16** were based in England, **3** in Scotland **2** in Wales and **2** in Northern Ireland.
- » An additional **44** partner organisations were involved in the associate and satellite events supported by the British Council. Of these, **31** were based in Poland, **5** in Scotland, **4** in England, **1** in Wales, **1** in Northern Ireland and **2** working across the UK.

Location of partners



Nation of UK-based partners



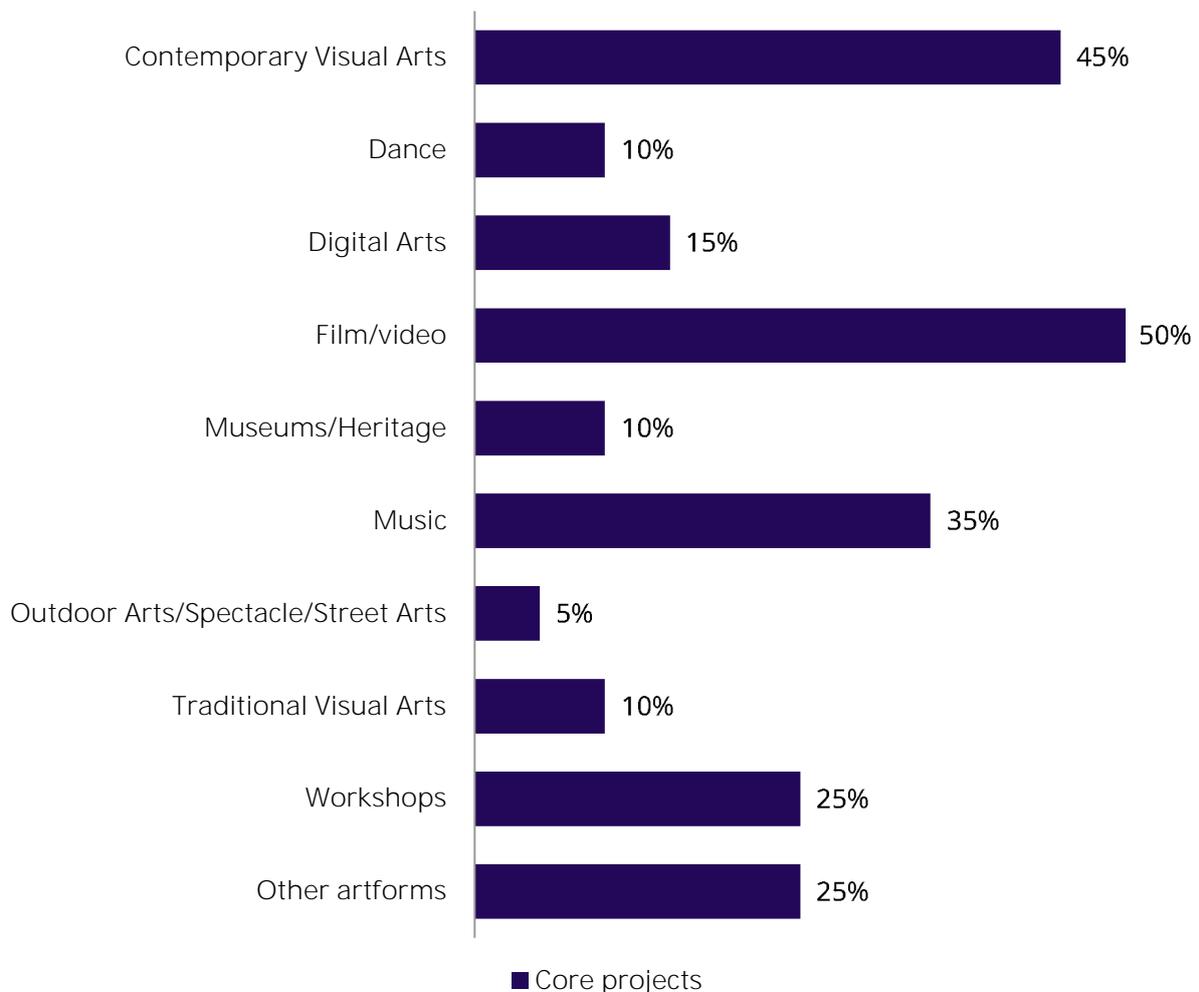
ARTFORMS & ACTIVITIES OF UK/POLAND SEASON 2025 PROJECTS

The UK/Poland Season 2025 featured a variety of artforms, and many projects featured multiple artforms. Film and video were the most prominent artform across the projects (50%), followed by contemporary visual arts (45%) and music (35%).

Projects were delivered with a range of activities and many projects had multiple types of activities. Nearly half of the core projects involved festivals, 40% created exhibitions, 35% put on performances, 25% held workshops and 20% organised a conference or symposium as part of their activities.

What art forms did your project include?

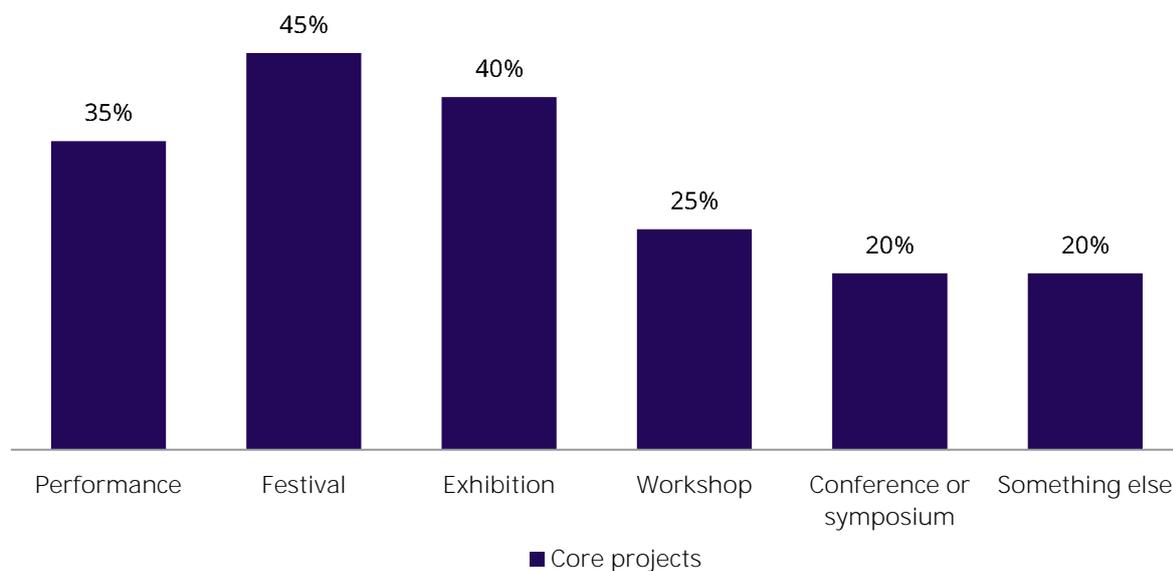
Respondents could select multiple answers for this question.



Base: 20

What type or types of activity did your project focus on?

Respondents could select multiple answers for this question.



Base: 20

The artforms were wide ranging and international in scope. Some projects cited the benefit of working in artforms such as photography or dance which, could engage people from different cultures and backgrounds.

As collaborative projects, many partners reported the interesting diversity of approaches which demonstrated the difference of perspectives in the cultural sectors. Whilst this might sometimes be a cause of difficulty, it also brought new and interesting collaborations between the two countries.

“We made a quite different piece of work than we normally would do ourselves. And it's just great for our learning disability artists to go over and meet other learning disability artists and get that connection. So for us, that's kind of the main positive of this project, as well as making something very interesting at the end.”

From the UK based Focus Group of project partners.

Important feedback in both countries related positively to the way in which the funding and the UK/Poland Season 2025 was made as a staged process. A preliminary research phase (scoping grant) was followed by the actual project grant. Polish participants in particular, contrasted this sharply with the typical "grantosis" (the exhausting chase for short-term grants) prevalent in the sector.

“It made for ‘calm, patient, and truly sensible work,’ which is rare in the grant landscape.”

From the Poland based Focus Group of project partners.

One said that they developed a project entirely different from what they had initially proposed in the scoping grant, moving from a vague idea to something new and concrete.

Public engagement

This section of the report evaluates the public engagement with the British Council's programme for the UK/Poland Season 2025. All projects included some form of public engagement, from small participatory workshops to large scale exhibitions, performances and festivals. The evaluation focuses on the public engagement of the British Council's programme only, but is set within the context of the overall public engagement figures of the UK/Poland Season 2025. Feedback and analysis of the audience survey is included below, though due to a small sample size the results should be seen as indicative only.

Sonics & Scenics - Festival of Sound Arts and Artist Film, Museum of Modern Art in Warsaw. Image by Piotr Kruszek



1,700,674 people engaged with the UK/Poland Season 2025 at events supported by the British Council, Polish Cultural Institute and the Adam Mickiewicz Institute. Of this, there were **1,232,570**¹ audiences at events supported by the Polish Cultural Institute and the Adam Mickiewicz Institute and **468,194**² audiences at events supported by the British Council, of which:

- » **207,263** audiences and participants engaged with British Council core projects
- » **255,481** audiences and participants engaged with British Council associated projects
- » **5,450** audiences and participants engaged with British Council satellite projects

Most of the project partners expressed satisfaction at the way that they had been able to engage with the public, which frequently went beyond mere attendance to involve questioning and dialogue.

“I’m really happy that it’s not only for young people, it’s not only for middle-aged people; it was really a variety of ages and people.

They are just waiting for the opening of the doors and they really enjoyed it and [...] they are coming out and are really asking you 20 other questions about why it like this is and what kind of software is and what is that one. So you know they are really curious about creation and not only just the art piece itself and what it says, but you know they want to drill into it.”

From Case Study Interview

“And those comments were put up in vinyl on the wall in the gallery where the tapestries are displayed. And it’s become a real kind of talking point, and we’ve had a lot of really interesting comments back.”

From UK Focus Group with project partners

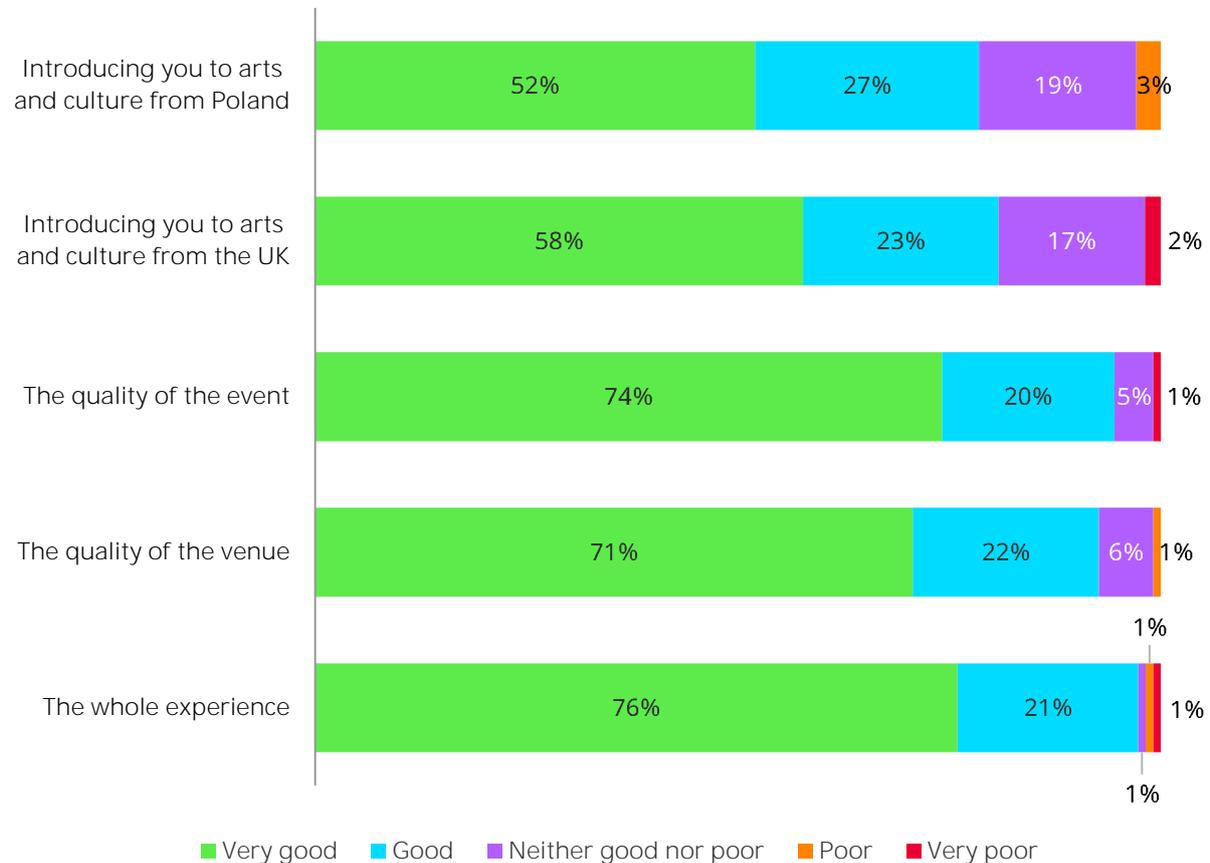
¹ The programme of activities in the UK supported by the Polish Cultural Institute in London and Adam Mickiewicz Institute focussed on showcasing Polish artists at major UK festivals and popular arts venues. As such, these figures include all festival audiences and gallery attendees, which may be higher than the actual number of audiences engaging with the work of the Polish artists supported as part of the UK/Poland Season 2025.

² This figure aggregates data from across the core, associated and satellite projects and is made up of data submitted by projects through the End of Project Survey and the Project Report alongside supplementary figures provided by British Council in Poland.

FINDINGS FROM THE AUDIENCE SURVEY

Full demographic results from the Audience Survey are available in **Appendix III**.

How would you rate the event or activity for the following?

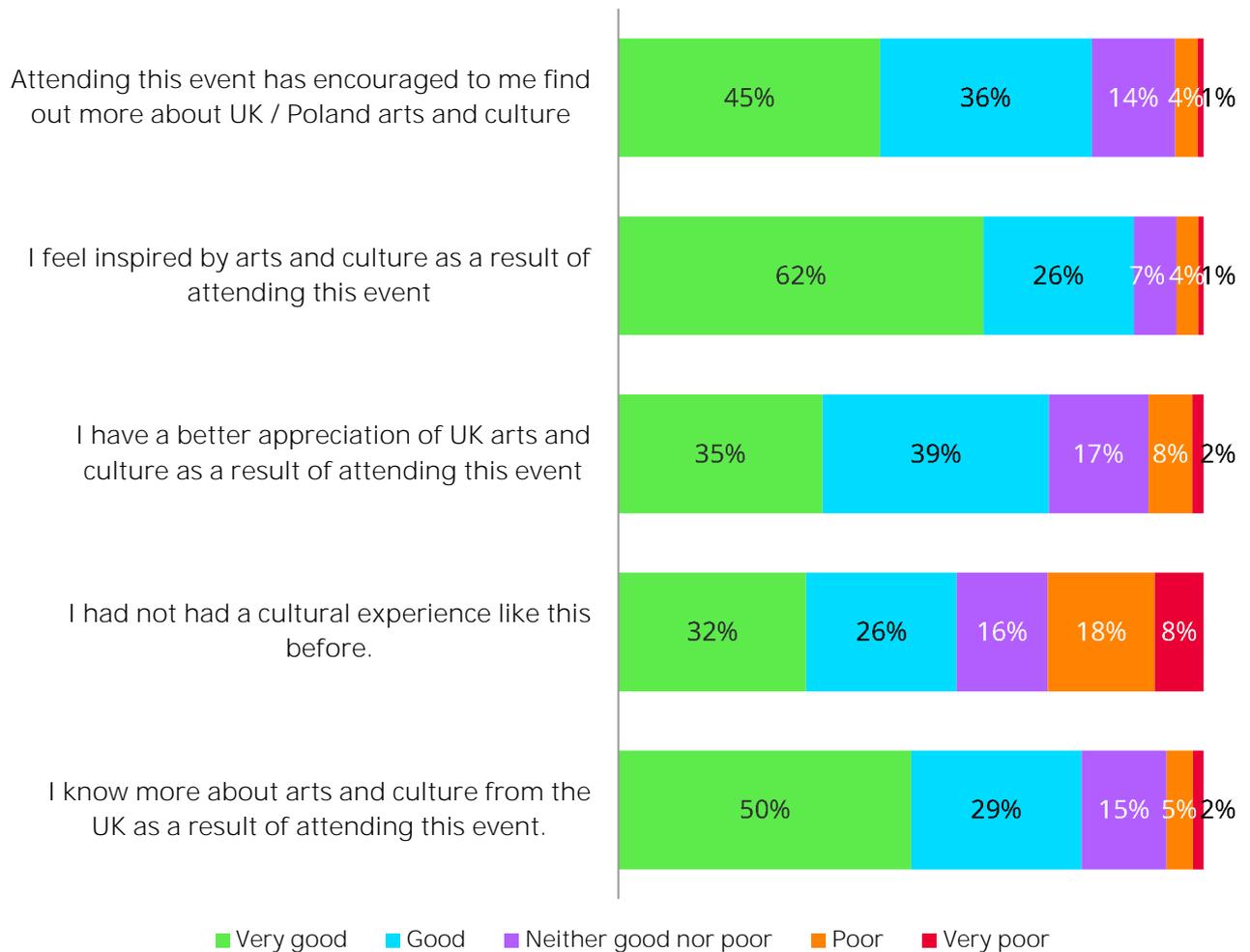


Base: 117 / 109 / 108 / 104 / 102
Margin of error: 8% / 9% / 8% / 9% / 10%

Respondents to the audience surveys indicated that the events they attended were very good, of high quality and were successful in introducing them to arts and culture from either the UK or Poland.

- » 98% of respondents rated the whole experience as good or very good
- » 95% of respondents rated the quality of the event as good or very good
- » 93% of respondents rated the quality of the venue as good or very good
- » 81% of respondents said the event was good or very good at introducing them to arts and culture from the UK
- » 79% of respondents said that the event was good or very good at introducing them to arts and culture from Poland

How would you rate the event / activity for the following?



Base: 105 / 109 / 106 / 109 / 110
 Margin of error: 10% / 9% / 9% / 9% / 9%

As a result of attending a UK/Poland Season 2025 event, audiences rated the event positively on a variety of outcomes:

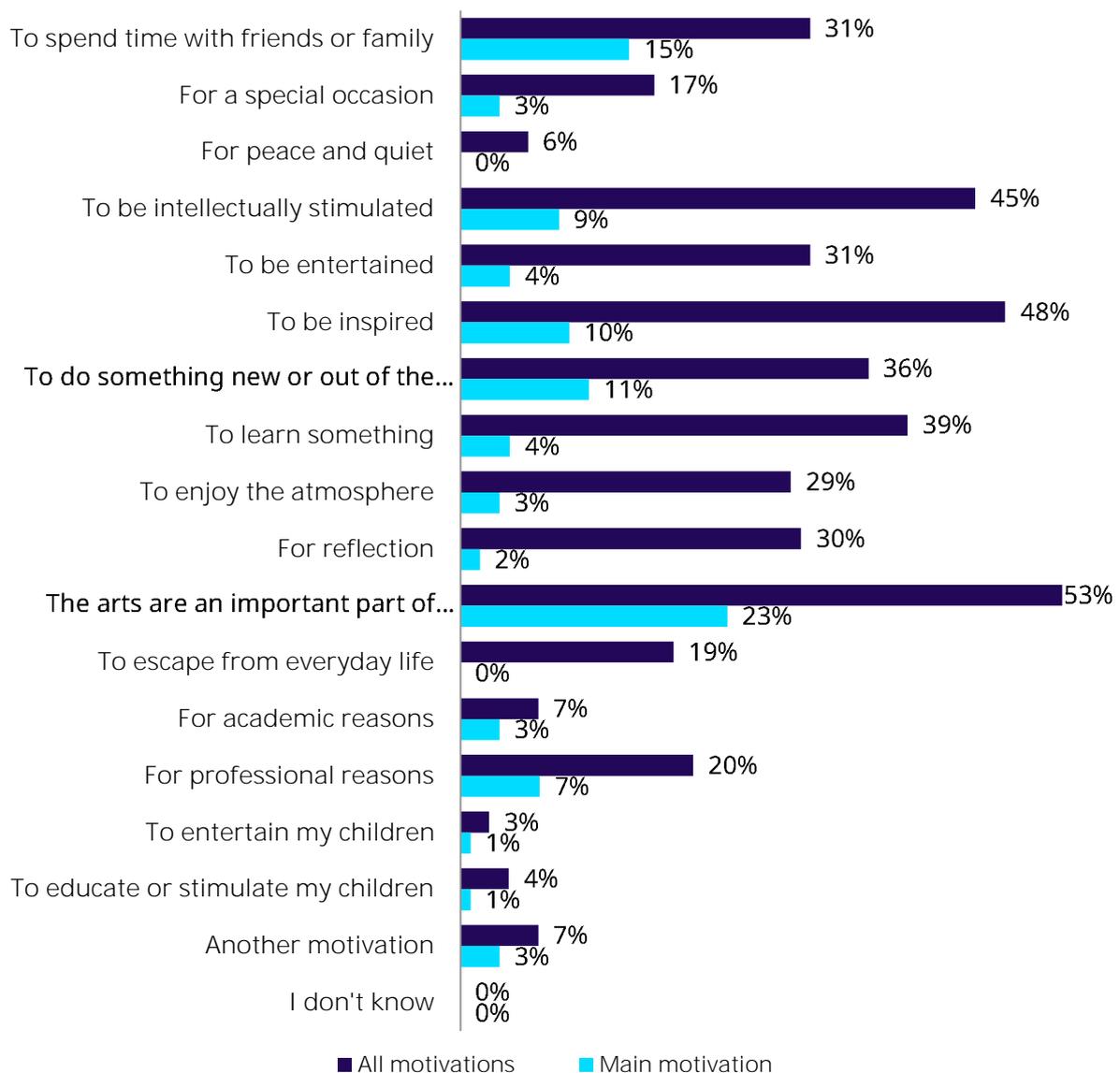
- » 88% of respondents felt inspired by arts and culture
- » 81% of respondents felt encouraged to find out more about UK or Polish arts and culture
- » 79% of respondents know more about arts and culture from the UK
- » 74% of respondents gained a better appreciation of UK arts and culture
- » 58% of respondents had not had a cultural experience like this before

MOTIVATIONS TO ATTEND

Respondents decided to attend or participate in a UK/Poland Season 2025 event for a variety of reasons, with over half (53%) of respondents attending because the arts are an important part of who they are, which was the main motivation for 23% of respondents. Nearly half (48%) attended to be inspired and 45% attended to be intellectually stimulated. Audiences also attended to learn something (39%), to do something new or out of the ordinary (36%), to be entertained (31%), to spend time with friends or family (31%), for reflection (30%) and to enjoy the atmosphere (29%).

Which of the following reasons were important in your decision to attend or participate in this event or activity?

For 'All motivations', respondents could select multiple answers, but for 'Main motivations' respondents could only select one answer.



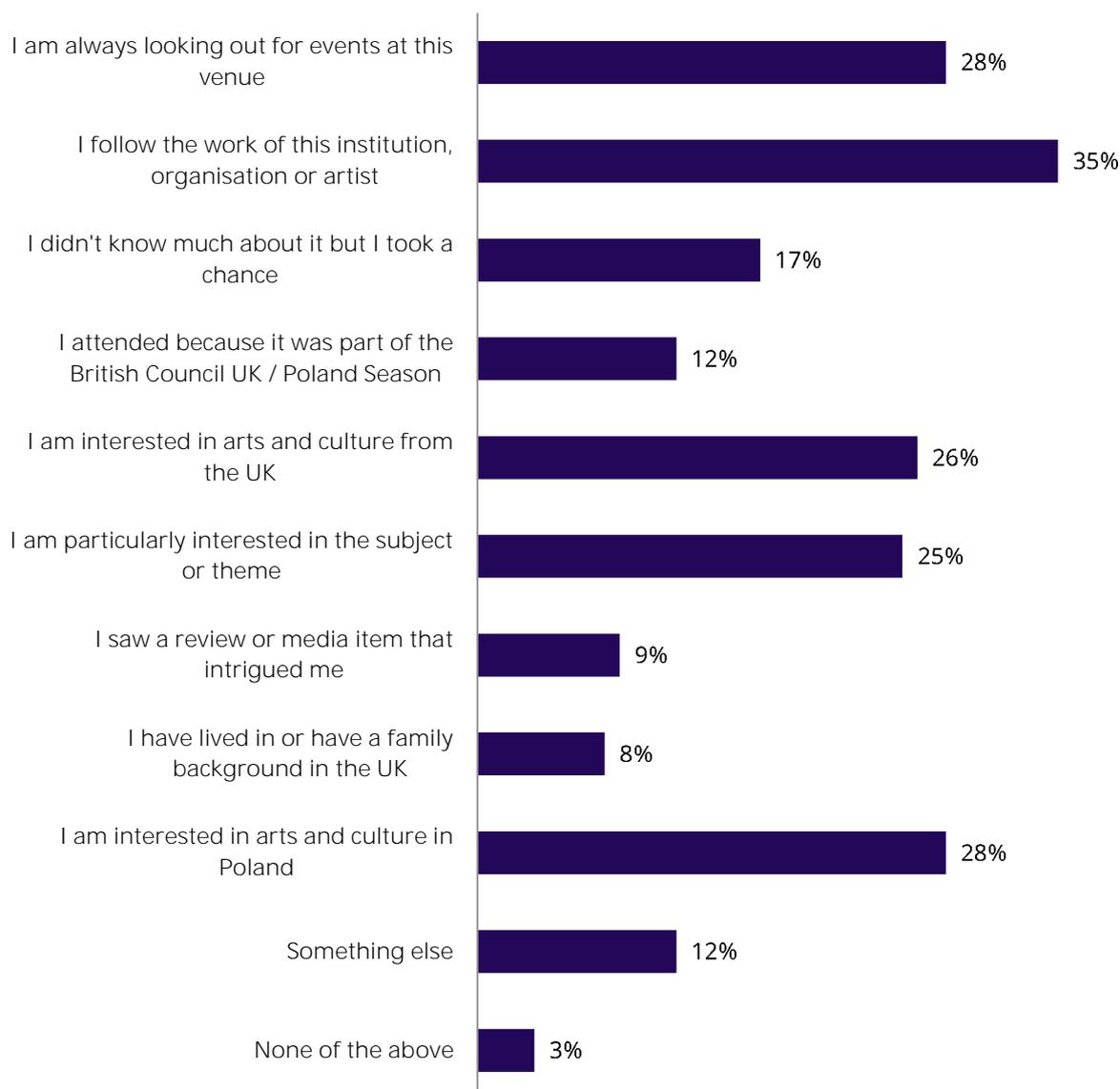
Base: 118
Margin of error: 9%

MOTIVATING FACTORS TO ATTEND

Just over a third (35%) of respondents decided to attend as they follow the work of the institution, organisation or artist, and 28% indicated they were always looking out for events at the venue they attended. 28% were interested in arts and culture from Poland and 26% were interested in arts and culture from the UK. One quarter (25%) were particularly interested in the subject or theme of the event they attended.

Which of the following reasons were important in your decision to attend or participate in this event or activity?

Respondents could select multiple answers for this question.



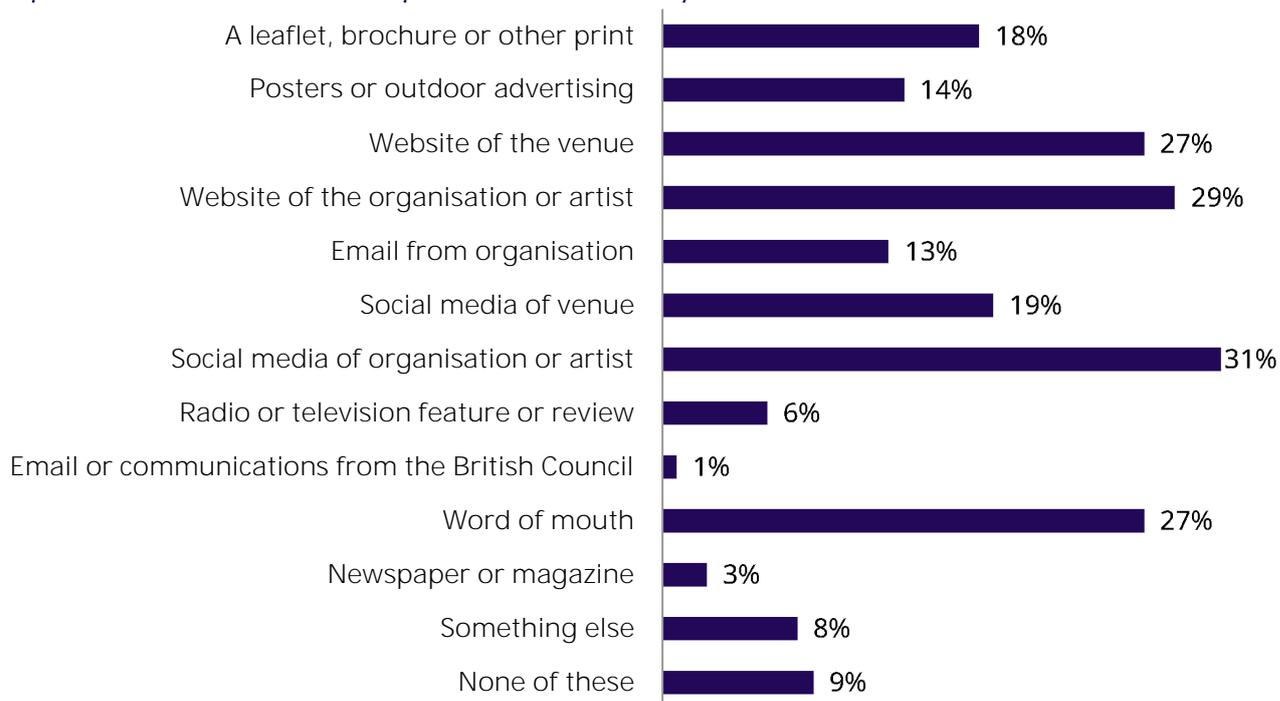
Base: 118
Margin of error: 9%

COMMUNICATIONS

Respondents found out about the event they attended via social media of the organisation or artist (31%), the website of the organisation or artist (29%), the website of the venue (27%) or by word of mouth (27%).

Which of the following had you seen or heard about the event before your visit?

Respondents could select multiple answers for this question.



Base: 118
Margin of error: 8%

AWARENESS OF THE UK/POLAND SEASON 2025

There were mixed levels of awareness that the event was part of the UK/Poland Season 2025, with 40% being unaware and 38% being aware.

Which of these statements best describes your understanding of this event?



Base: 118
Margin of error: 9%

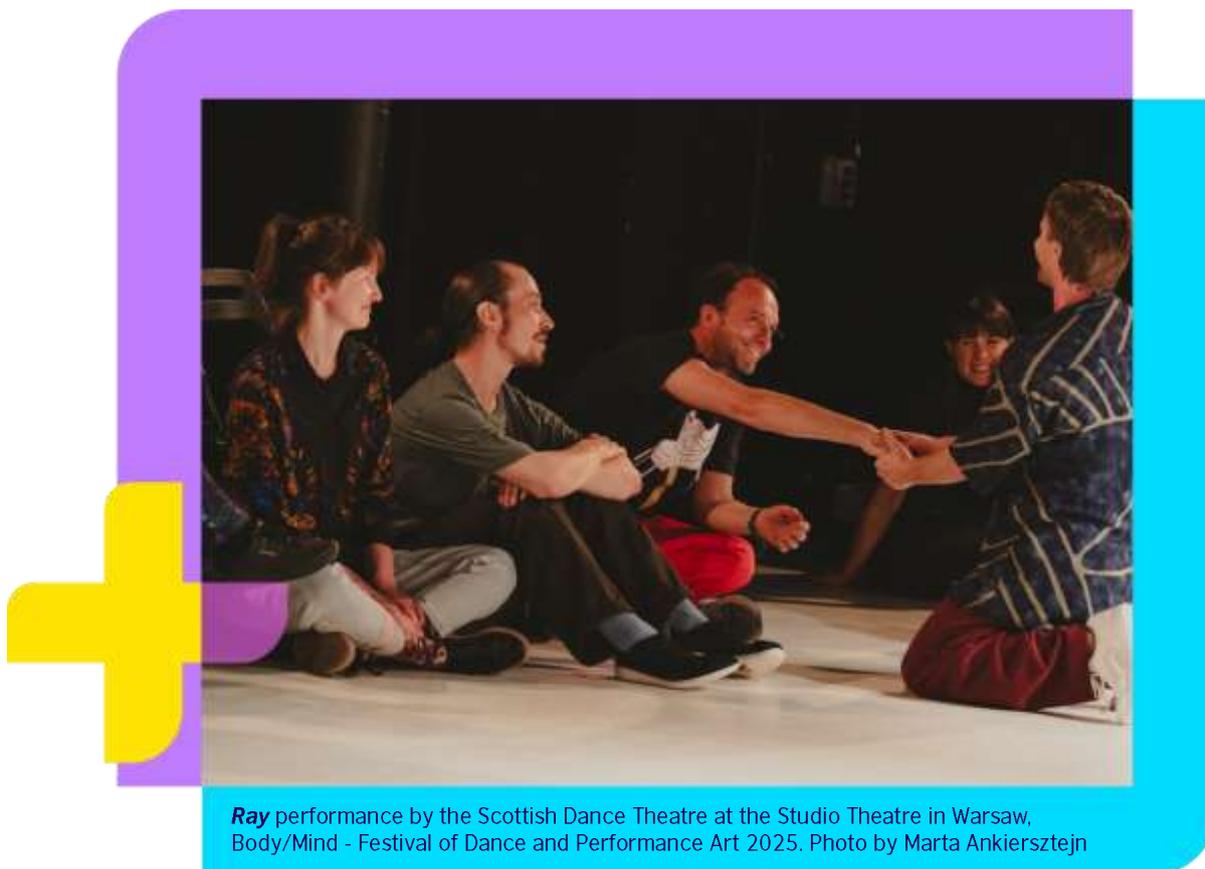
In both Poland and the UK, there was some negative feedback about the audience survey in which it was felt that the questions related too heavily towards perceptions of the British Council and too much of a focus on soft power rather than the artistic elements of the work.

“We didn't have any say in what the questions were which I know is not always feasible to do, given how many projects are involved, but if there was a way for us to add or tag questions on it just about the project, experience, the audience experience, what they thought and more artistic elements like, how did it make you feel we were exploring these themes?”

From the UK based Focus Group of project partners.

Organisational outcomes and development

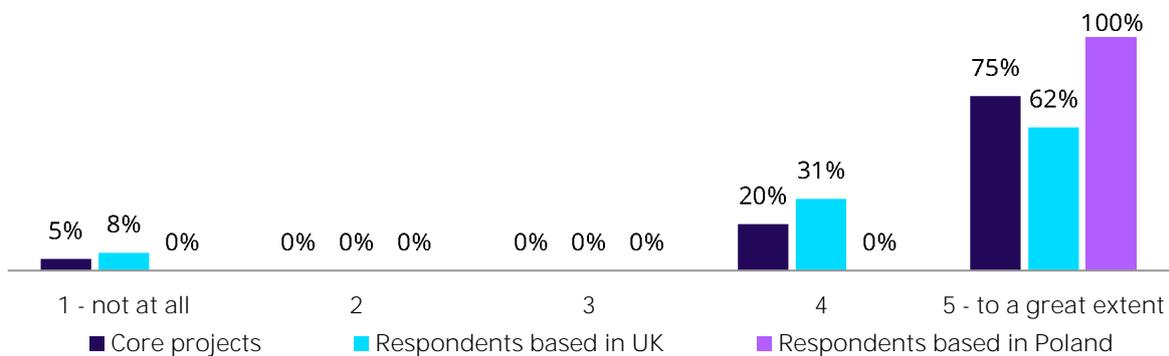
The 20 core projects resulted in a range of organisational outcomes and development for the UK and Polish partners delivering their projects as part of the UK/Poland Season 2025. This section of the evaluation report looks at the priorities for organisational development reported at the beginning of the UK/Poland Season 2025, the aims and ambitions of partners, the overall satisfaction with the projects, and the outcomes for organisations realised through delivery of the projects.



ACHIEVING AIMS AND AMBITIONS

When asked at the end of their project whether they had achieved their aims and ambitions for their project, three quarters (75%) reported that they achieved these to a great extent and 20% achieved their aims to some extent. One project (5%) indicated that they had 'not at all' achieved their aims and ambitions.

On a scale of 1 – 5 in which 5 is to a great extent and 1 is not at all, to what extent did you/your organisation achieve your aims/ambitions for the project?



Base: 20 / 13 / 6

Aims which projects achieved included fostering collaborations and artistic exchange, learning from one another, showcasing and increasing visibility of their work internationally and having the space to experiment and push artistic boundaries.

“Both ensembles learned from each other, not only in terms of developing new music, but also in our methods of creating programmes and rehearsing together.”

“The project provided us with the opportunity to renew our cooperation with the UK. We have had a very strong connection with British institutions but it has been difficult to develop projects mainly because of lack of funding.”

“It facilitated us to step back from the usual cycle of making & touring & explore a more malleable working structure allowing for play & exploration.”

“This project allowed us the space and time to work closely and collaboratively with an international company, where we can learn and share ideas with each other, and give our artists the opportunity to collaborate with their peers.”

For both the UK and Polish organisations there were many ways in which they were able to learn from their partnerships. For example, the UK was identified as a leader in the field disability and inclusion with participants noting that the UK is "decades ahead" of Poland.

- » PSONI adopted a new creative method from composer Brian Irvine (translating abstract sentences into music), which permanently altered their repertoire and introduced vocal elements they had previously avoided.

- » ZAMEK Culture Centre in Poznań went beyond artistic presentation to organise workshops for city officials on how to design open calls that are accessible to artists with disabilities.
- » As a direct result of consultations with British creators, work has begun on integrated audio description for performances.

Furthermore, there were areas in which the Polish organisers deliberately set about learning from their partners.

“We were focused on audience development and testing new audio guides and learning from our colleagues from Great Britain how to engage the audience and work with them on that.”

From UK Focus Group with project partners

On the other hand, the UK partners welcomed being able to work in and with Polish cultural organisations.

“But they merged really well, and they're all still in contact. And, you know, friendships, I think, formed for a long time.”

“Being able to go to Poland and really find out about the cultural kind of similarities and differences was beneficial.”

From UK Focus Group with project partners

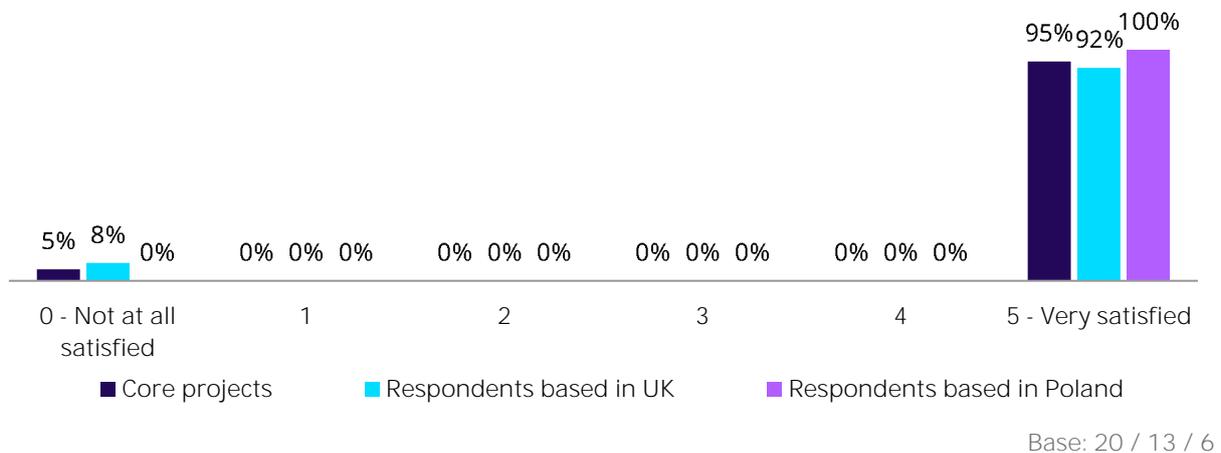
Although for the most part positive, some of the Polish partners did outline some interesting and problematic elements of working with UK partners.

- » British curators sometimes viewed Poland through outdated stereotypes (conservatism, religion). For instance, a curator suggested including religious symbols from Ireland because they would "fit Poland perfectly," which the Polish side had to reject.
- » Polish organisers were surprised by their encounters with the Polish diaspora in the UK. They found that the "Polishness" represented by the diaspora was often more conservative and distinct from the modern culture promoted by institutions in Poland.
- » Participants noted big differences in financial expectations, with UK artists expecting fees that were much higher than normal in Poland.
- » British partners were frequently surprised by the high production value and scale of Polish institutions, suggesting a need to break down the image of Poland as a country with lower cultural capital.

SATISFACTION WITH PROJECT

95% of responding partners indicated that they were very satisfied while one partner (5%) was not at all satisfied with their project.

How satisfied were you overall with your project?

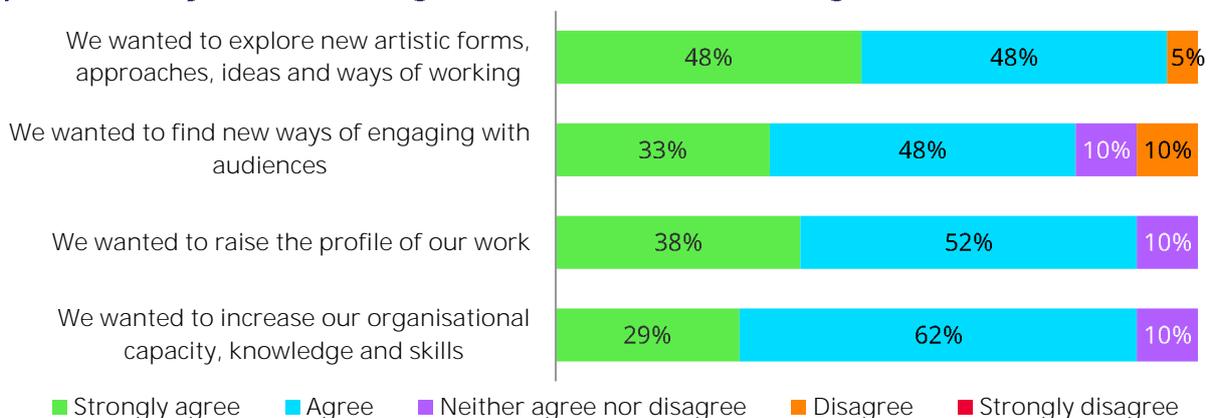


ORGANISATIONAL DEVELOPMENT PRIORITIES FOR PROJECT PARTNERS

Responding partners were motivated to take part in the UK/Poland Season 2025 for purposes of their organisational development.

- » 95% wanted to explore new artistic forms, approaches, ideas and ways of working.
- » 91% wanted to raise the profile of their work.
- » 91% wanted to increase their organisational capacity, knowledge and skills.
- » 81% wanted to find new ways of engaging with audiences through taking part in the UK/Poland Season 2025.

Thinking of your reasons for taking part in the UK/Poland Season 2025, please rate your level of agreement with the following statements:



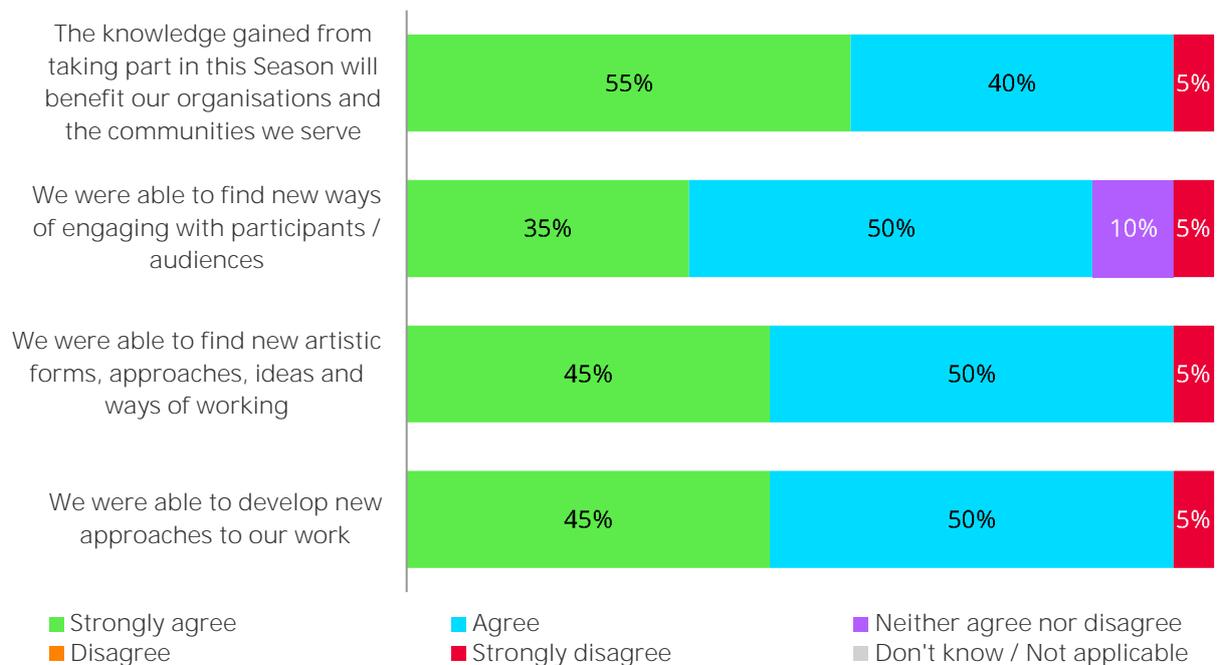
Base – Baseline Survey: 21 / 21 / 21 / 21

ORGANISATIONAL DEVELOPMENT OUTCOMES

Through taking part in the UK/Poland Season 2025, partner organisations were able to achieve a range of outcomes for themselves and their organisations, including:

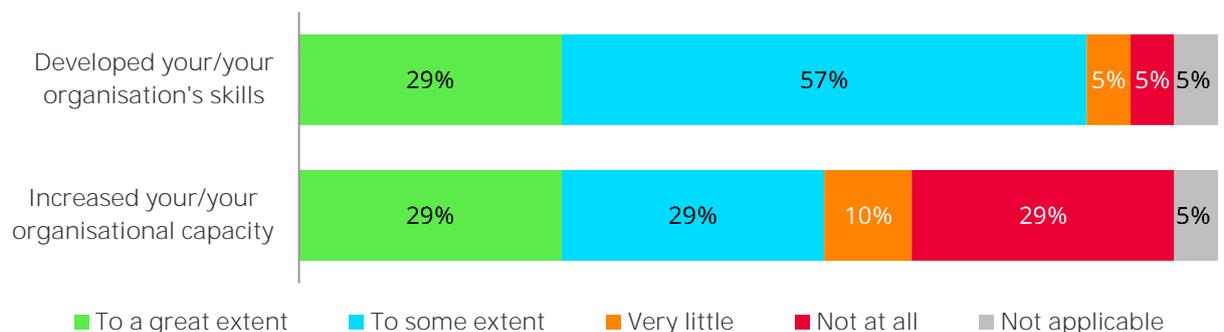
- » 95% developed new approaches to their work
- » 95% found new artistic forms, approaches, ideas and ways of working
- » 95% gained knowledge that will benefit our organisations and the communities we serve
- » 86% developed their organisation’s skills
- » 85% found new ways of engaging with participants and audiences
- » 57% increased their organisational capacity

As a result of taking part in the UK/Poland Season 2025, to what extent do you agree or disagree with the following statements...



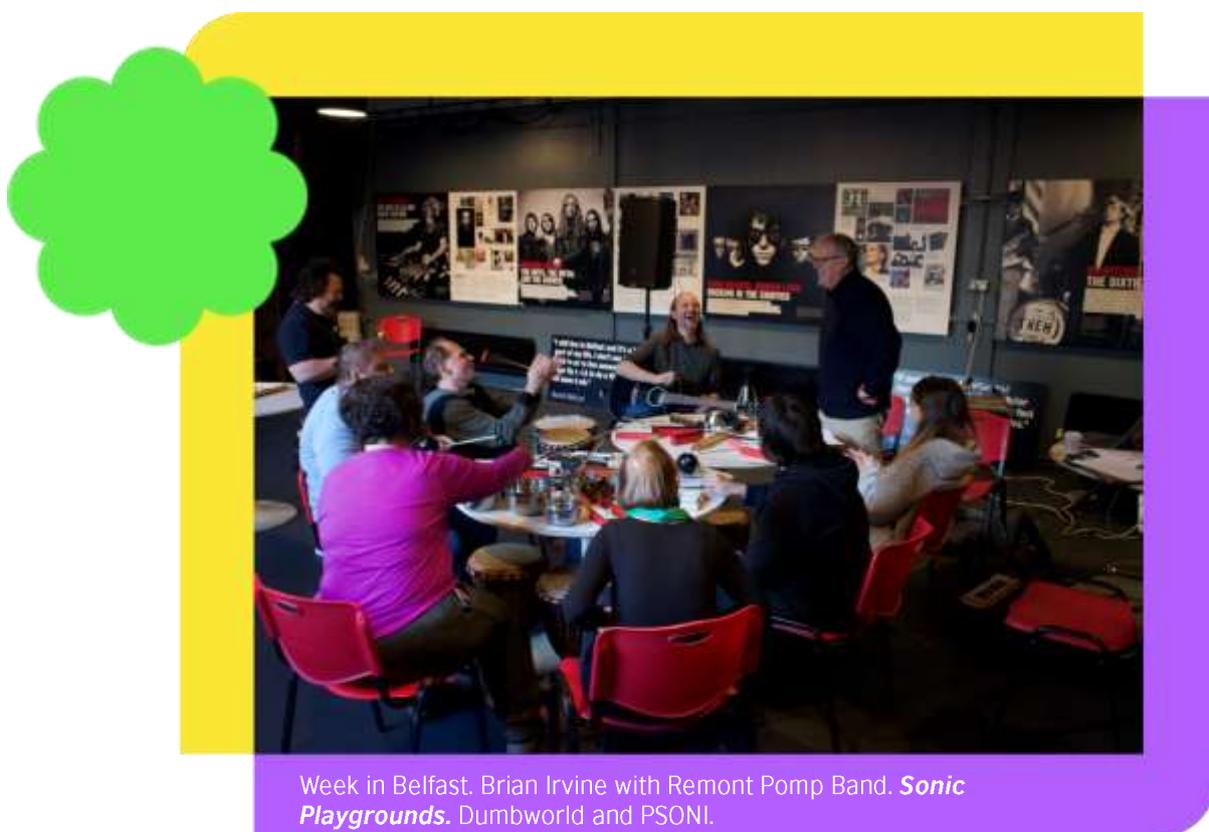
Base: 20 / 20 / 20 / 20

To what extent has delivery of your / your organisation's project/activity...



Partnerships, Networking & Collaborations

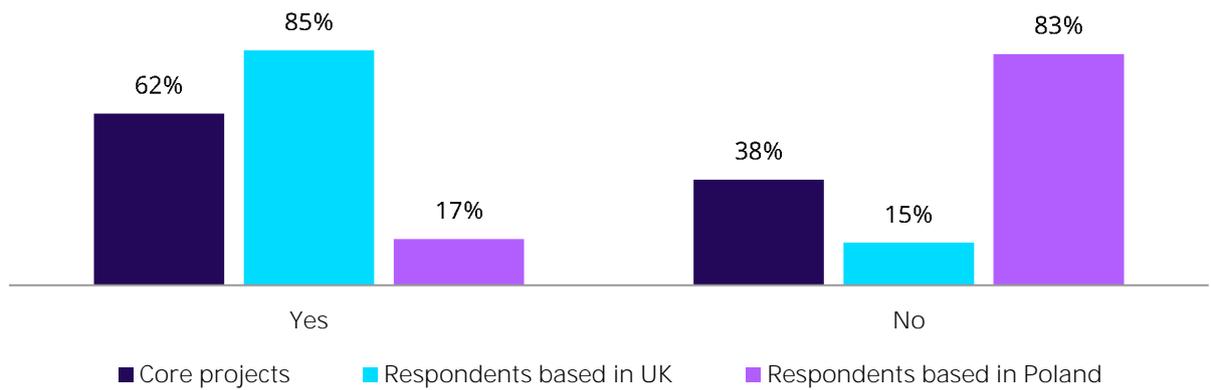
Partnership and collaboration were at the heart of the UK/Poland Season 2025, with the overall aim to strengthen cultural cooperation and long-term partnerships. This section of the evaluation report explores the experience of partners prior to the UK/Poland Season 2025 working in the country of their partner and the subsequent outcomes and impacts of delivering a collaborative project as part of the programme. Outcomes include increased networks, new connections, relationships, partnerships and collaborations, discovery of new opportunities for work and understanding more about the arts and culture sector of their partner's country.



PREVIOUS WORK IN THE UK OR POLAND

For 62% of responding partners, this was the first time they or their organisation had worked in the other country, either in the UK or in Poland. This was higher amongst partners based in the UK, amongst whom 85% had not worked in Poland prior to the UK/Poland Season 2025. For responding partners based in Poland, 83% had worked in the UK before the UK/Poland Season 2025.

Was this a new country for you / your organisation to work in?

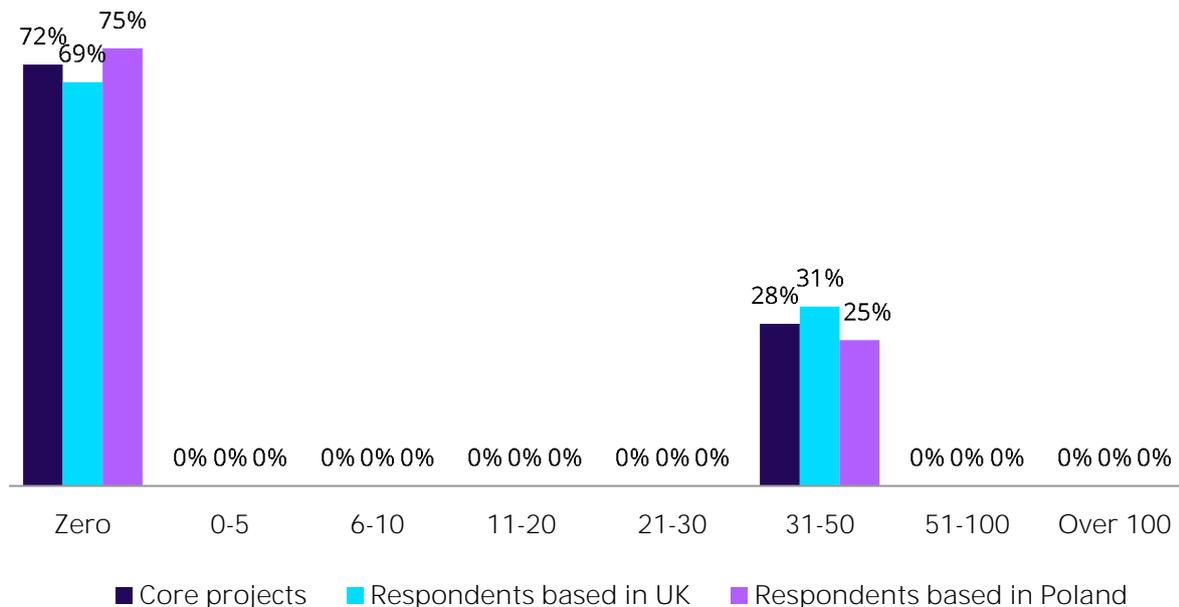


Base: 21 / 13 / 6

PREVIOUS ESTIMATED PROFESSIONAL NETWORK SIZE

Nearly three quarters (72%) of responding partners indicated that they had no professional network in the country in which their collaboration partner was based. The proportion was slightly higher amongst responding partners based in Poland (75% vs. 69%). Just over a quarter (28%) of responding partners indicated that their network size was approximately 31-50.

Before this project, what would you estimate to be the size of your professional network in the country in which your collaboration partner is based (UK or Poland)?

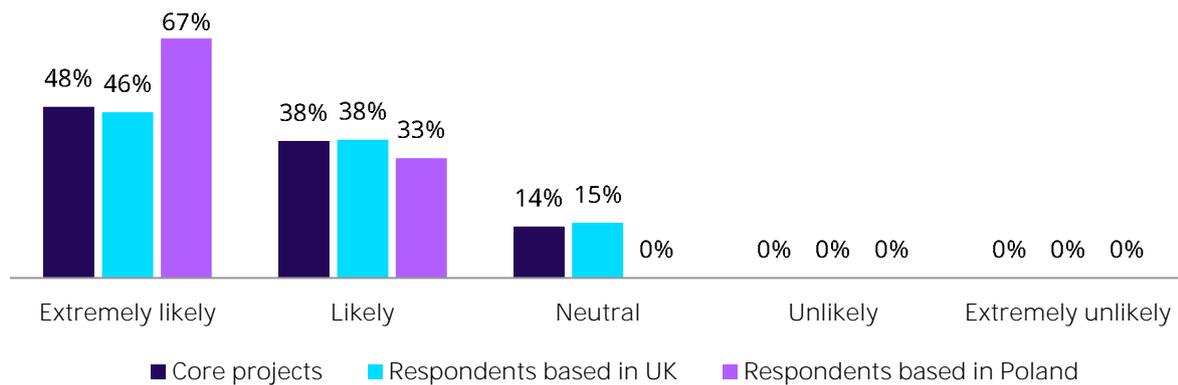


Base: 18 / 13 / 4

LIKELIHOOD TO FOLLOW-UP WITH WORK IN THE OTHER COUNTRY

86% of project leads indicated that they or their organisation would be extremely likely or likely to return to work in their partner’s country in the future. In particular, two thirds of responding Polish partners indicated that they were ‘extremely likely’ to work in the UK in the future.

What is the likelihood that you / your organisation would return to work in the partner country in the future?

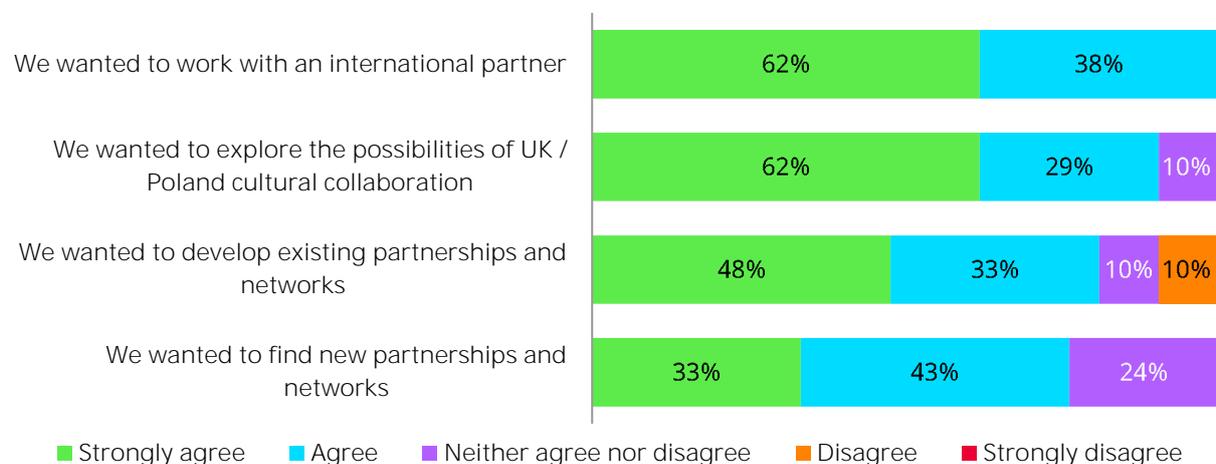


Base: 21 / 13 / 6

MOTIVATIONS TO TAKE PART IN THE UK/POLAND SEASON 2025

International collaboration was a key motivating factor for many partners. 100% of responding partners indicated that one of the reasons they chose to take part was to work with an international partner and 91% also wanted to explore the possibilities of UK / Poland cultural collaboration. 81% of partners wanted to develop existing partnerships and networks and 76% of partners wanted to find new ones.

Thinking of your reasons for taking part in the UK/Poland Season 2025, please rate your level of agreement with the following statements:



Base: 21 / 21 / 21 / 21

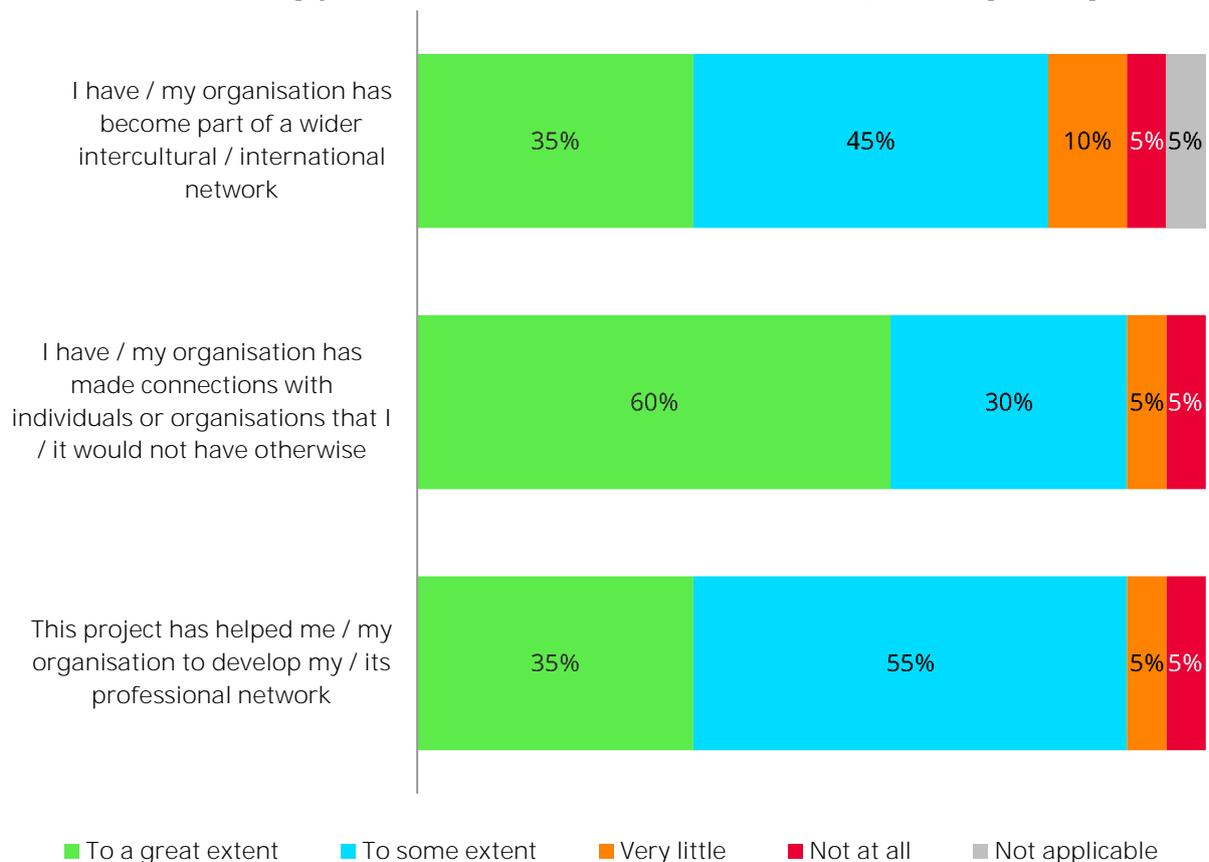
PARTNERSHIPS, NETWORKING & COLLABORATIONS: OUTCOMES

As a result of taking part in the UK/Poland Season 2025, partners reported positive outcomes around partnerships, networking and collaborations, both locally and internationally. These partners anticipated being able to follow-up their partnerships by developing further UK-Poland collaborative initiatives in the coming years.

- » The majority of responding partners (90%) indicated that they and their organisations were able to develop their professional networks.
- » 80% reported that they have become part of a wider intercultural and international network and 86% improved their organisation’s intercultural fluency or exchange.
- » 90% of responding partners made connections with individuals or organisations that they would not have if they did not take part in the UK/Poland Season 2025.

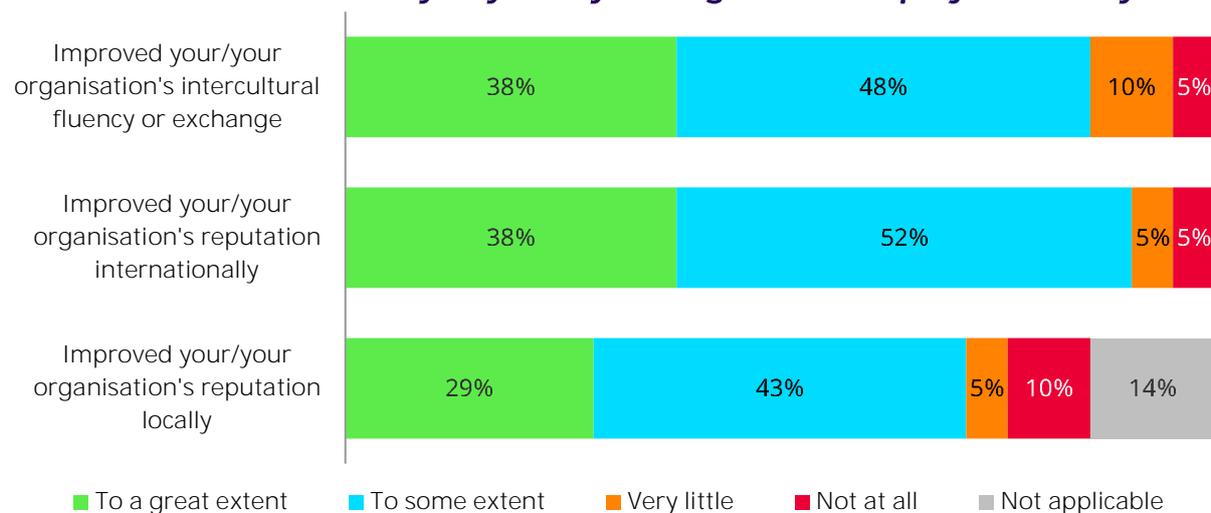
The UK/Poland Season 2025 also had an impact on the reputation of partners, with 90% indicating that they improved their international reputation and 71% improved their local reputation.

As a result of taking part in the UK/Poland Season 2025, would you say that...



Base: 20 / 20 / 20

To what extent has delivery of your / your organisation's project/activity ...



Base: 21 / 21 / 21

PARTNERSHIPS, COLLABORATIONS, CONNECTIONS & RELATIONSHIPS

342 new connections and relationships were created during the UK/Poland Season 2025, with a median of 5 new connections and relationships per project.

| New connections & relationships | | | | | |
|---------------------------------|-----|---------|---------|--------|------|
| Number of responding projects | Sum | Minimum | Maximum | Median | Mean |
| 18 | 342 | 1 | 225 | 5 | 19 |

56 new partnerships or collaborations were developed across the projects, with an average of 3 per project.

| New partnerships or collaborations developed | | | | | |
|--|-----|---------|---------|--------|------|
| Number of responding projects | Sum | Minimum | Maximum | Median | Mean |
| 18 | 56 | 0 | 15 | 2.5 | 3 |

Across the projects, partners anticipate 35 partnerships or collaborations are likely to develop into future projects or activities, with an average of 2 per project.

| Partnerships or collaborations likely to develop into future projects or activities | | | | | |
|---|-----|---------|---------|--------|------|
| Number of responding projects | Sum | Minimum | Maximum | Median | Mean |
| 18 | 35 | 0 | 6 | 2 | 2 |

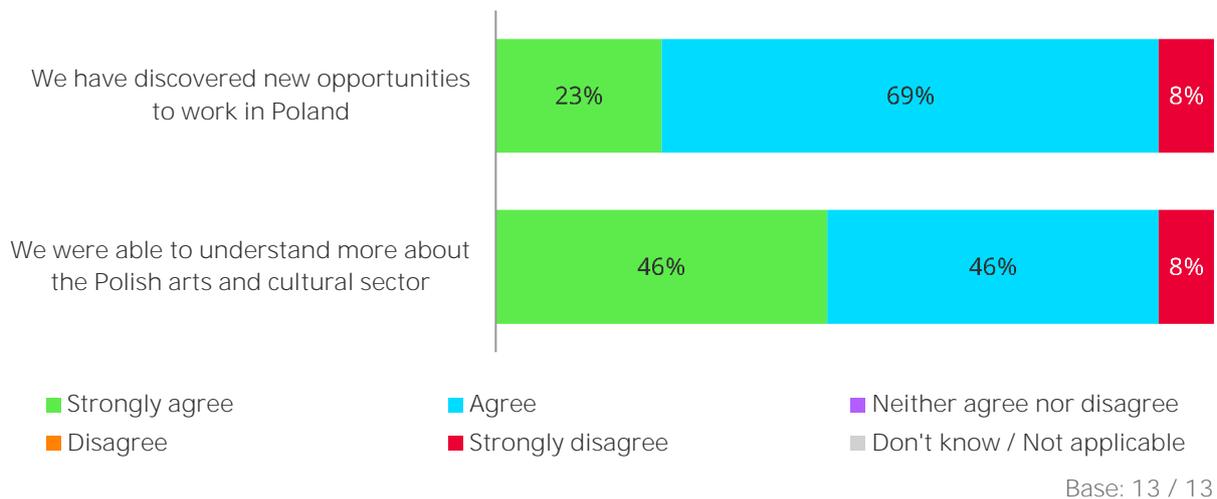
OPPORTUNITIES & THE SECTOR IN THE UK AND POLAND

Amongst UK-based responding partners, 92% discovered new opportunities to work in Poland and 92% were able to understand more about the Polish arts and cultural sector. Amongst Poland-based responding partners, 86% were able to understand more about the UK arts and cultural sector and 43% were able to discover new opportunities to work in the UK.

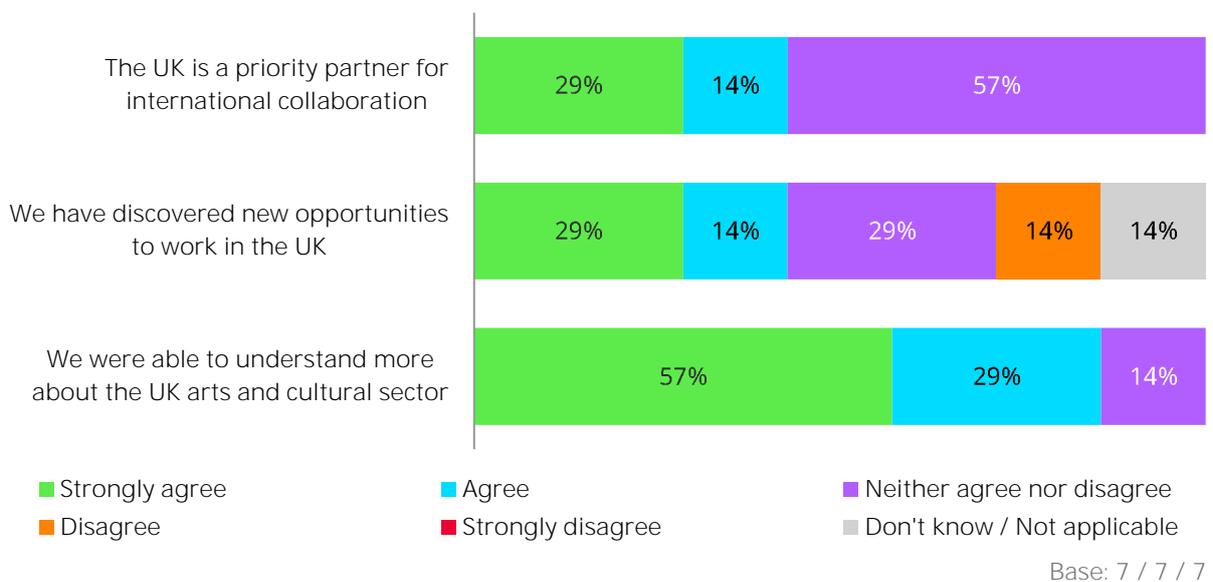
Additionally, 43% of Polish responding partners indicated that they see the UK as a priority partner for international collaboration.

As a result of taking part in the UK/Poland Season 2025, to what extent do you agree or disagree with the following statements...

UK partners only



Polish partners only



The projects were based on strong partnerships between UK and Polish organisers and people. As noted in the data above, there was a mixture of those who had known each other beforehand and those who met through the season itself.

“We met our partners via the Momentum project, which is run by Creative Scotland at the Edinburgh Fringe Festival. They bring over delegates from different countries to come and watch work at the Edinburgh festivals and they host networking events. Scottish artists and Scottish companies go to those events and meet delegates, and they do like a speed dating situation.”

From the UK based Focus Group of project partners.

Feedback reflected the value of the staged process of the grant funding in enabling the development of these relationships and the formation of the ideas. The partnerships could evolve through different stages, with the initial small grants vital for meeting and discovery.

“The two-year process and study visits were crucial. They led directly to the exhibition.”

“The value is that it lasted years, with patient work, without pressure. This gave comfort, not the typical ‘take the grant and do it’ model.”

From the Poland based Focus Group of project partners.

These underline how preparatory phases (time, research, visits, relationship-building) were not administrative extras, but structural conditions that made for excellent quality artistic outcomes.

Many projects outlined how the enduring nature of the partnerships was one of the most important outcomes of the UK/Poland Season 2025.

“It was just refreshing to go through that process working with international partners. And that wasn't something we quite expected, but it was a real benefit that we experienced.”

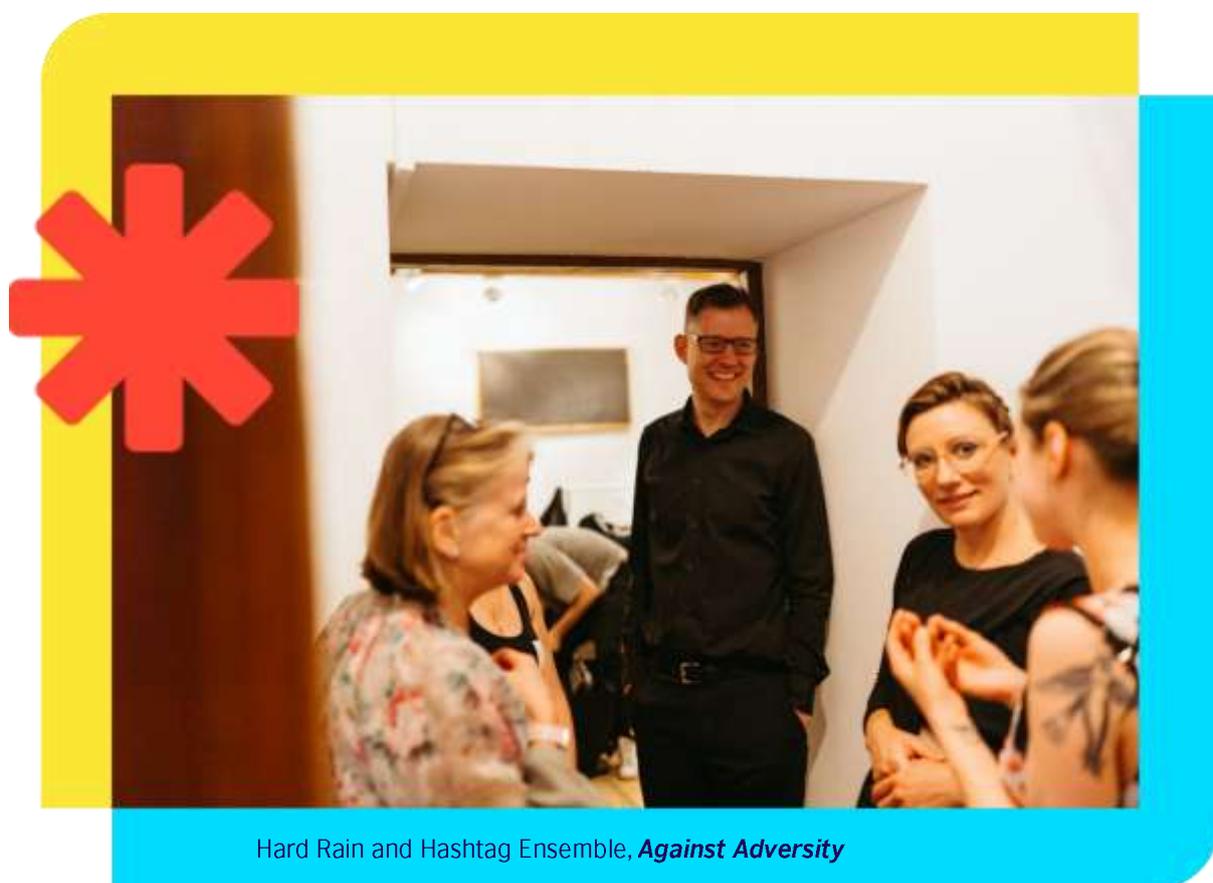
“It was excellent. We had a really good time, and we hope we can continue our relationship.”

“One of the real highlights for us was the relationships that formed between the Polish dancers and the Scottish dancers. They got very, very close very, very quickly.”

From the UK based Focus Group of project partners.

Social & Environmental Impacts

A core long-term outcome of the British Council's programme for the UK/Poland Season 2025 was around the empowerment and participation of diverse groups through arts and culture. Through the collaborative projects, the British Council's programme for the UK/Poland Season 2025 aimed to address prejudices and current issues in society with dialogue and engagement around these issues. As such, many of the projects had social and environmental impacts and addressed these challenges and opportunities. This section of the evaluation report explores the equality, diversity and inclusion impacts as well as the environmental and climate impacts from projects.

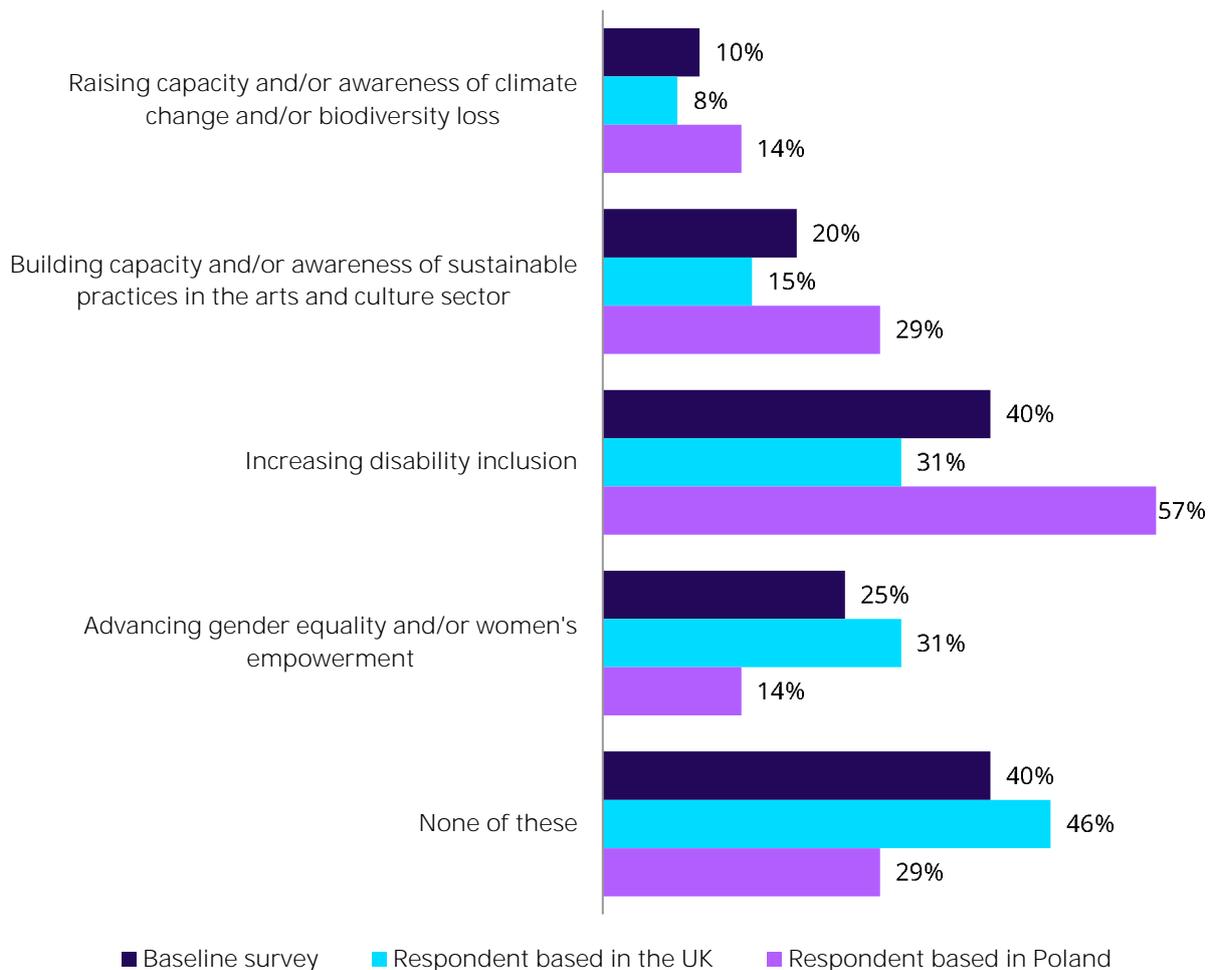


ANTICIPATED SOCIAL AND ENVIRONMENTAL IMPACTS

At the beginning of the UK/Poland Season 2025, 40% of projects aimed to increase disability inclusion through their project. 25% of projects aimed to advance gender equality and/or women’s empowerment and 20% aimed to build capacity and/or awareness of sustainable practices in the arts and culture sector.

We would like to know if your project is aiming to achieve impact in any of the following areas as a primary aim of your project?

Respondents could select multiple answers for this question.



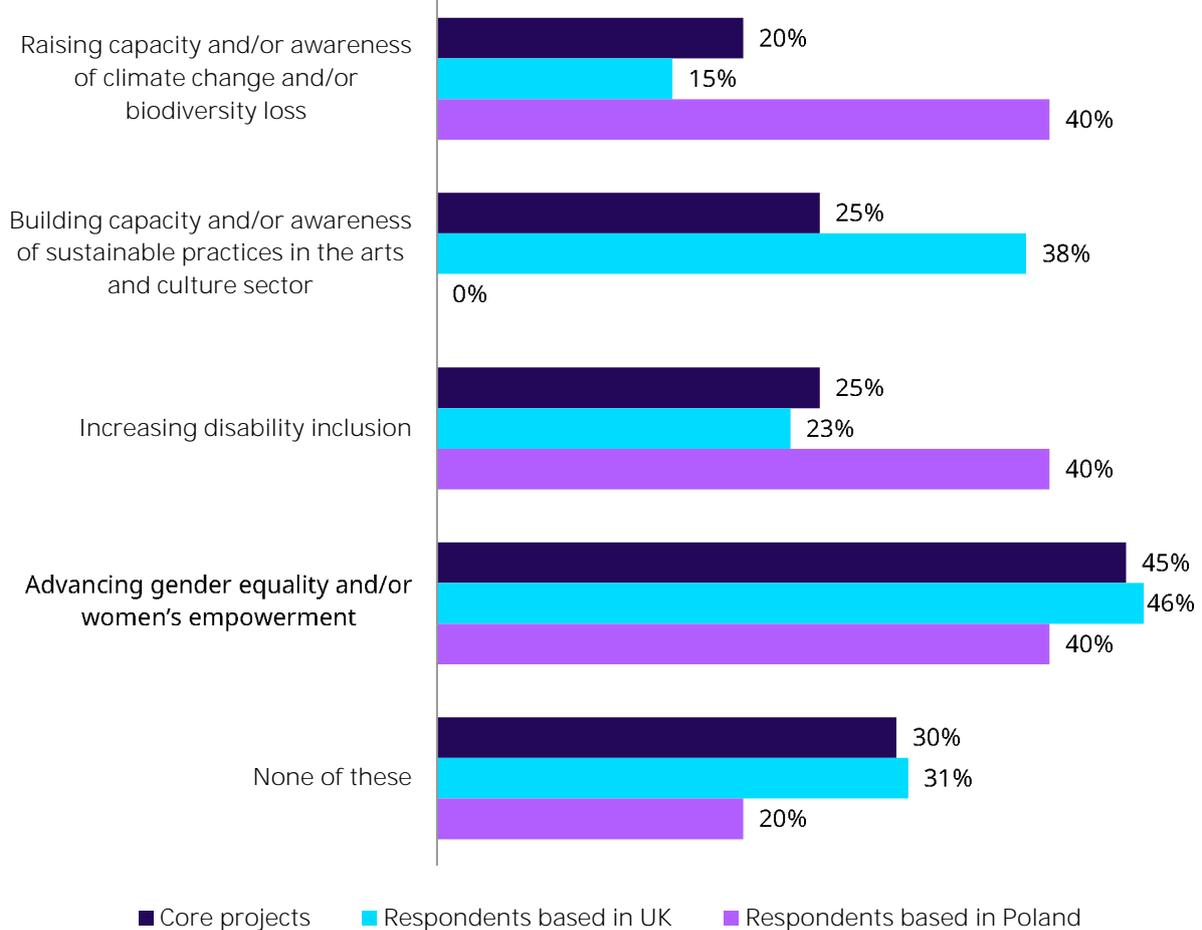
Base: 20

REALISED SOCIAL AND ENVIRONMENTAL IMPACTS

Nearly half (45%) of responding partners indicated that their project advanced gender equality and/or women’s empowerment. One quarter (25%) of projects increased disability inclusion and built capacity and/or awareness of sustainable practices in the arts and culture sector. One fifth (20%) raised capacity and/or awareness of climate change and/or biodiversity loss through their project.

Therefore we would like to know if your project has achieved impact in any of the following areas as a primary aim of your project?

Respondents could select multiple answers for this question.



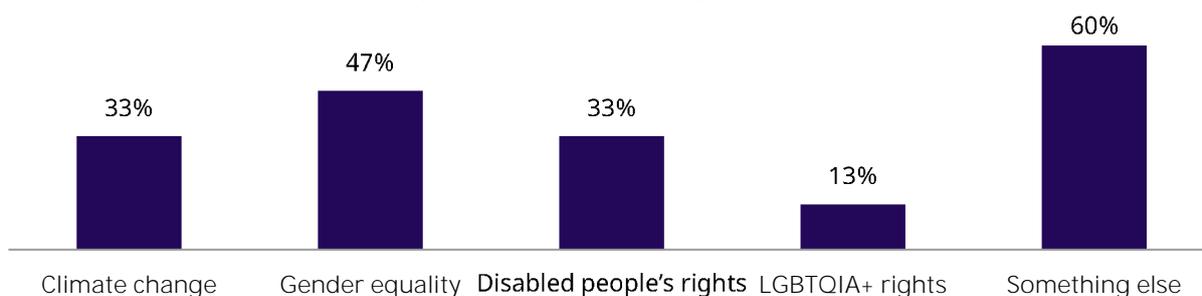
Base: 20 / 13 / 5

SOCIAL & CURRENT ISSUES

Nearly half of the responding project leads indicated that their project addressed gender equality and one third addressed climate change and disabled people's rights.

Did your project address any particular social or current issue?

Respondents could select multiple answers for this question.



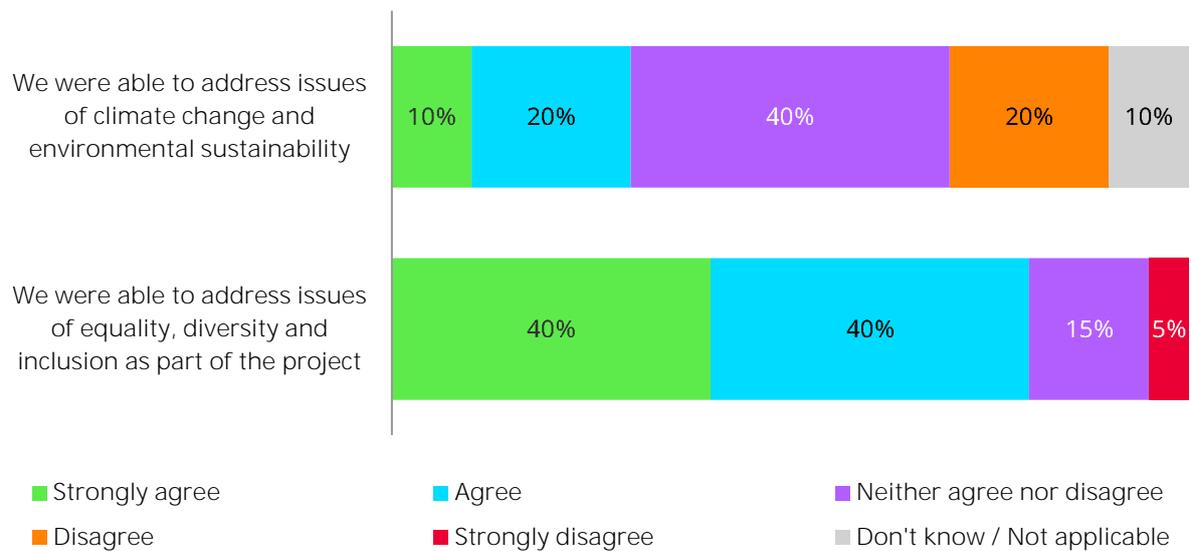
Base: 15

CLIMATE & EDI OUTCOMES

80% of projects were able to address issues of equality, diversity and inclusion and 71% of projects developed their organisation's skill in addressing issues of equality, diversity and inclusion in the UK and Polish populations.

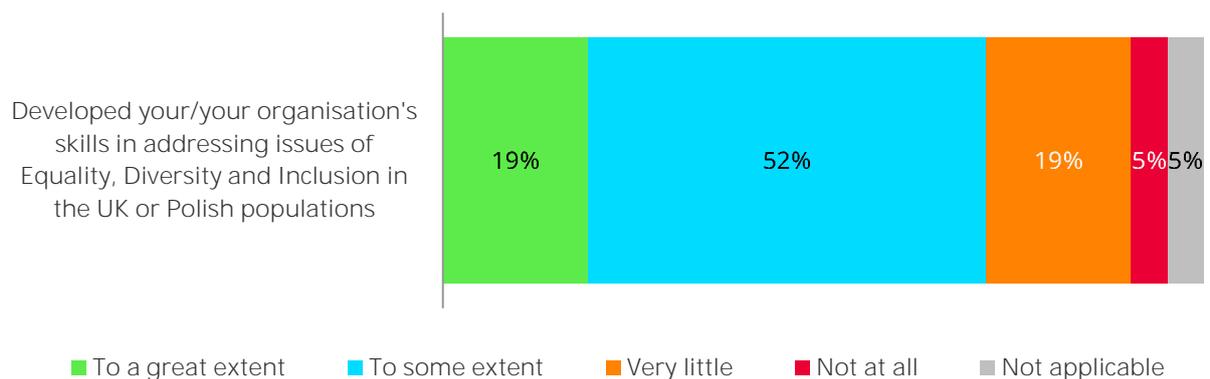
Conversely, only 30% of projects indicated that they were able to address issues of climate change and environmental sustainability.

As a result of taking part in the UK/Poland Season 2025, to what extent do you agree or disagree with the following statements



Base: 20 / 20

To what extent has delivery of your / your organisation's project/activity...

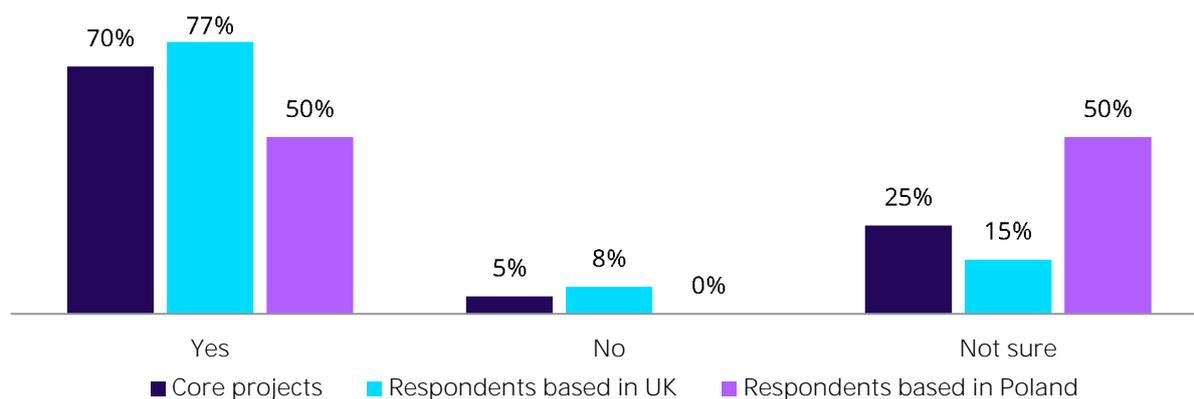


Base: 21

EQUALITY, DIVERSITY AND INCLUSION IMPACTS OF PROJECTS

Over two-thirds of projects (70%) indicated that they had notable equality, diversity and inclusion impacts, while only one project (5%) indicated that they had not had any such impacts in their project. Responding partners based in the UK were slightly more likely to indicate that their project had such impacts.

Did your project have any notable equality, diversity and inclusion impacts, such as engaging new/underrepresented groups and communities?



Base: 20 / 13 / 6

Projects shared a range of meaningful impacts for equality, diversity and inclusion, such as reducing economic barriers of attendance, offering accessible ways of taking part (e.g. tactile graphics of works, sign language interpretation), diversifying the artists represented and raising awareness and directly engaging underrepresented communities.

“The project adopted ‘crip time’ as an approach to scheduling and allocating workload. ‘Crip time’ is a concept from the disabled community which refers to how disabled people experience time differently from non-disabled individuals, including tasks taking longer, the necessity for rest, and a rejection of traditional capitalist productivity expectations. It adopts a more flexible, porous structure for working and rest time, and is both more inclusive for participants, and a conscious effort to prioritise the experience of the process over the need for an end product.”

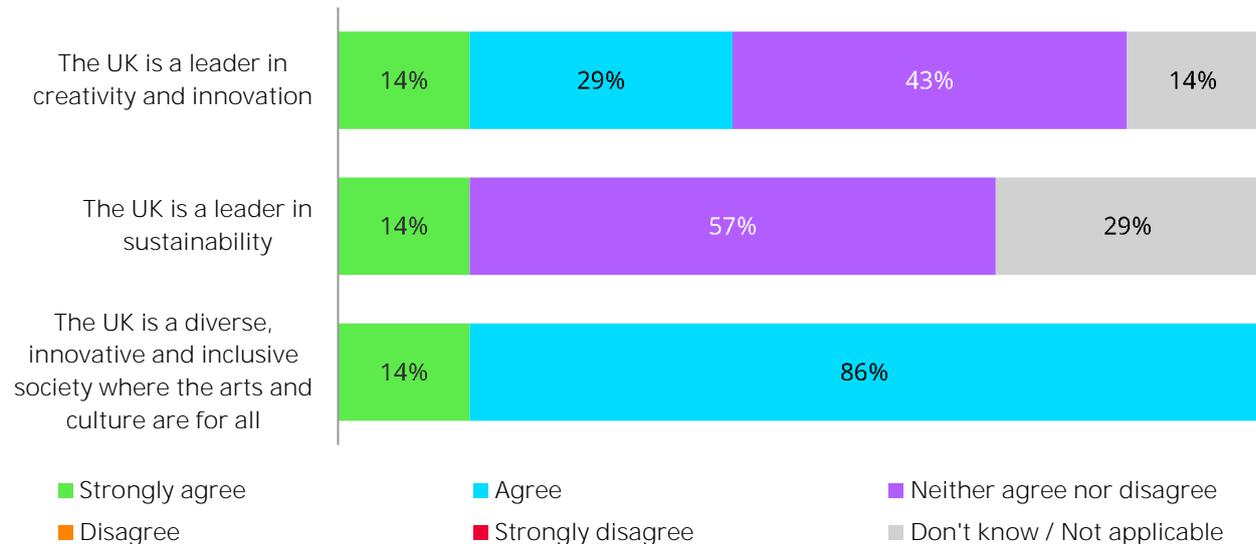
“The project significantly increased disability inclusion by placing artists with intellectual disabilities at the centre of the creative process. This not only engages an underrepresented community but also showcases their creativity, capability, and artistic leadership to wider audiences.”

“The project contributed both to diversifying artistic representation and to creating a more inclusive visitor experience.”

POLISH PARTNER PERCEPTIONS OF THE UK

When asked about their perceptions of the UK, responding Polish partners overwhelmingly agreed that they saw the UK as a diverse, innovative and inclusive society where arts and culture are for all. However, only 14% saw the UK as a leader in sustainability and 43% saw the UK as a leader in creativity and innovation.

As a result of taking part in the UK/Poland Season 2025, to what extent do you agree or disagree with the following statements:



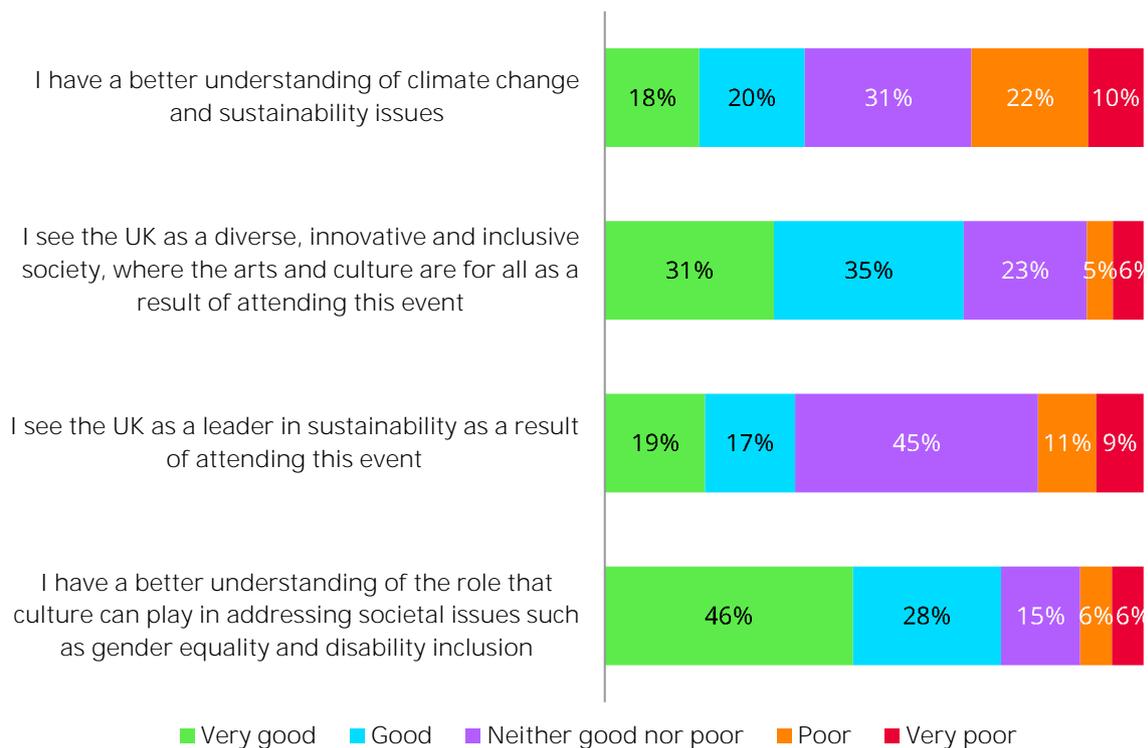
Base: 7 / 7 / 7

SOCIAL & ENVIRONMENTAL OUTCOMES AMONGST AUDIENCES

When audiences were asked about the UK/Poland Season 2025 event or activity they attended, there were mixed responses around their perceptions and learning around social and environmental issues as a result of attending.

- » 74% gained a better understanding of the role that culture can play in addressing societal issues such as gender equality and disability inclusion.
- » 67% see the UK as a diverse, innovative and inclusive society, where the arts and culture are for all as a result of attending the event.
- » 37% indicated gaining a better understanding of climate change and sustainability issues.
- » 35% see the UK as a leader in sustainability as a result of attending the event.

How would you rate the event or activity for the following?



Base: 97 / 105 / 102 / 102

Margin of error: 9% / 9% / 10% / 10%

One of the benefits of a bilateral season such as this one is that the partners can learn from each other about the practices in each other's countries. There were though many interesting similarities between some partners, such as a reference to the need for progression from post-industrialisation and the possibility for the artistic, cultural developments in those situations.

Many could also empathise with each other in a situation of funding uncertainty and difficulties of being able to do what they would like to do

“In terms of genuine existential threats to cultural and artistic organizations. And it was not quite reassuring, but you felt a strong sense of camaraderie, that our partners experience similar challenges at the minute.”

From the UK based Focus Group of project partners.

Marketing and Communications

Projects were supported by the British Council in Poland, who led an overall marketing campaign for the UK/Poland Season 2025.

The UK/Poland Season 2025 was supported by a strong communications strategy based around a microsite and social media platforms: YouTube, Instagram, Facebook and X.

From March – early December 2025, the microsite amassed a combined viewership of **21,194**, with **7,757** on the Polish microsite and **13,437** on the English microsite.

There were **338 social media posts** from British Council accounts (British Council Polska, British Council Arts, British Council Europe and British Council corporate) covering the UK/Poland Season 2025, amassing **537,116 views**.

From March - November, there were **1,114** media hits on third party media outlets with a combined reach of **18,542,075**.

Most projects reported satisfaction with marketing and communications, both their own and that of the British Council and other stakeholder organisations.

Given the innovative and process-based nature of the projects though, sometimes there were difficulties in communicating ideas.

“We decided not to make identical exhibitions. That was difficult to explain to audiences.”

From the Poland based Focus Group of project partners.

Finance and prosperity

Dopey Monkey and guests performing to audience in Lublin.
Cryptic and Different Sounds Festival



This section of the report evaluates the financial motivations and impacts on the core project partners as a result of taking part in the UK/Poland Season 2025, including the amount of additional funding secured to deliver their project and new business opportunities.

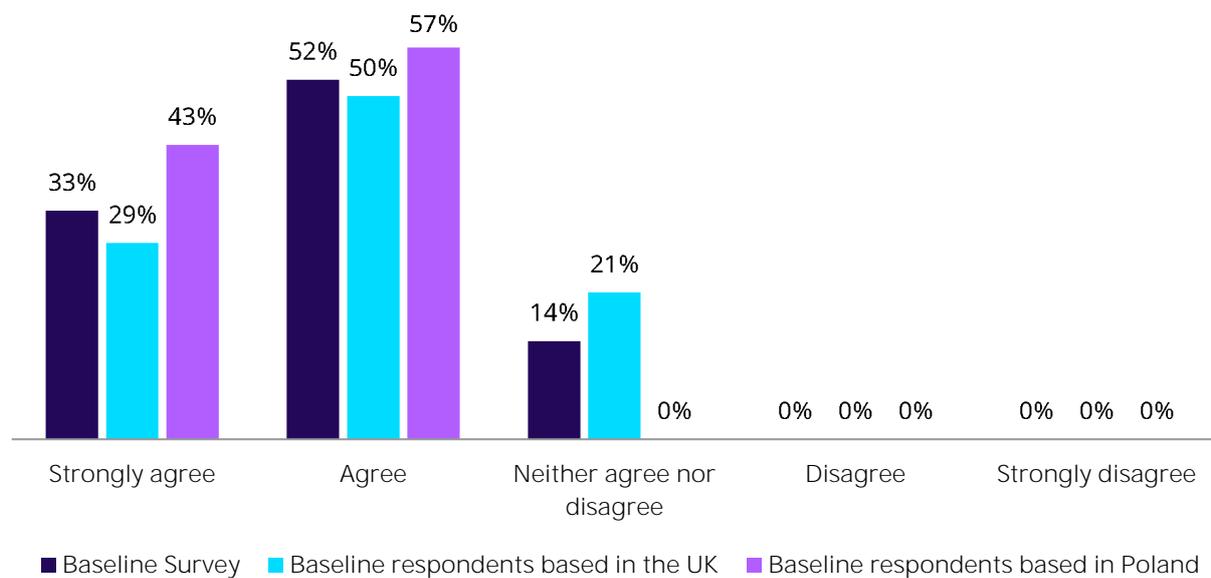
The total investment in the UK/Poland Season 2025, excluding staff time, from British Council Poland across three financial years (2023/24, 2024/25 and 2025/26) amounted to £850,000. This figure includes project grants, marketing and communications, PR and evaluation.

UK/Poland Season 2025 grants from the British Council ranged from £4,128 to £52,843, and over half of core projects leveraged additional funding in match funding, support in kind or traded / earned income.

FUNDING NEW OR EXISTING PROJECTS

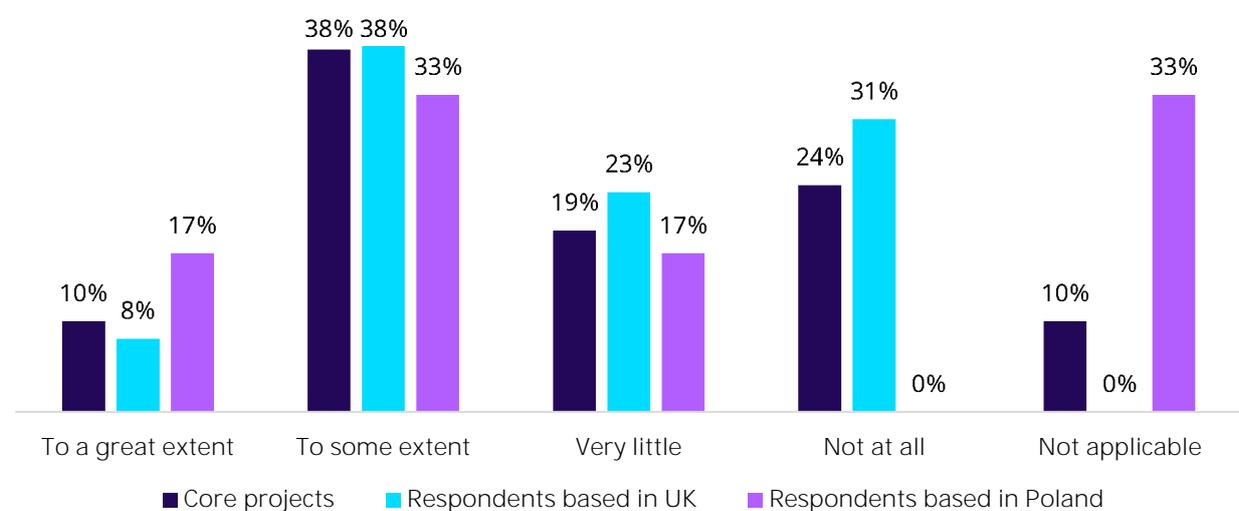
A majority of responding partners (86%) sought to take part in the UK/Poland Season 2025 in order to find funding for a new or existing project. At the end of the UK/Poland Season 2025, 48% of responding partners indicated that the delivery of their project helped them or their organisation to gain funding for future projects to some or a great extent.

Thinking of your reasons for taking part in the UK/Poland Season 2025, please rate your level of agreement with the following statements: This was a good opportunity to find funding for a new or existing project



Base: 21 / 14 / 7

To what extent has delivery of your / your organisation's project/activity helped [you / your] organisation to gain funding for future projects



Base: 21 / 13 / 6

FINANCE RAISED & NEW BUSINESS

A majority of projects were able to secure additional funding on top of the grant provided by the British Council to develop and deliver their projects.

- » 11 projects secured match funding
- » 6 projects secured support in kind
- » 2 projects secured trade/earned income

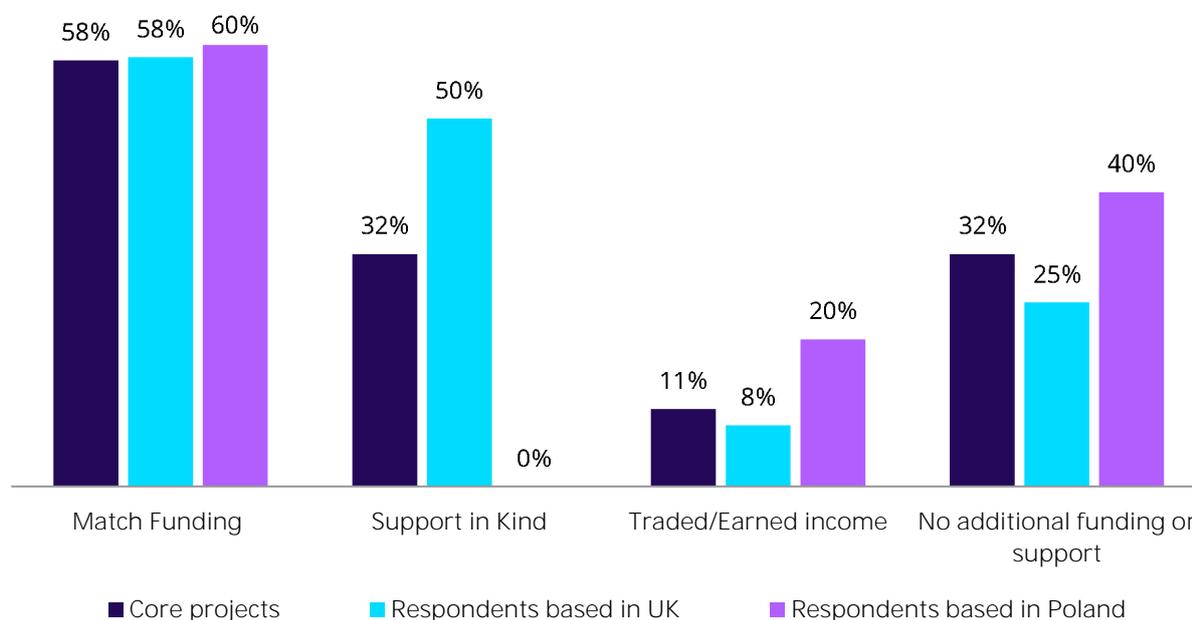
7 responding partners indicated that they did not secure any additional funding or support, however not all partners attempted or needed to secure additional funding.

At the time of reporting, two months after the closing event of the UK/Poland Season 2025, all responding partners indicated that they had not secured new business as a result of taking part in the programme, or did not know if they had done so, though this figure may change with time.

The total financial contribution reported by responding core and associated partners was **£1,371,873**.

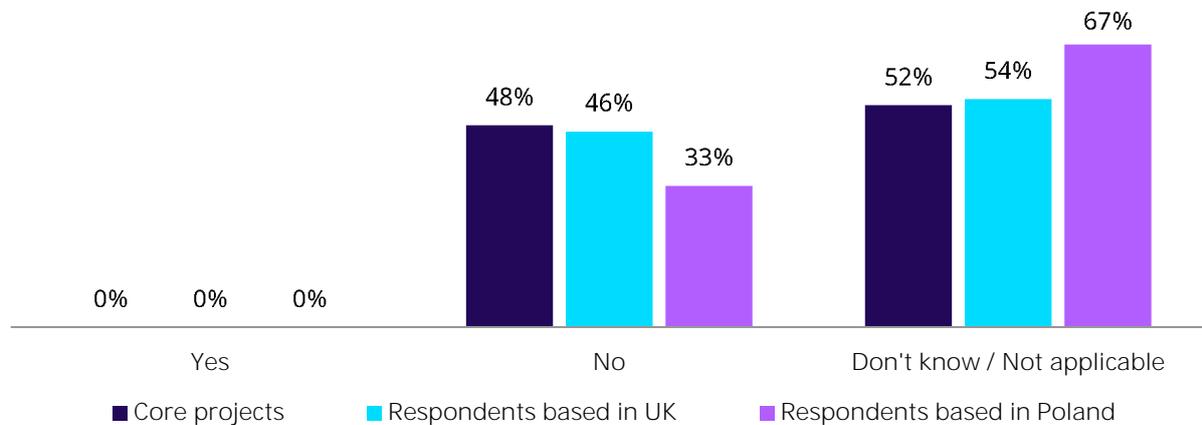
Did you / your organisation secure any of the following?

Respondents could select multiple answers for this question.



Base: 19 / 12 / 5

Did you / your organisation secure new business as a result of taking part in this programme, for example a new project or activity which will bring income to you or your organisation e.g. funding, commission, sales, contract, research, memorandum of understanding?



Base: 21 / 13 / 6

The end of project survey and project report form asked for a breakdown of the budget of the organisations. This was not answered by all and on occasion seems to have been based on rough calculations. Whilst this is an estimate, it does indicate that for every £1 received in grant contributions, another **£2.55** was contributed to the projects. This has been calculated using the figures reported below.³ In addition to the British Council's Season grant, projects reported **£1,405,708.48** of financial contributions in cash and in kind from their organisations, funders and external organisations and individuals.

Financial contributions and grants (GBP)

Based on reporting from 38 projects (20 core projects, 18 associated projects)

| | British Council Grant | Partner Contribution |
|----------------|-----------------------|----------------------|
| Sum | £552,245.40 | £1,405,708.48 |
| Minimum | £510.26 | £0.00 |
| Maximum | £52,843.78 | £300,959.78 |
| Median | £6,818.79 | £6,600.00 |
| Average | £14,532.77 | £37,992.12 |

³ To find the weighted average (£2.55), the following calculations were completed. The sum of all grants was divided by the sum of all additional funding/income to get a proportion. This was then weighted by finding the sum of the products from the grants and proportions, divided by the sum of the grants. This produced a weighted average of £2.55. The total estimated financial contribution (£1,405,708.48) is the sum of all reported additional funding/income (match funding, support in kind, traded/earned income) from the end of project survey and the project report forms.

All conversions of PLN to GBP were calculated using the exchange rate on 27 January 2026 (1GBP= 0.207PLN).

There was generally satisfaction of the funding that supported the projects. Many were smaller organisations and reported satisfaction at being able to receive this income even if sometimes the budget was tight for what it was they wanted to achieve.

However, many found difficulty in finding further matching funding, frequently because of a lack of a perceived lack of interest from national funders for international work.

“The original plan was that that amount that came as part of the UK Poland season would have needed to be match funded with about the same amount again from elsewhere, and this is where we benefited by the long lead in because we had fundraising time. But even though we had fundraising time, we found it incredibly challenging to raise additional funds. Now, partly that was because funders in the UK were telling us that they weren't doing any international work.”

From the UK based Focus Group of project partners.

Another problem reported by some of the UK organisations was the difficulty of dealing with the tax regulations in Poland.

“It'd be really useful if the British Council, either in Poland or in London, if they have these seasons, someone within that organization gets their head around what all these tax arrangements are with that particular country. Because, yeah, there are loads of research before the money moved from Poland to London, and then we were and we were in danger of losing, like, a third of it to some government tax on whatever.”

From the UK based Focus Group of project partners.

British Council Support & Involvement

This section of the report evaluates the core project partners experience of the British Council's support and involvement throughout the UK/Poland Season 2025. The section looks at motivations to work with the British Council, previous funding or experience working with the British Council, the value of the British Council's support and the perceptions of the British Council. Additionally, analysis from the audience survey around audience perceptions of the British Council and the UK/Poland Season 2025 is included below, though due to a small sample size the results should be seen as indicative only.

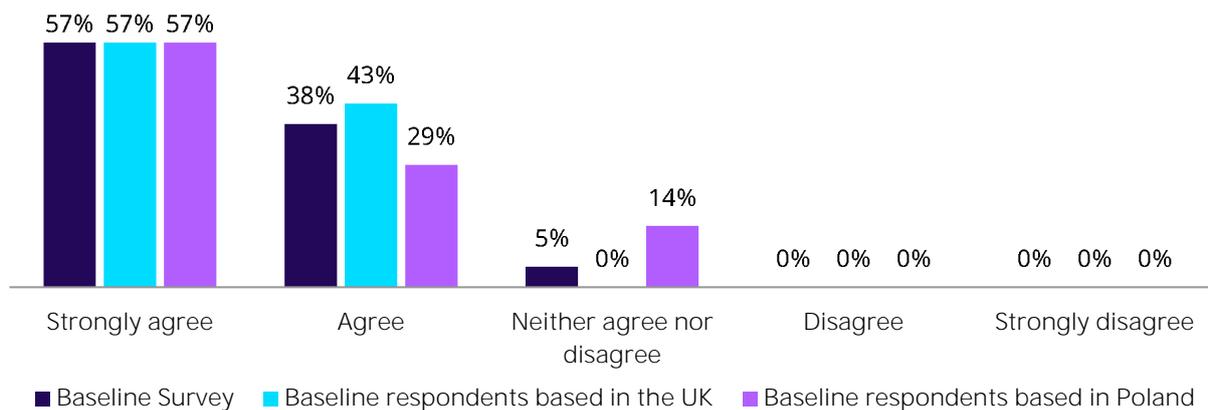


Changes. Exhibition of works from the British Council Collection at the Centre for Contemporary Art Łaźnia in Gdańsk. Photo by Daria Szczygieł.

MOTIVATIONS TO WORK WITH THE BRITISH COUNCIL

Nearly all responding partners (95%) indicated that working with the British Council was a motivation for taking part in the UK/Poland Season 2025.

Thinking of your reasons for taking part in the UK/Poland Season 2025, please rate your level of agreement with the following statements: We were keen to work with The British Council

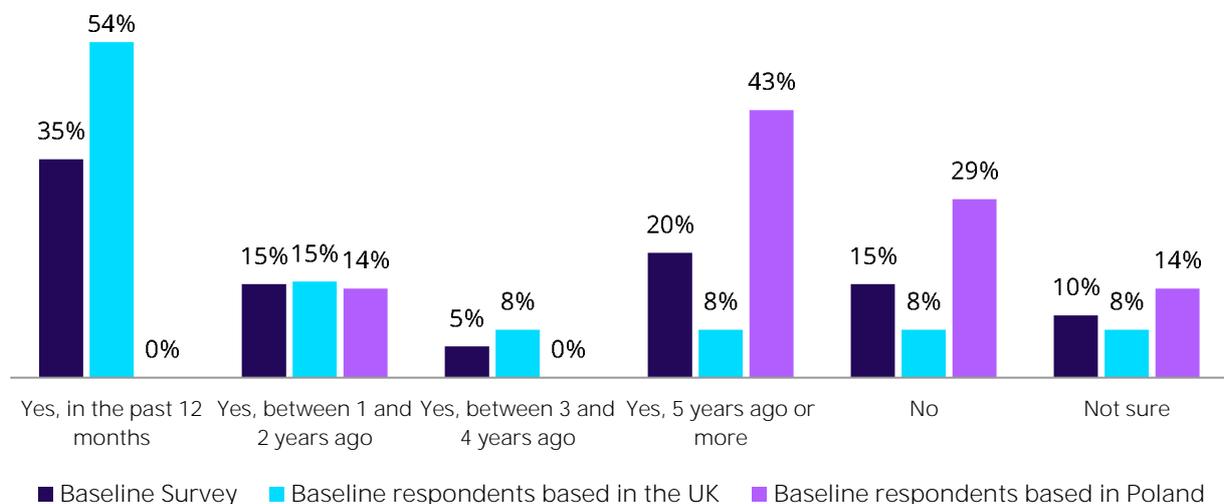


Base: 21 / 14 / 7

PREVIOUS INVOLVEMENT WITH THE BRITISH COUNCIL

Prior to the UK/Poland Season 2025, just over one third of responding partners had worked with or received funding from the British Council in the past 12 months. This was highest amongst UK-based respondents, with over half (54%) having done so in the last 12 months. Overall, one quarter of the responding partners were either unsure or had not worked with or received funding from the British Council at all prior to the UK/Poland Season 2025.

Before your involvement in the UK/Poland Season 2025, had you worked with or received funding from the British Council?



Base: 20 / 13 / 7

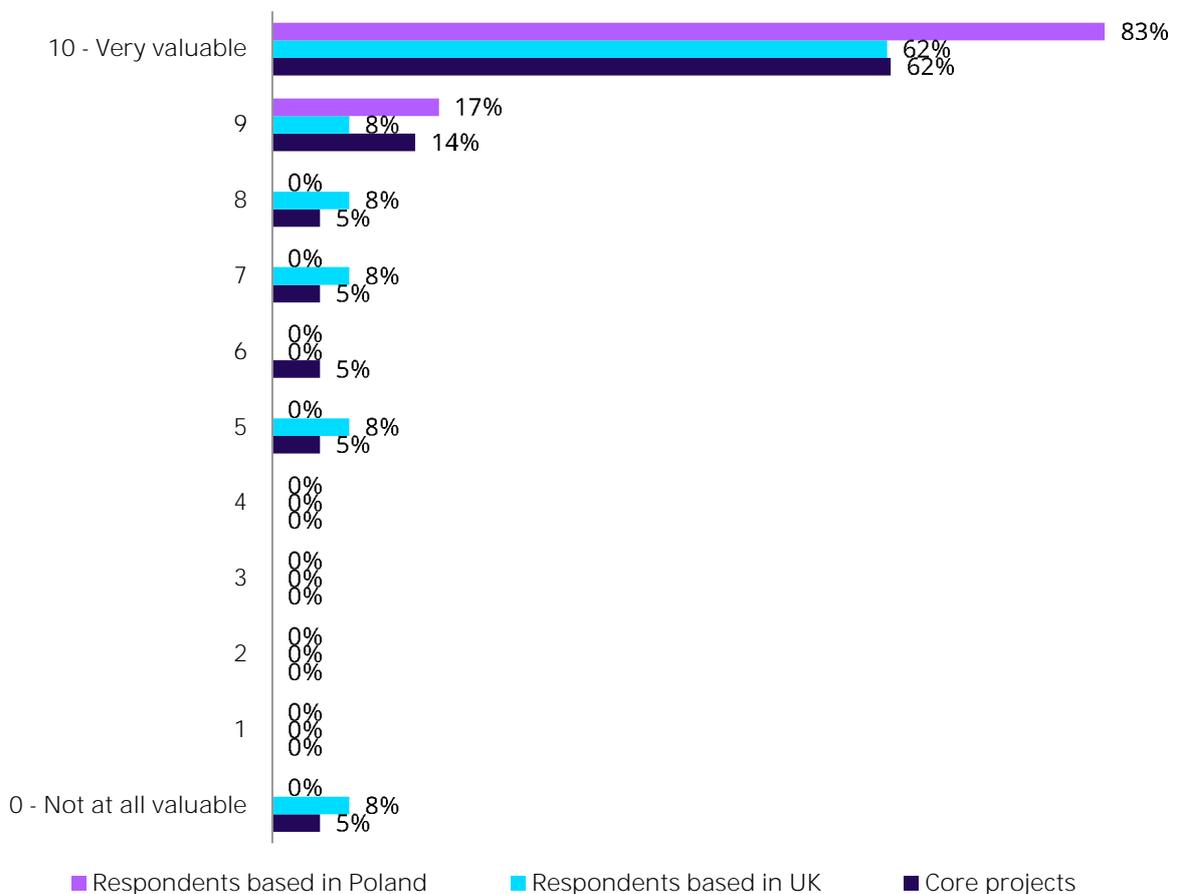
Previous involvement with the British Council included:

- » Previous and current British Council Seasons and Spotlights (France, Brazil, Egypt)
- » Exhibitions funded by the British Council (incl. UK Gulf Exhibition Programme)
- » Grants such as the International Collaboration Grant, travel grants, Momentum Follow up and Connections through Culture, Anhar
- » Working with British Council offices in Myanmar, China, Pakistan, Kenya, Indonesia, Jordan, Mexico, Colombia, Zimbabwe
- » Biennials Connect funding

VALUE OF BRITISH COUNCIL SUPPORT

During the UK/Poland Season 2025, projects greatly valued the support of the British Council, with 81% of responding partners giving a rating of **8-10 (very high)**. Responding partners based in Poland were particularly appreciative of the British Council's support, with 100% giving a rating of 9-10.

How valuable was the role and work of the British Council in supporting you / your organisation through this project?



Base: 21 / 13 / 6

Partners were appreciative of the British Council’s flexibility, trust, engagement and support throughout the lifespan of their collaborative projects.

“Their involvement not only provided vital financial backing but also lent credibility that helped us build strong partnerships with international artists, venues and cultural leaders.”

“What was particularly valuable in the cooperation with the British Council was the personal commitment of individual people, both in Warsaw and London, to the success of the project.”

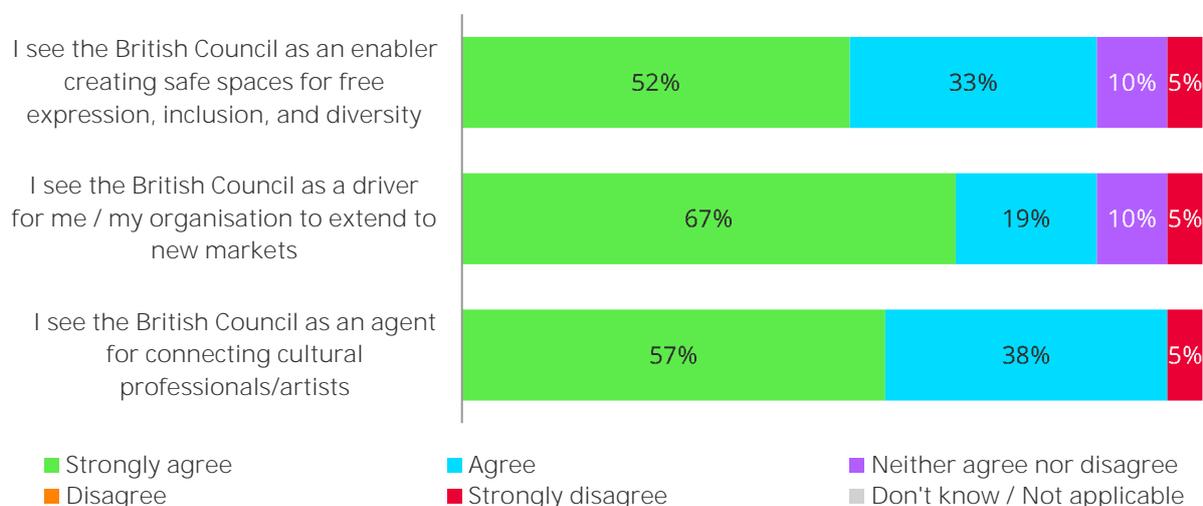
“The scoping grant was a unique opportunity to start the cooperation, renew the connections with the UK and start a new one. It is hard to find grants that support the very beginning of the cultural cooperation.”

PERCEPTIONS OF THE BRITISH COUNCIL

Nearly all (95%) of responding partners indicated that they see the British Council as an agent for connecting cultural professionals/artists. 86% see the British Council as a driver for them or their organisation to extend to new markets. 86% also see the British Council as an enabler creating safe spaces for free expression, inclusion, and diversity.

All Polish responding partners indicated that they saw the British Council as a leading partner for cultural relations with the UK and as an agent for connecting cultural professionals/artists. 71% of responding Polish partners see the British Council as a leading organisation in addressing equality, diversity and inclusion.

As a result of taking part in the UK/Poland Season 2025, to what extent do you agree or disagree with the following statements...



Base: 21 / 21 / 21

Polish partner perceptions of the British Council

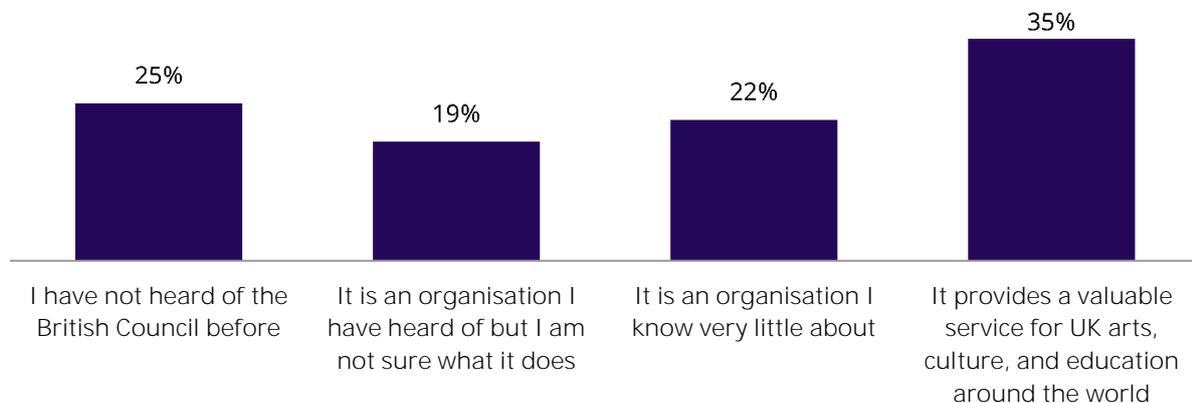


Base: 7 / 7 / 7

AUDIENCE PERCEPTIONS OF THE BRITISH COUNCIL

The following results from the audience survey should be taken as indicative only due to the small sample size. In terms of audience perceptions of the British Council, nearly half (47%) of respondents reported that they knew very little or nothing about the British Council. 35% of respondents indicated that they knew the British Council provides a valuable service for UK arts, culture and education around the world.

Which of these most accurately reflects your view of the British Council?



Base: 118

Margin of error: 9%

REFLECTIONS ON THE PROCESS OF WORKING WITH THE BRITISH COUNCIL

The British Council received much positive feedback in both Poland and the UK. Organisers emphasized the flexibility, trust, and lack of bureaucracy, contrasting it with typical grant systems. The relationship was described as a partnership based on

understanding creative processes rather than spreadsheets and the personal commitment of staff was highlighted as vital.

It was appreciated for the way it allows the projects to get on with it rather than having to have a lot of administration and funding applications.

“It saved me a lot of time being found by the British Council instead of me knocking at their door and writing 80 pages.”

“So it was nice, because we didn't have to fill in any more forms or try and work out how many days anything would take, or whatever. We had to, what's the word, cut our cloth to fit the size of the pot, and it all worked out fine.”

As outlined in some of the sections above, numerous partners highlighted the importance of the scoping grants to the development of their project

“The Scoping Grant was extremely valuable. In our case, without this opportunity, the project would probably not have been created. The Scoping Grant gave the partners the opportunity to jointly design a project that allowed them to reach different audiences in two different countries.”

“I find 'Scoping Grants' as a very good initiative. It was a unique opportunity to start the cooperation to visit possible partner organisation, get to know each other, find common grounds.”

End of Project Survey

One partner did provide feedback around the British Council's attempt to create connections between the UK/Poland Season 2025 projects.

“The efforts to create connections between partners across all projects were well intentioned, but the format did not always translate effectively for those involved in non-Polish activities. The introductory sessions that brought together partners from a wide range of sectors and artforms were interesting, but they did not always lead to meaningful exchange in this context. A more curated or thematic approach to partner encounters—grouping organisations with shared artistic interests or overlapping practice—might have enabled deeper dialogue and more productive networking opportunities beyond each organisations' respective partner.”

End of Project Survey

The branding of the UK/Poland Season 2025 and the support around promotion was also appreciated by the partners.

“The British Council’s [UK/Poland Season 2025] branding sessions on applying branding and crediting lines are consistently valuable, providing clear guidance and practical insights. The Season branding itself is always of a high standard and thoughtfully designed. In addition, the British Council offers excellent support in amplifying our work by sharing content across their social media channels.”

End of Project Survey

Although the British Council, Polish Cultural Institute and Adam Mickiewicz were essentially running different programmes they liaised closely and reported good relations. There was high praise from AMI and PCI of the British Council based projects.

“We collaborated and not competed, which is the most important thing. That's why I would consider the UK/Poland Season 2025 such a success. We really had a very transparent communication, and it didn't only limit itself to formal meetings, but we were also texting each other when things were happening, we were agreeing on things, you know, calling each other.”

Adam Mickiewicz Institute

Legacy & future opportunities

While the full scope of legacies from the UK/Poland Season 2025 is unable to be measured at time of reporting three months after the completion of the programme, the British Council and project partners are hopeful and actively working towards solidifying a legacy for the UK/Poland Season 2025. This section of the evaluation report explores the anticipated legacies and emerging future opportunities.

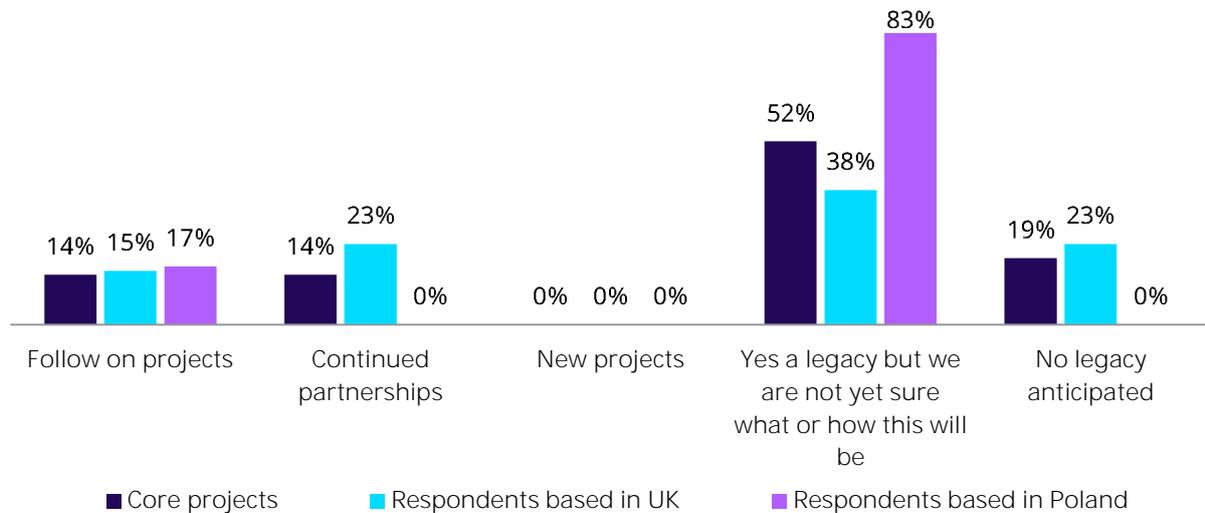


ANTICIPATED LEGACY

When asked about legacies for their projects, half (52%) of responding partners anticipated that their project would have a legacy but were not yet sure what or how this will be. 14% (approximately 3 partners) indicated they would have follow on projects and continued partnerships. Just under one fifth (19%) did not anticipate any legacy for their project, all of whom were respondents based in the UK.

Will your project have a legacy, either in the short or long term?

Respondents could select multiple answers for this question.



Base: 21 / 13 / 6

Partners shared a variety of potential legacies from their projects, such as co-producing films, recording albums, holding joint concerts and facilitating reciprocal artistic exchanges and residencies. A number of projects discussed the potential for future exhibitions, such as exhibitions with the works produced during the UK/Poland Season 2025, further exhibitions of British art in Poland or restaging exhibitions in additional cities in Poland.

“The result will certainly be an awareness of the value of art by artists with disabilities in the UK. This will stay with us for a long time and make our interest in this geographical area a permanent part of our program development.”

“The project has opened up multiple long-term artistic possibilities.”

“I think that the project was a good starting point for further cooperation between Gdansk and Plymouth. We have started planning an exhibition together.”

“The audio guide will stay in the Museum and be developed to cover the full exhibition. Next language versions will be created.”

“This project trialled a new way of working for us which was to bring our Digital Marketing & Communications Officer on tour, to gather marketing content and create a legacy film. The film itself will exist as a legacy of the project, but this way of working, and ringfencing resources to facilitate this for future tours is also something that we will carry forward.”

A variety of legacies were anticipated from the projects.

“We were working for quite a long time on the new audio guide in our museum. And this audio guide stays with us, which is great. And today, even I know, two hours ago, we had the meeting analysing the data from this application. So that gave us really good tools to proceed with the audience, not only within the project, but it outlasts the project itself.”

“So last week, we screened a Polish documentary called Girls Story to an audience of about 200 school kids. So it was a film entirely in Polish, subtitled, and we had kids from seven till 16 watching this film. So these are the kind of legacy activities that we're going to have which are not directly tied to the funding we received, but the project we had has inspired us to continue working on those collaborations, and disseminating and exploring the documentaries.”

“Our next stage is really wanting to bring those Polish artists over to Stoke on Trent to kind of reciprocate and strengthen that relationship, and correspondence between these two comparable cities, and continue to tell that story. So I think, yeah, the legacy of it really is being able to continue the cycle of exchange for us.”

From the UK based Focus Group

There were also many ‘intangible’ outcomes.

“First time that we'd engaged directly with other cultural organisations in Poland, which I think is a really positive outcome of the overall season.”

“The ideas that we developed in the project, it will stay with us.”

From the UK based Focus Group

Some remarked that legacy might lie more with people rather than organisations.

“I'm a firm believer in it's not the organisation, per se that matters so much as the people that work within it, or people that just kind of come across whatever you're doing.”

From the UK based Focus Group

The British Council in Poland have provided follow-up funding for a selection of the projects which could be accessed through a legacy funding process.

In grander terms, there are opportunities now for the British Council, AMI and PCI to work together on further initiatives, building on their successful partnerships.

“I would say that the season has not ended yet because now we are in the middle of a production of a UK/Poland Season 2025 booklet that will keep us in touch and we are still holding our meetings and conversation and we're doing things and you know, in a way we're prolonging the joy.”

Adam Mickiewicz Institute

Case Studies

Diversity 

Europe Beyond Access

- Lead partner:** ZAMEK Culture Centre (Poznań, Poland)
- Partners:** Jonny Cotsen (Wales), Krystal S. Lowe (Wales), Chisato Minamimura (Japan/UK)
- Location:** Poznań, Poland
- Timescale:** March - November 2025
- Activity:** Performances, Workshops, Policy Training, Public Space Intervention
- Other Themes:** Disability Arts, Accessibility, Deaf Culture



Scored in Silence, Louder is Not Always Clearer and The Remarkable Rhythm.
Collage of photos by M. Kaczyński, M. Łubieńska

Project

Europe Beyond Access was part of a pre-existing wider network (rather than a UK/Poland Season 2025 originated project) and so the funding focused specifically on

deepening relations and engagement with Welsh and UK artists inside the existing framework. What also makes this addition to the programme unique is that the institution originally applied for a grant unrelated to the programme but was quickly recognized as a valuable addition to the programme and was invited to be included as part of UK/Poland Season 2025 rather than applying by themselves.

The programme focused on three main artistic visits, each bringing a distinct approach to accessibility and performance:

- » **Jonny Cotsen (Wales):** In March, Cotsen presented ***Louder is Not Always Clearer***, an autobiographical solo performance that simulates the experience of deafness for a hearing audience. Set against the backdrop of a dinner party where the protagonist struggles to follow the conversation, the piece uses an intense audio-visual landscape to explore disconnection and the vulnerability behind an outwardly confident persona. Beyond the stage, his residency included a pioneering workshop for Poznań City Hall employees. This session moved beyond basic awareness, challenging officials from the Culture and Health Departments to design city services and grant programmes that are accessible to all residents, including Deaf.
- » **Krystal S. Lowe (Wales):** In October, Lowe brought a multi-faceted programme to Poznań centered on connection and communication. She presented ***Remarkable Rhythm***, a dance theatre piece for young audiences featuring two characters who navigate their differences. A key innovation of this work was integrated audio description, where the performers themselves speak the description as part of the choreography, rather than relying on a separate headset track. Lowe also collaborated with Teatr Klucz, ZAMEK Culture Centre's resident theatre group for actors with disabilities, to co-create ***The Bench***. Performed in a public space on a massively oversized park bench, this improvised intervention explored themes of childhood play and unbridled movement, allowing the Polish ensemble to work as professional peers with a UK choreographer.
- » **Chisato Minamimura (UK):** The season concluded with ***Scored in Silence***, a solo digital performance that unearths the hidden history of Deaf hibakusha – survivors of the atomic bombings of Hiroshima and Nagasaki. Minamimura utilised Visual Vernacular, a unique theatrical form of physical expression used by Deaf artists, combined with 3D holographic projections. To ensure the performance was visceral for all, the production employed cutting-edge accessibility technology: audience members wore Woojer vibration straps, which converted the haunting soundscape into tactile vibrations, allowing both Deaf and hearing spectators to feel the intensity of the narrative through their bodies.

Importance

The collaborations accelerated ZAMEK Culture Centre's long-term strategy for inclusive arts by leveraging the UK's established leadership in the field. Collaborating with the British and Welsh artists allowed the institution to move beyond basic technical accessibility towards presenting high-quality art created by professionals with disabilities. A key insight reinforced during this collaboration is that accessibility tools alone are insufficient, as Deaf audiences are often uninterested in hearing culture even when translated; instead, they prioritise work created within their own community. Additionally, the project utilised UK expertise to educate local policymakers, embedding a deeper awareness of diversity into the city's administrative and grant-making structures.

Points of note

- » A unique element of this project was the workshop led by Jonny Cotsen for Poznań City Hall officials (Culture Department, Health Department, etc.). Rather than a standard training session, it was a direct encounter with a Deaf professional that challenged officials to rethink how they design grants and city services to be inclusive from the start.
- » For Krystal S. Lowe's *Remarkable Rhythm*, the team didn't just translate the text – they spent 2 months carefully going over every moment, culturally adapting the "audio description" woven into the narrative. For example, references to British childhood games were replaced with Polish equivalents (like "Baba Yaga patrzy") to ensure visually impaired Polish children could fully engage with the story.
- » The collaboration between Krystal S. Lowe and the local Teatr Klucz resulted in *The Bench*, an improvised performance in a public space. This allowed the Polish actors, who are already semi-professional, to work as equals with a UK choreographer, overcoming language barriers through movement.
- » The project succeeded in drawing Deaf audiences who typically do not attend "hearing" institutions. The return of specific audience members from the March events to the October events demonstrated that trust had been established – a difficult metric to achieve in short-term projects.

Legacy

The collaboration has left a "soft" but durable legacy of knowledge and relationships. The project coordinator described the outcome not as a symbolic "trophy on a shelf" but as a real, significant and meaningful acceleration of an ongoing process.

- » The relationships with the artists have continued beyond the grant period. For instance, Krystal S. Lowe continues to exchange ideas with the ZAMEK Culture Centre team regarding integrated audio description for her new works.

- » The techniques learned – specifically regarding “relaxed” performances and integrated access – are now part of the ZAMEK Culture Centre toolkit for future programming.
- » The project cemented ZAMEK Culture Centre’s connection to the UK disability arts scene, ensuring that future collaborations are likely regardless of specific grant cycles.

Project partner quotations

“We didn't just want to tick a box. When you meet artists with such potential and sensitivity, you want to use that opportunity to the fullest – to learn from them, not just host a show and say goodbye.”

“The UK is the absolute leader in Europe when it comes to the professionalisation of artists with disabilities. Working with them allowed us to leap forward in our own self-awareness and development.”

“It wasn't about teaching us; it was an exchange. For example, during the City Hall workshop, officials came in looking like they were attending 'just another training,' but left genuinely engaged, staying behind to talk long after it finished.”

“It was visible that they got along well. The language barrier was not a problem at all. That is the great advantage of artistic activities based on movement – language does not divide us here.”

“We are seeing the same Deaf audience members returning. They wave to us like old friends now. It's not a trophy you can put on a shelf, but that relationship building is the real success.”

Further information

[Europe Beyond Access](#)

[The Bench](#)

[Remarkable Rhythm](#)

[Scored in Silence](#)

[Louder is Not Always Clearer](#)

[Jonny Cotsen](#)

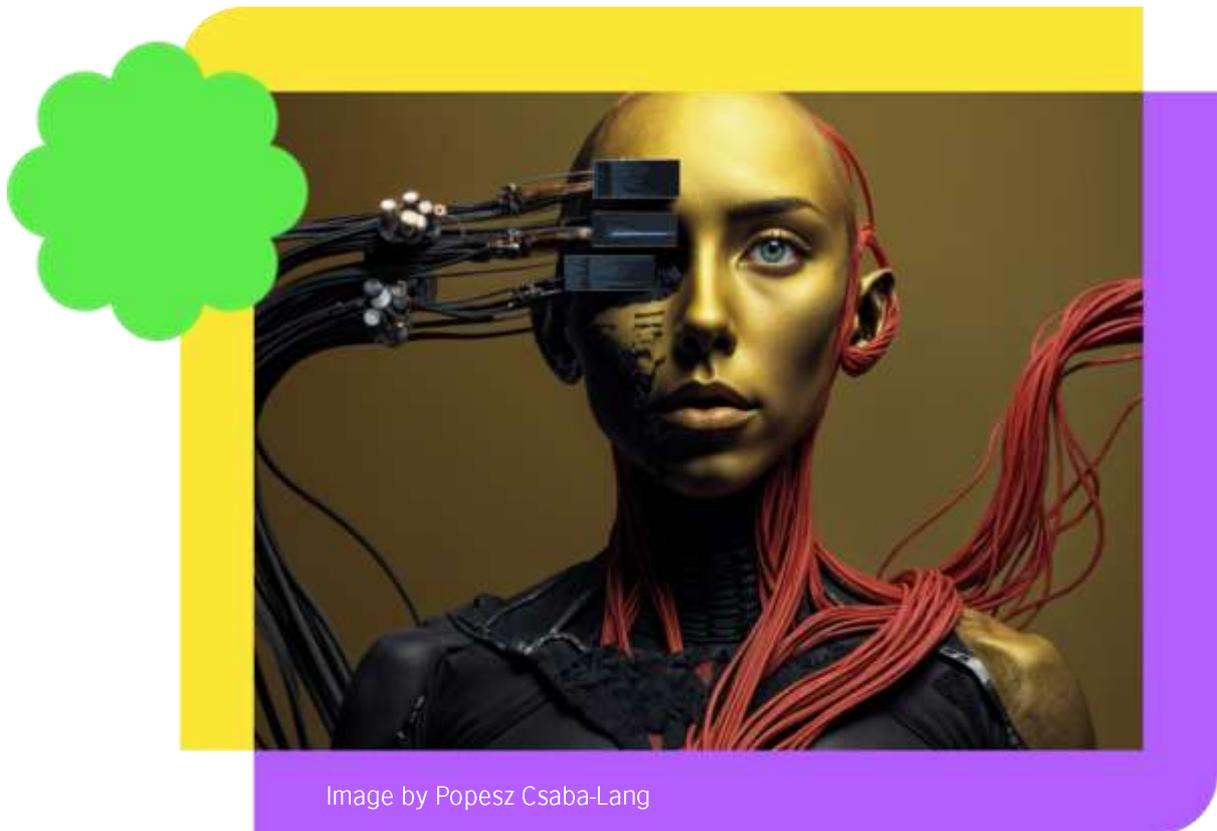
[Krystal S. Lowe](#)

[Chisato Minamimura](#)

May AI Help You?

At Patchlab Digital Art Festival

| | |
|---------------|---|
| Lead partner: | FutureEverything (Manchester, UK) |
| Partner: | Photon Foundation (Krakow, Poland) |
| Location: | Krakow, Poland |
| Timescale: | October 2025 |
| Activity: | Performance, Visual Arts, Talks |
| Other Themes: | AI ethics, Privacy, Gender Equality, Climate Change |



Project

May AI Help You? was a project created by FutureEverything in the UK and Photon Foundation for The Patchlab Festival in Poland, which asked “Can AI help us, and if so, how? In a world where machines co-create narratives, on what terms is art possible, and what forms might human-machine collaboration take?”

The project took place at Pałac Potockich Gallery in Krakow, with works by eleven artists, including from the UK, Lawrence Lek, Memo Akten and Y7 as well as other creatives from

around the world. The exhibition was accompanied by a programme of live audiovisual performances and a series of talks which explored the issues around this theme.

Importance

Artificial Intelligence (AI) has been with us for many years, but recently its advances have attracted a mixture of excitement and concern. As Generative AI has become more advanced and is increasingly used to create text, image, and sound, its role in arts and culture has taken new urgency.

AI systems accumulate knowledge, model the intentions of their interlocutors, decide what content we see and which narratives are deemed significant. In this way, AI produces both new tools and vital ethical questions: for whom, in what ways, and on whose terms should artificial intelligence be helping?

This project confronted these issues and presented them in a way which was engaging as art, as well as providing substantial content for debate. In this way, it both demonstrated the power and potential benefits as well as its problems, and posed questions about the role of the artist, of curators and of the audience.

As an international initiative, it demonstrated the power of partnership working across a single theme, using the combined expertise to produce an exhibition and performances that crossed over between artforms, bringing creatives from across the world to produce work which had both digital and real space dimensions.

Points of note

- » The partners emphasised the good working relationships in the project with close collaboration based on the expertise of each, whilst ‘not getting in each other’s way.’
- » Whilst the people involved were aware of each other, this project gave them the opportunity to work together for the first time. This began with a visit from the Polish organisers to FutureEverything in the UK.
- » The partners identified that despite having different experiences and perspectives, having common principles was important.
- » There was a challenge to make the project work within the resources, as the expectations and hopes were high. This has become especially relevant post-Brexit, because of the higher costs of shipping.
- » Each Patchlab festival has had a focus on a particular country and this year it was possible because of the Season, for it to be focused on Britain.
- » The artists reported appreciation at the way their works were presented, at a major gallery in the main square of Krakow, Poland.

- » Visitors to the exhibition reacted with curiosity, stimulating a variety of questions of the organisers.

Legacy

The partners are keen to follow up this work though this is hindered because FutureEverything does not currently have sufficient funding to continue, so its future is not secure. Therefore, work in the UK is not foreseen. However, there are plans for the restaging of the exhibition in other Polish cities including Warsaw.

Project partner quotations

“As much as people often pontificate about it, it's not actually that common that you get a really good, strong collaborative relationship when you're doing international partnership work.”

“It wasn't projecting a dystopian future. It wasn't projecting a bohemian future. It was a conversation about AI within our lives.”

“You were seeing how one particular thematic affects different artists across different nations.”

“British Council Poland were really supportive and in particular we had a difficult challenge with customs and the British Council Poland did reimburse that overspend so that was really helpful. But I think what also helped was the transparency of the conversation.”

“It is remarkable value for money because of what we were able to achieve; it was quite remarkable really.”

“I do believe that this cooperation will be continued with the UK because it would be just too sad not to continue.”

“When you build something, you know everybody has something in their head separately. Sometimes they match, sometimes they don't match, but at the end when we just meet in this cellar and everything clicks and everything is on the right spot.”

Further information

[May AI Help You? After Video](#)

[Patchlab Festival](#)

[FutureEverything](#)

Tu i Tam/Tyt i Tam (Here and There)

| | |
|---------------|---|
| Lead partner: | Bradford UK City of Culture 2025 (Bradford, UK) |
| Partners: | Fotofestiwal - International Festival of Photography (Łódź, Poland), Tim Smith (Bradford, UK) |
| Location: | Bradford and Łódź |
| Timescale: | June and July 2025 |
| Activity: | Exhibition and talks |
| Other Themes: | Societal and cultural change, documentary photography |



Launch event of *Tu i tam/Tyt i Tam (Here and There)*. Bradford UK City of Culture 2025 and Fotofestiwal - International Festival of Photography. Photo by Tom Arber.

Project

Tu i Tam/Tyt i Tam (Here and There) was an exhibition of photographs, film and material culture that shared the stories and migration histories of Polish and Ukrainian

communities in the UK and Bradford in particular. It took place as part of Bradford UK City of Culture 2025 and at Fotofestiwal Łódź. The exhibition was similar in both countries, but the show in Łódź included only the Polish stories of migration to the UK, and presented them in different ways for differing audiences.

The project was originally envisaged by Tim Smith, a photographer and creative producer based near Bradford in the UK. It was taken on by the City of Culture because of its local connections and then developed into a full partnership with the Fotofestiwal - International Festival of Photography in Łódź where it was curated by Marta Szymańska.

The photographs were a mix of works by Tim Smith and others found in the Barbara Hladowski family archive which had not been seen publicly before. To these were added the works of British, Polish and Ukrainian photographers.

Importance

More than 150,000 Poles and 35,000 Ukrainians resettled in the UK following the Second World War and the thriving local textiles industry helped make Yorkshire a popular destination. Bradford soon became home to large Polish and Ukrainian communities, joined in the last two decades by economic migrants from Poland and, more recently, people displaced by the war in Ukraine.

Tu i Tam/Tyt i Tam (respectively, Polish and Ukrainian for 'Here and There') explored the histories of these communities through unique objects, rare archival materials and photography and film.

The images used were taken for different reasons in many different styles: from snapshots pasted in early 20th century albums to recent images first published on Instagram. Thus, *Tu i Tam* also revealed how photography itself has undergone astonishing technological change whilst maintaining its ability to tell stories in powerful and very different ways.

Points of note

- » The project engaged different generations of people who had moved from Poland to the UK, including those who had settled after the Second World War. It also highlighted the commonalities of the Polish and Ukrainian communities in Bradford through their migration stories.
- » For the Fotofestiwal, the exhibition was a departure from what they normally do as it was based around a story of the Polish diaspora rather than as art photography which is their normal starting point. The exhibition was aimed at an international audience attending a photography festival, while in Bradford it was primarily aimed at local residents and those interested in social histories and stories of migration and settlement. The challenge was therefore to take into

account not only cultural differences, but also the different expectations of the audiences

- » The organisers reported the importance of the British Council funding in being able to present the exhibition in Poland, not just in the UK which is how it was originally conceived. This meant the project became a partnership and collaboration contributing to positive outcomes in Poland as well as the UK.
- » In Bradford, there were artistic workshops which celebrated Polish and Ukrainian communities. Visits of local community groups were also facilitated and a local Polish school performed at the launch event embedding it in the local community.
- » The trilingual approach in Bradford and bilingual approach in Łódź enabled the exhibition to be as accessible to as many people as possible, for the represented communities as well as visitors.
- » Contact with the Polish and Ukrainian communities in the Bradford area discovered a great deal of interest in the topics of the project. It has helped to create new networks and local participation in local artistic and community initiatives.

Legacy

The excellence of the partnership has meant that there is enthusiasm for legacy and for the continuity of personal contacts. There are no concrete plans for the exhibition to be restaged, but there is interest for future presentations in Poland. Bradford UK City of Culture 2025 is a short-term initiative and cannot itself continue the work. Nevertheless, the exhibition has generated great interest in the area and may have a different sort of long-lasting impact on the area.

Project partner quotations

“This project helped us reach out to Bradford's Polish & Ukrainian communities, with an exhibition that spoke to their background and heritage and was very much grounded in their communities. Often viewed and living quite separately the two were united through this exhibition and found common ground and common stories.”

“I knew of the Łódź Fotofestiwal and then when I did a bit of research I suddenly realised it was this extraordinary textile connection as well [between the two cities]”

“The scoping grant was super helpful to develop the project, and this form of the exhibition was born during our meetings in Bradford. It really helped us to

understand the identity of the place and what might be interesting and for me it was also a cultural shock to meet Polish people in Britain.”

“I know people from the film school and the professors teaching photography. They brought students to show them the history of photography because we not only had amazing stories but we also had different types of photography. [...] so diversity of this exhibition was not only the diversity of the perspectives and personalities and stories, but also the types of photography.”

“From the very beginning, we wanted to express this experience through the stories of individual peoples, because this is how you can express the experience of being somewhere, travelling somewhere.”

“This experience is very alive here in Poland as many people have had families or friends who have moved to the UK to work there after 2004. So this is something that people can relate to.”

“I find this cooperation extremely interesting on the personal level, but I also see that it develops much for the organisation because we already are in touch and we are thinking about some further projects.”

Further information

[Bradford City of Culture Exhibition Page](#)

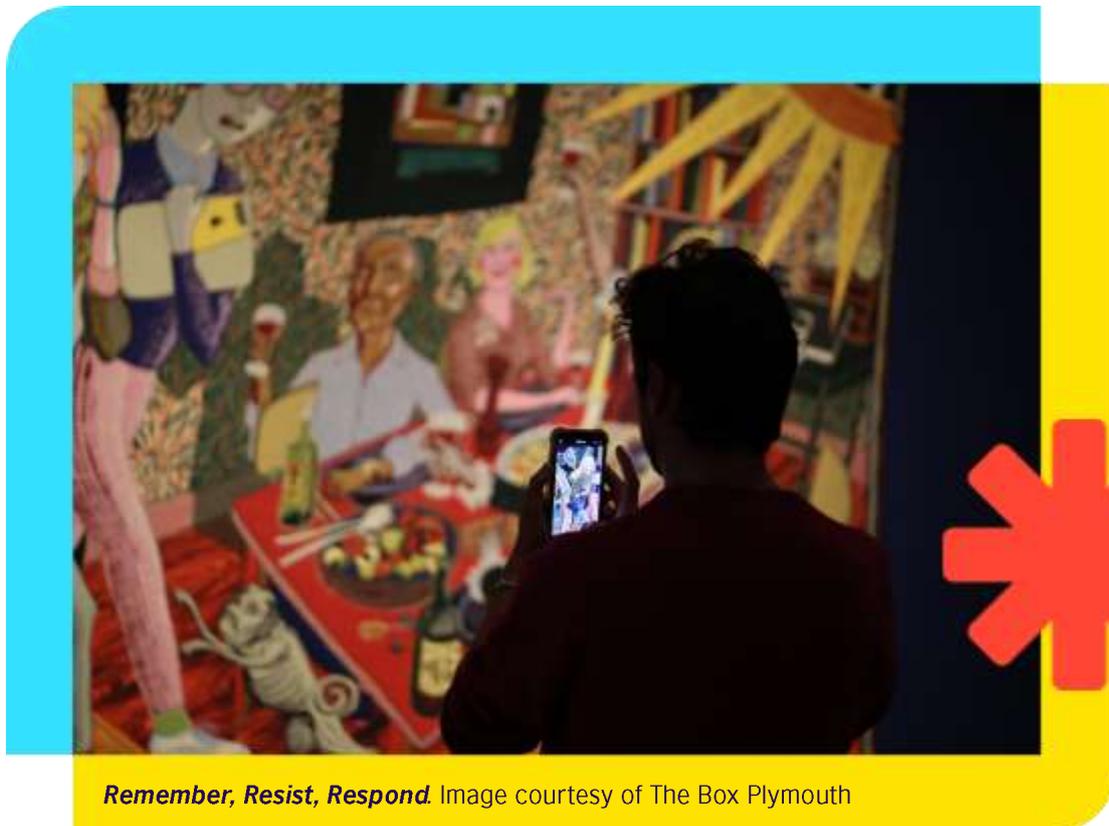
[Fotofestiwal - International Festival of Photography in Łódź](#)

[Virtual Tour and Film](#)

[Tim Smith Blog for the Museum of Siberian Memories](#)

Remember, Resist, Respond / Changes

| | |
|---------------|---|
| Lead partner: | Centre for Contemporary Art Łaźnia (CCA Łaźnia) (Gdańsk, Poland) |
| Partner: | The Box Plymouth (Plymouth, UK) |
| Location: | Gdynia, Gdańsk and Plymouth |
| Timescale: | April – August 2025 (Gdańsk) and October 2025 – January 2026 (Plymouth) |
| Activity: | Exhibition |
| Other Themes: | British Council Collection, Modern Art, Climate Change |



Remember, Resist, Respond. Image courtesy of The Box Plymouth

Project

Changes (CCA Łaźnia) / *Remember, Resist, Respond* (The Box Plymouth) was an exhibition of work selected from The British Council Collection. The project developed two linked but distinct exhibitions exploring themes of change, instability and societal response. The shows—*Remember, Respond, Resist* (Plymouth) and *Changes* (Gdańsk)—were co-curated through sustained dialogue, adapting shared works to

different national contexts and audiences while rebuilding cultural connections post-Brexit between the two countries.

The exhibitions featured works by artists such as Henry Moore, Hew Locke, Simon Norfolk, Lubaina Himid, David Shrigley, and Andrzej Jackowski, Grayson Perry's "The Vanity of Small Differences" tapestries and the first UK/Poland showing of Honorata Martin's film "Going out into Poland".

Importance

The two exhibitions, one in Plymouth and one in Gdańsk, were developed so that they could 'speak to each other' reflecting the similarities and differences of the current political, social and geographic contexts in which each organisation is located. The exhibitions were developed in the dialogue between the two partner organisations, with CCA Łaźnia selecting the core works that would be presented and each partner adding the works that would be more relevant for the local situation.

The exhibitions developed organically, as an evolution from first ideas and based on discussions between the two partners. The Plymouth show leaned more towards historical reflection, while Gdańsk focused more on future-oriented questions about change and instability.

Points of note

- » Using the British Council Collection provided a high-quality, ready-made body of contemporary British work that acted as a shared reference point for dialogue. It enabled both partners to anchor discussions about significant artists such as Grayson Perry while retaining curatorial flexibility to interpret the works differently in each context. The Collection therefore functioned not just as a loan source, but as a diplomatic and conceptual framework for bilateral exchange.
- » Different types of activities were organised to engage different audiences, including a press brunch and exhibition opening weekend, a garden party event for families with children and special annual events organised around such as for European Museum Night and the 'neighbourly festival' in Nowy Port shaped around the Polish view on Britishness.
- » The project benefited from a long lead-in period (around two years), including scoping visits and in-person meetings, allowing themes to evolve organically rather than being fixed early on. Both partners emphasised the value of being given time and trust to shape the work collaboratively.
- » A central challenge—and strength—was making the exhibitions "readable" for two different societies. In Gdańsk, the exhibition was structured around key questions (e.g. readiness for change, war, climate crisis), directly addressing populism,

migration, and instability in Europe. This flexibility allowed each institution to respond meaningfully to its own audiences rather than replicating a fixed model.

- » In Plymouth, politically and socially engaged content attracted significant interest, including new audiences and local Polish communities. The project demonstrated appetite for rigorous, sensitive engagement with contemporary social issues.
- » The project can be seen to have reactivated and strengthened UK–Poland cultural relationships after a period of reduced exchange following Brexit. CCA Łaźnia had previously collaborated with UK partners, but this connection had diminished due to funding and structural changes. The Season provided a platform to rebuild and reframe that relationship. The project thus functioned as both an artistic collaboration and a strategic reconnection between institutions.

Legacy

The collaboration has continued beyond the UK/Poland Season 2025, with new funding from the British Council secured and plans to involve Polish, Ukrainian and British artists in future dialogue. The partnership has also expanded to include additional organisations, strengthening long-term institutional links between the UK and Poland. Discussions around an exhibition of British artists in Gdańsk are underway.

Project partner quotations

“We wanted to address the emotions of the two different societies facing the same global issues, to speak about differences and similarities and find the common grounds on the emotional level of feelings connected with experiencing instability and change.”

“It was not a typical travelling exhibition, it was really based on the discussion between us, to shape the exhibition just to be readable for two different societies.”

“They’re both [Plymouth and Gdańsk] cities facing climate change because of rising sea levels on the coast. There are a lot of similarities and there are things that join together the two [...] There’s a reason why we were put together in the naval presence and being twinned with Gdynia as well.”

“It was great that we could introduce to Polish audience to really great British artists. And that’s because of the collection. And I think that the Grayson Perry was present for the first time in Poland.”

Further information

[The Box Plymouth](#)

[Centre for Contemporary Art Łaźnia](#)

Recommendations

Executive Recommendations

The UK/Poland Season 2025 demonstrated the continued relevance and value of bilateral cultural programmes in strengthening long-term cultural relations, facilitating professional networks and supporting artistic innovation.

1. Build on the UK–Poland institutional partnership model

The collaboration between the British Council, the Adam Mickiewicz Institute (AMI) and the Polish Cultural Institute (PCI) significantly amplified the Season’s reach and diplomatic value. The partnership was characterised by transparency, complementary strengths and a shared commitment to cultural exchange.

Recommendations:

- » Initiate earlier joint planning in future bilateral initiatives, aligning objectives, timelines and communications approaches.
- » Develop a light-touch shared evaluation or legacy framework where feasible.
- » Explore co-commissioned or co-funded strands in future programmes to strengthen bilateral ownership.
- » Consider periodic joint strategic dialogues beyond the “Season” format to maintain momentum.

The UK/Poland Season 2025 provides a strong foundation for sustained institutional collaboration at both sectoral and governmental levels.

2. Retain and protect the phased funding model

The staged approach — including scoping grants and sufficient lead-in time — was consistently identified by partners as critical to success. It enabled trust-building, experimentation and high-quality collaboration, particularly among small and medium-sized organisations.

Recommendations:

- » Continue to embed preparatory funding phases in future bilateral programmes.
- » Recognise relationship-building as a core outcome, not merely a precursor to delivery.
- » Protect lead-in time wherever possible in future Seasons and Spotlights.

3. Strengthen environmental sustainability as a programme strand

While equality, diversity and inclusion were strongly embedded and widely evidenced, environmental sustainability was less consistently addressed.

Recommendations:

- » Introduce clearer expectations around environmental responsibility at application stage.
- » Provide practical guidance on sustainable touring, shipping and digital alternatives.
- » Consider positioning sustainability alongside EDI as a cross-cutting priority in future Seasons.

4. Improve audience recognition of the British Council's role

Audience experience and artistic satisfaction were high; however, awareness of the British Council's role as funder and programme partner was inconsistent. This has been a finding from other Seasons and Spotlights, and it is acknowledged that this is difficult to achieve within the British Council's framework when it is often working with lower resourcing and staffing. Nevertheless, it is important that the British Council is credited for its contribution,

Recommendations:

- » Refine branding guidance to ensure proportionate but visible crediting.
- » Provide partners with concise messaging explaining the bilateral purpose of the Season.
- » Balance soft power visibility with artistic autonomy.

5. Address structural barriers to international collaboration

Some partners reported challenges relating to tax, customs, post-Brexit regulatory complexity and match funding for international work. In addition, Polish partners were more cautious in identifying the UK as a priority future partner with some identifying an underlying 'arrogance' on the part of the UK partners.

Recommendations:

- » Develop concise guidance for UK partners working in Poland (and vice versa where appropriate) and for future such Seasons and Spotlights initiatives.

- » Encourage early financial planning and risk mitigation.
- » Continue advocacy within the UK funding ecosystem to support international cultural collaboration.
- » Consider a shared knowledge resource across Seasons addressing cross-border delivery challenges.

6. Track legacy beyond programme completion

Many partners anticipate ongoing collaboration, but legacy impacts are still emerging. Capturing longer-term outcomes will strengthen the evidence base for future bilateral investment.

Recommendations:

- » Conduct a light-touch 12–18 month follow-up to track sustained partnerships, touring, co-commissions and funding secured.
- » Where relevant, invite AMI and PCI into shared legacy reflection.

7. Maintain portfolio balance in future Seasons

The UK/Poland Season 2025 demonstrated the value of combining:

- » Smaller, experimental, relationship-driven projects
- » High-visibility institutional partnerships

Whilst these may not always appear to have big impact, they are likely to have longer term effects through the capturing of enthusiasm, experimentation and innovation.

Recommendation:

Future Seasons and Spotlights should continue to balance flagship visibility with sector development, ensuring both diplomatic reach and professional depth.

Concluding Reflections

The UK/Poland Season 2025 has successfully reinvigorated cultural connections between the UK and Poland at a time of geopolitical change, post-Brexit adjustment and sectoral uncertainty. It has supported new networks, strengthened intercultural understanding, advanced inclusive practice and created momentum for sustained collaboration.

Most significantly, it has demonstrated that carefully structured bilateral cultural programmes — built on trust, preparation, and partnership — can generate lasting relational capital that extends well beyond the Season. The foundations established between artists, organisations and institutions in both countries provide a strong platform for future cooperation.

By consolidating the strengths identified in this evaluation — particularly phased funding, institutional collaboration and inclusive practice — and addressing areas for development such as sustainability integration and structural clarity, the British Council is well positioned to build on this success.

The UK/Poland Season 2025 should be regarded not as a conclusion, but as the beginning of a renewed and forward-looking chapter in UK Poland cultural relations.

Appendices

Appendix I: Projects

| Project | Partners | Grant type |
|--|---|------------|
| Abandon Normal Devices & Ephemera Festival | Abandon Normal Devices & Unsound festival, Królikarnia -National Museum in Warsaw | Core |
| Against Adversity | HardRain Ensemble & Hashtag Ensemble | Core |
| Ceramic Cities Exchange | British Ceramics Biennial & Museum of Ceramics in Bolesławiec | Core |
| Remember, Respond, Resist / Changes. Exhibition of works from the British Council collection | The Box Plymouth & Centre for Contemporary Art Łaźnia | Core |
| City Debate | Manchester Art Gallery & Museum of Warsaw | Core |
| Creatures of the Night / Raise the curtain | Live Cinema UK & New Horizons International Film Festival & BWA Gallery Wrocław | Core |
| Different Sounds Festival // Sonica Glasgow | Cryptic & Different Sounds Festival | Core |
| Doc in Common | Scottish Documentary Institute & Kraków Film Festival | Core |
| In the Depth: New British Experimental and Avant-Garde Music and Art | Capsule Events & Avant Art Festival | Core |
| Lauder is Not Always Clearer | Centre for Culture Castle, Poznań & Europe Beyond Access II & Johnny Cotsen | Core |
| May AI help you? | FutureEverything & Photon Foundation | Core |
| Museum of Futures | Scottish Dance Theatre & Body/ Mind Foundation | Core |
| Sonic Playgrounds | Dumbworld & PSONI | Core |
| Sonics & Scenics: Festival of Sound Arts and Artist film | The Wapping & Museum of Modern Art, Warsaw | Core |
| St Ives and Elsewhere | British Council & Museum of Art in Łódź | Core |
| Tu i Tam (Here and There) | Bradford 2025 UK City of Culture & Fotofestiwal - International Festival of Photography | Core |

| | | |
|---|---|------------|
| Warsaw Design Stories | Royal College of Art & School of Form | Core |
| What Is It Like? | Arebyte & WRO Art Centre | Core |
| Wuthering Heights: Cathy's Modern Manifesto | Mind the Gap & Theatre 21 | Core |
| You're Not Alone. Women in Art 2025 | BEAF & Silesian Museum | Core |
| 22.Millennium Docs Against Gravity | Docs Against Gravity Foundation | Associated |
| Across the North Sea | Huddersfield & Sacrum Profanum Contemporary Music Festival | Associated |
| Ars Cameralis Festival | Ars Cameralis Festival & BAFTA Shorts | Associated |
| Atmosphere of Suspence | KEM School | Associated |
| British Film Festival in Poznań | Estrada Poznańska & BAFTA Shorts & BFI | Associated |
| British Films at the Warsaw Film Festival | Warsaw Film Festival | Associated |
| CINEMAFORUM Short Film Festival | FILMFORUM Association & BAFTA Shorts | Associated |
| Collecting for a nation: feminist strategies, institutional challenges and change lecture by Lucy Askew | Museum of Modern Art, Warsaw & National Galleries in Scotland | Associated |
| Down Deep: Living seas, living bodies | State Art Gallery, Sopot (PGS) | Associated |
| Fast Forward: Women in Photography Conference | Nicolaus Copernicus University in Toruń & University for the Creative Arts, UK & the Vintage Photo Festival | Associated |
| Five Films for Freedom | British Council & BFI Flare | Associated |
| Focus on Scottish Dance at the International Dance Theatres Festival in Lublin | International Dance Theatres Festival in Lublin & Scottish Dance Theatre & Work Room | Associated |
| Follow the Poet Big Book Festival Presents Charlotte Williams | "Kutura nie boli" Foundation | Associated |
| Generation After Showcase | New Theatre & Take Me Somewhere Festival | Associated |
| London Sinfonietta | Huddersfield (HCMF//) & Warsaw Autumn Festival | Associated |
| International Conference of Orchestras 'Orchestras Now! | National Forum of Music, Wrocław | Associated |
| Miłosz Festival 2025 | KBF -Kraków Festival Office | Associated |

| | | |
|---|--|------------|
| Old Mistresses | 'Smak Słowa' Publishing House & Zachęta National Gallery | Associated |
| <i>One to One: John & Yoko</i> - premiere in Poland | Millenium Docs For Gravity Festival | Associated |
| Owl at Home | Korczak Today! International Theatre Festival for Children and Youth & Iolo Theatre | Associated |
| Performance "Scored in Silence" as part of the 8th International OPEN THE DOOR Festival | Silesian Theatre, Katowice | Associated |
| PL-UK TNE conference | British Council | Associated |
| Screenings of the National Theatre Live and Royal Opera House | Multikino & National Theatre Live | Associated |
| Selector Radio | Radio Kampus & Selector/Selector After dark | Associated |
| Shortwaves - International Short Film Festival | Adarte Foundation & BAFTA Shorts | Associated |
| The Woman Question: 1550-2025 | MoMA Warsaw | Associated |
| Timeless Film Festival | Timeless Film Foundation | Associated |
| What Are Our Collective Dreams? Art and transnational solidarity between Poland and the Global Majority | Zachęta National Gallery of Art | Associated |
| The Rainbow | Perth Theatre and Concert Hall | Satellite |
| Agentic Anxiety - PL Planetary Consciousness. Ecosystems of Care | Academy of Fine Arts, Warsaw & Manchester Metropolitan University's School of Digital Arts | Satellite |
| As you like it | Aleksander Sewruk Theatre in Elbląg | Satellite |
| British Music Festival | Nizio Gallery, St. Florian's Cathedral & the Chopin University of Music | Satellite |
| Ecsite2025 Conference | Copernicus Science Centre | Satellite |
| Evadney at Wolniej Festival | Darren Bancroft, former member of the London/Manchester music band "We Have Band" | Satellite |
| Intruder / Intruz | Perth Theatre and Concert Hall | Satellite |
| Kings Birthday Party | British Embassy | Satellite |
| Polish Cinema Season | Perth Theatre and Concert Hall | Satellite |
| The Fate of Troy | Baroque Collegium 1685 Ensemble | Satellite |

Appendix II: Partners

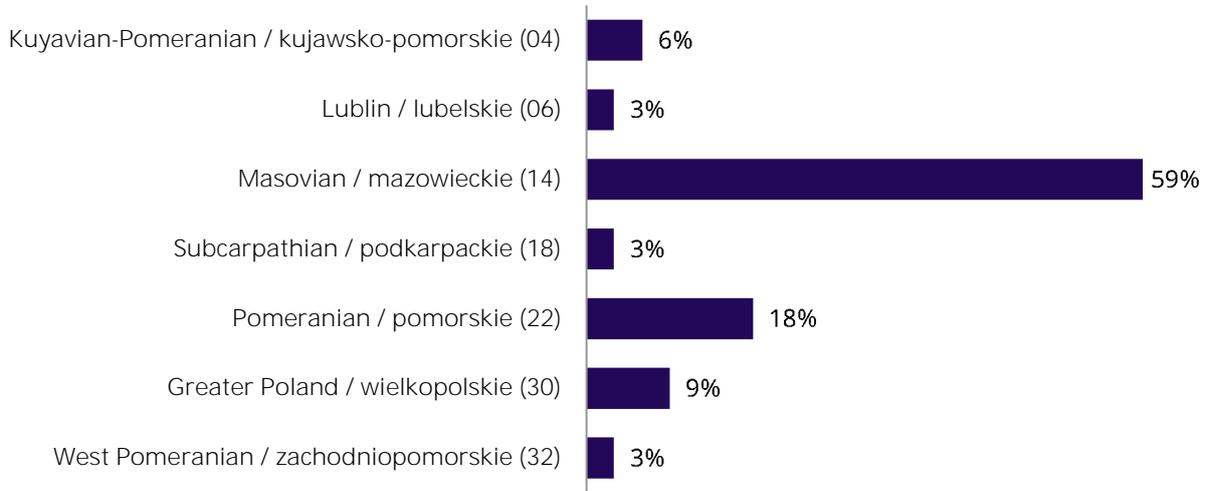
| Partner organisation name | Location | Type |
|--|-----------------------|------|
| Abandon Normal Devices | UK – England | Core |
| Arebyte | UK – England | Core |
| Avant Art Foundation | Poland | Core |
| BEAF | UK - England | Core |
| Body/Mind Foundation | Poland | Core |
| Bradford 2025 UK City of Culture | UK – England | Core |
| British Ceramics Biennial | UK - England | Core |
| Burdąg Residency Space | Poland | Core |
| BWA Studio Gallery | Poland | Core |
| Capsule - Supersonic Festival | UK – England | Core |
| Centre for Contemporary Art Łaźnia (CSW Łaźnia) | Poland | Core |
| Centre for Culture Castle, Poznań | Poland | Core |
| Cryptic | UK – Scotland | Core |
| Dance Pavilion at the Museum of Modern Art, Warsaw | Poland | Core |
| Different Sounds Festival | Poland | Core |
| Disegno Journal | UK – England | Core |
| Dumbworld Ltd | UK – Northern Ireland | Core |
| Ephemera Festival | Poland | Core |
| Fotofestiwal - International Festival of Photography | Poland | Core |
| FutureEverything | UK - England | Core |
| HardRain Soloist Ensemble | UK – Northern Ireland | Core |
| Hashtag Ensemble | Poland | Core |
| Jonny Cotsen | UK-Wales | Core |
| Kraków Film Festival | Poland | Core |
| Live Cinema | UK – England | Core |
| Iolo Theatre | UK-Wales | Core |
| Manchester Art Gallery | UK – England | Core |
| Mind the Gap | UK – England | Core |
| Museum of Art in Łódź | Poland | Core |
| Museum of Modern Art, Warsaw | Poland | Core |
| New Horizons Foundation | Poland | Core |
| Photon Foundation | Poland | Core |

| | | |
|---|---------------|------------|
| Polish Association for People with Intellectual Disabilities Gdańsk (PSONI) | Poland | Core |
| Royal College of Arts | UK – England | Core |
| School of Form | Poland | Core |
| Scottish Dance Theatre | UK – Scotland | Core |
| Scottish Documentary Institute | UK - Scotland | Core |
| Silesian Museum | Poland | Core |
| Studio Theatre Gallery | Poland | Core |
| SWPS University | Poland | Core |
| The Box, Plymouth | UK – England | Core |
| The Museum of Ceramics in Bolesławiec | Poland | Core |
| The Wapping Project | UK – England | Core |
| Theatre 21 | Poland | Core |
| Tim Smith | UK – England | Core |
| WRO Art Centre | Poland | Core |
| Adarte Foundation | Poland | Associated |
| Against Gravity | Poland | Associated |
| Ars Cameralis Festival | Poland | Associated |
| BFI Flare | UK - England | Associated |
| Charlotte Williams | UK - Wales | Associated |
| Dramatyczny Theatre | Poland | Associated |
| Estrada Poznańska | Poland | Associated |
| FILMFORUM Association | Poland | Associated |
| Huddersfield Contemporary Music Festival | UK - England | Associated |
| International Dance Theatres Festival in Lublin | Poland | Associated |
| KBF Kraków Festival Office | Poland | Associated |
| KEM School | Poland | Associated |
| Korczak Today! International Theatre Festival for Children & Youth | Poland | Associated |
| Kutura nie boli Foundation | Poland | Associated |
| Mark Ravenhill | UK - England | Associated |
| Multikino | Poland | Associated |
| National Forum of Music | Poland | Associated |
| National Galleries in Scotland | UK - Scotland | Associated |
| Nicolaus Copernicus University in Toruń | Poland | Associated |
| Nowy Teatr | Poland | Associated |
| Radio Kampus | Poland | Associated |

| | | |
|---|-----------------------|------------|
| Sacrum Profanum Festival | Poland | Associated |
| Selector Radio | UK | Associated |
| Silesian Theatre | Poland | Associated |
| Zachęta – National Gallery of Art | Poland | Associated |
| State Art Gallery, Sopot (PGS) | Poland | Associated |
| Take Me Somewhere Festival | UK - Scotland | Associated |
| Timeless Film Foundation | Poland | Associated |
| University for the Creative Arts, UK | UK - England | Associated |
| Vintage Photo Festival | Poland | Associated |
| Warsaw Autumn Festival | Poland | Associated |
| Warsaw Film Festival | Poland | Associated |
| Academy of Fine Arts in Warsaw | Poland | Satellite |
| Baroque Explorations Festival | Poland | Satellite |
| British Embassy | Poland | Satellite |
| British Music Festival | Poland | Satellite |
| Copernicus Science Centre | Poland | Satellite |
| Docs Ireland | UK - Northern Ireland | Satellite |
| Perth Film Society | UK - Scotland | Satellite |
| Perth Theatre | UK - Scotland | Satellite |
| School of Digital Arts - Manchester Metropolitan University | UK - England | Satellite |
| Studies in Photography | UK - Scotland | Satellite |
| Wolniej Festival | Poland | Satellite |

Appendix III: Audience Survey Demographics

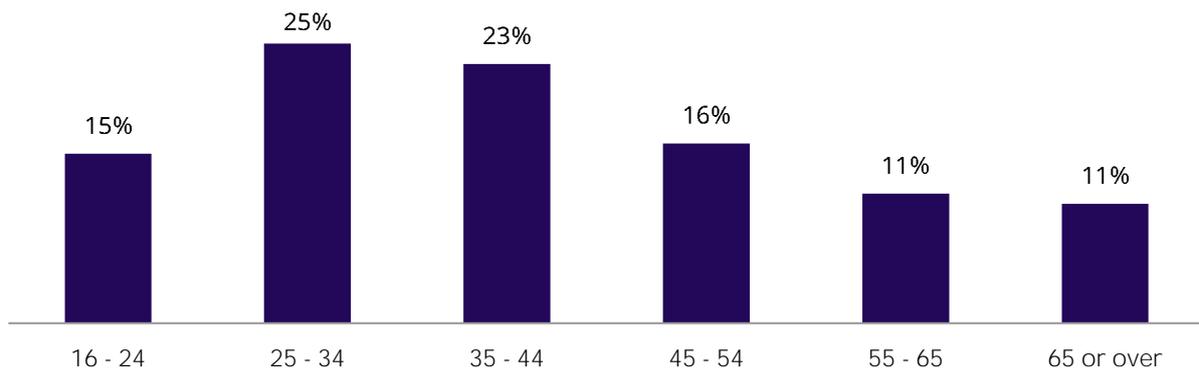
Could you please specify in which Polish voivodeship you live in?



Base: 34

Margin of error: 17%

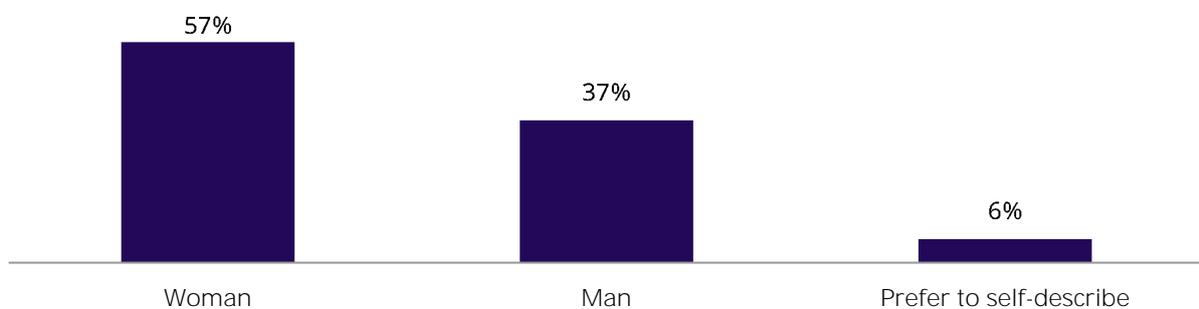
What is your age?



Base: 114

Margin of error: 8%

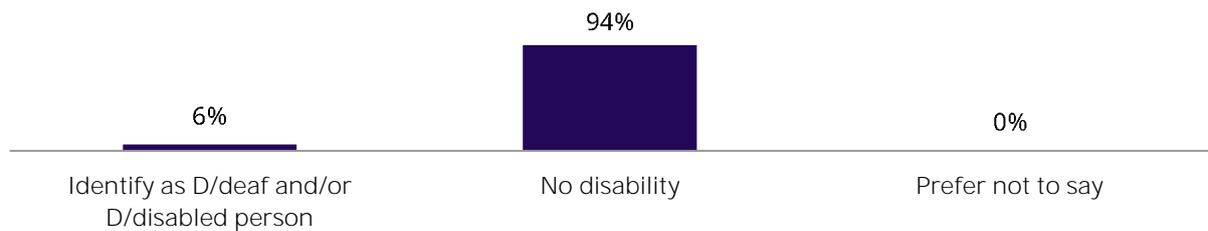
How would you describe your gender?



Base: 114

Margin of error: 9%

Do you have a Disability as defined below?



Base: 108

Margin of error: 4%

Literal responses to the Audience Survey

Finally, please give us any other comments you might have about the UK or Poland arts and culture that you have not made already

[Translated from Polish] The exhibition is very moving, wise, beautifully arranged. The selection of works contrasting in techniques, the dream would be post-exhibition catalogue. I highly recommend Agnieszka Kulazińska's Curatorial Guided Tours - extremely substantive, helping to reach the to the artistic and semantic powers of the exhibited Realizations, I recommend these? Comments by the Co-curator - Katarzyna Serkowska and others Part events at the CCA on June 2 in Nowy Port.

No further comments

[Translated from Polish] this event, i.e. other sounds, is not focused on either British or Polish art xD this year no one from the UK will delight me? but if it helps in anything, a year ago it was Lady Tron and it was awesome

[Translated from Polish] As much good music as possible, let's keep it up

Please note that this exhibition represents both Polish AND Ukrainian heritage and culture.

It would be good to tour the exhibition. A huge effort to put it together, a shame if it's only seen in Bradford, for a short time.

I loved the room set up. I have lots of similar items at home from my family in Lviv. As well as photos and documents from my father's war. Which he would not talk about at home.

The exhibits should find a new home after the event has finished.

[Translated from Polish] Art has no nationality (the artist has one)

[Translated from Polish] An interesting event, it would be great if there was a sequel. Cheer?!

Great to see connection made shown is creative ways

[Translated from Polish] Scandalous behaviour of the representatives of avant art at the entrance to the club – loud laughter, shouting, making fun of the artist, disturbing the artist and the audience in the reception of the event

Please do it again!)

I know historically the British Council has supported cultural links with Poland. I was only aware of this event in Bradford through personal communication with the curator of the exhibition and seeing his videos online.

[Translated from Polish] Thank you very much again for this event, it would be great his part Are you? :) The only one? Comments? for the future of mine? me? so that all speakers can be heard well. Some people have spoken out? very quiet, but only these? said that he did not like it. says? in front of the microphone so it would be stupid for me to get up and will he say? "We'll ask louder because you can't hear anything!" - I don't want to be even more scared? such a person, but you don't want to? clinging? because despite that it was too much!

[Translated from Polish] The project would? It was a great experience, and I am very happy with it.

[Translated from Polish] No advertising of the event in Poland

[Translated from Polish] The museum did not advertise this event at all. That's why almost no one came to the event.

Appendix IV: UK/Poland Season 2025 Theory of Change

| | | | |
|---------------------------|--|--|---|
| OVERALL AIM | <p>UK-Poland cultural cooperation and long-term partnerships are reinvigorated and better equipped to combat global challenges.</p> <p>Main themes identified as Debate, Digital Innovation, Diversity and Inclusion, and Diaspora</p> | | |
| CONTEXT | <ul style="list-style-type: none"> • The Poland office was one of the first five to be set up outside the UK (in 1938) and therefore one of the longest established British Council country relationships. Poland is now a priority country for the UK. • The British Council is known for English language teaching, even though this was a relatively recent activity in Poland (since 1999). • The programme is in two parts. Activity in Poland and activity in the UK delivered in partnership with the Adam Mickiewicz Institute and Polish Cultural Institute in London). The Season is therefore bilateral, though the evaluation deals with the activity promoted by the British Council in Poland. • The context of 'Brexit' has meant disconnections and discontinuity of projects and partnerships between UK and Poland. This Season will aim to reinvigorate those connections. • The political background of Poland has influenced the Season, with a right-wing nationalist government recently being replaced by a more liberal one. It has also meant changes of personnel in many national cultural organisations. • In the wake of the Russian invasion of Ukraine there is now a large Ukrainian population in the country. • The Season will incorporate both British Council grant-funded and delivered activity, and activity delivered through other UK-Poland collaborations which will be branded as part of the Season. | | |
| | UK and Poland | UK specific | British Council |
| LONG-TERM OUTCOMES | <p>Increased understanding of the respective arts and cultural sectors enables the UK and Poland cultural sectors to establish sustainable, long term partnerships between countries creating mutual opportunities for all, including women, youth, disabled, national/ethnic minorities and other under-represented groups.</p> <p>Arts and Culture empowers diverse groups (including women, youth, disabled and other under-represented groups) to participate in cross-cultural dialogue, creative and collective problem-solving, and capacity building.</p> <p>Poland benefits from UK expertise in diversity and inclusion. UK benefits from different approaches to arts and culture in Poland.</p> <p>Collaborations and partnership between the two countries generate innovative ideas and practices.</p> <p>Programme addresses prejudices and current issues in society enabling the next generation to develop the capacity to engage with these.</p> | <p>UK seen as a diverse, innovative, and inclusive society, where the arts and culture are for all.</p> <p>Encouraging appreciation of UK culture in Polish audience.</p> <p>UK organisations learn about new ideas and practices in Polish cultural sector, enhancing their own practice.</p> <p>Improving understanding of the role culture can play in addressing major themes, such as gender equality, disability inclusion, and societal issues.</p> <p>Discover ways of overcoming difficulties of Brexit in relationships.</p> | <p>British Council seen as:</p> <ul style="list-style-type: none"> • the trusted partner of choice for Poland in cultural relations with the UK. • agent for connecting cultural professionals/artists. • driver for extension to new markets. • enabler creating safe spaces for free expression, inclusion, and diversity. • catalyst for further funding and income generating opportunities • source of cultural relations opportunities linking into soft power possibilities. <p>Greater emphasis on EDI in British Council's work influences cultural sector and wider public realm.</p> |

| | | | |
|--|--|---|--|
| <p>OUTCOMES</p> | <p>Cultural professionals and artists (including women, youth, disabled and other under-represented groups) develop their knowledge, artistic practice, skills and networks - contributing to stronger connections between both nations.</p> <p>Artists, cultural operators and audiences are inspired by arts and culture, raising spirits and encouraging a positive outlook on life.</p> <p>Increased understanding and appreciation of the cultures of each country.</p> <p>Wider public, institutions etc are influenced by the strong role of women in the cultural sector in Poland. The project can help to shine a light on this aspect.</p> <p>Season spotlights cultural activity outside Warsaw, helping to overcome the domination of the capital city.</p> | <p>More opportunities created for cultural practitioners to engage internationally.</p> <p>UK and Polish artists and cultural operatives learn from their counterparts about arts and culture bringing different views to their practice.</p> <p>New partnerships are embedded and sustained in the long term.</p> <p>UK cultural organisations appreciate role outside of the capital and working in partnership beyond.</p> | <p>Increased awareness of the British Council as a brand and as a cultural entity in Poland.</p> <p>Momentum created for further opportunities and developments for the British Council in Poland.</p> <p>Learning taken from the Season to inform future British Council seasons and spotlights.</p> |
| <p>OUTPUTS</p> | <p>At least 50 institutions, 100 cultural professionals and 100 artists are supported to deliver projects under UK/Poland Season 2025. All 20 core projects are confirmed and delivered.</p> <p>Project leaders report successful achievement of their own aims and objectives.</p> <p>Events attract diverse audiences take part in the Season.</p> | <p>Numbers of press/media mentions in Poland and UK.</p> <p>Further funding and income attracted by projects.</p> | <p>British Council reported as helpful and supportive of the project partners.</p> <p>Seen as leader for the UK/Poland Season 2025 /joint projects / programmes for the key stakeholders, i.e. IAM, PCI, etc.</p> <p>Cultural Engagement Team gains increase in knowledge of inclusive delivery of projects and is able to share it with the wider Team.</p> |
| <p>ACTIVITIES</p> | <ul style="list-style-type: none"> • Pre-Season: scoping research in Poland and in the UK followed by grants' schemes to develop 25 projects. • During the Season: 20 core projects, 10 associate projects and 6 satellite projects • Inclusive delivery of exhibitions, film festivals, residencies (over 60 events in Poland – with 7 British Council supported in the UK) etc in over 10 major Polish cities and in the UK. • Showcasing the art created by disabled artists and facilitating dialogue around policy change. • Cultural relations opportunities such as meetings, showcases, debates. • Skills workshops, industry meetings, discussions, lectures for/with young people. • Comms activities (offline and online): <ul style="list-style-type: none"> - dedicated UK/Poland Season 2025 microsite. - Comms and PR activities including press announcement in Warsaw (10.01.2025) and in London (16.01.2025); launch events in Łódź (5.03.2025) and in London (6.03.2025). | | |
| <p>PARTICIPANTS & AUDIENCES</p> | <p>The Season will focus on young people and senior influencers. As a result, young people will be better connected to the UK and to wider European networks, positioning them for UK educational and professional opportunities. Senior decision makers will be more predisposed to do business with the UK and to work together on common agendas.</p> | | |

| | | | | |
|-------------------|--|--|---|---|
| | <p>Leaders engaged – culture sector, government, mayors, community, youth activists, education. Audiences of the Season understood through use of surveys leading to better engagement in and beyond the project</p> | <p>Next generation (18-35 years) – creative professionals, potential UK university recruits, students. Audiences include minorities such as people from Ukraine and Viet Nam. Audiences drawn from across Poland.</p> | <p>Existing audiences especially older in Poland; introduced to different and extended work. New audiences encouraged to attend. Audiences understand the British Council’s significant role in the season (eg. as programmer/funder etc)</p> | <p>Digital audience - unique visitors to British Council Poland’s Arts and Education webpages and social media. Some audiences interacting from abroad (outside of Poland). Audiences in the UK represent another (secondary) dimension to the season.</p> |
| <p>INDICATORS</p> | <ul style="list-style-type: none"> • 50 new cultural sector bilateral links are developed. • 90% of project leaders generate further funding and income. • 50% of projects report the possibility of further legacy partnerships • 40 UK cultural professionals connect with 60 Polish peers. • At least 75% of cultural professionals report high satisfaction with their projects. • At least 50% of audiences recognise the British Council as programmer / funder of the projects • At least 25% of audiences aged between 18-35 • 70% of Season partners report better understanding of UK/Polish cultural sector. • 60% of Season participants said the knowledge gained will benefit their organisations and communities they serve. • All project leaders recognise importance of EDI elements in their projects. • 60 events in 20 cities in Poland • 120,000 in person audiences • Online engagement: meaningful engagement with projects: 150,000, reach: 250,000, season microsite: 1,500,000, new organisations: 100. • 100 culture practitioners and artists coming to Poland. | | | |



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Registered Address: The Whitehouse, Wilderspool Business Park, Greenalls Ave,
Stockton Heath, Warrington WA4 6HL



UK/Poland
Season 2025



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