

Department for Digital,
Culture, Media & Sport

Research into International Cultural Partnerships

Final Report

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BOP
Consulting

Image: Sense of Unity by DUNDU & Worldbeaters at
Light Night Stoke-on-Trent, a project delivered by
Appetite. Photo by Andrew Billington.



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1. Introduction and Summary

In January 2021, the Department for Digital, Culture, Media and Sport (DCMS) commissioned BOP Consulting to research international cultural partnerships.

The research sought to explore how the practice of UK arts and cultural organisations¹ engaging internationally can have a positive impact on domestic audiences, the sector, and the wider public.

The research focused on two main questions:

- What market failures prevent effective international cultural exchange?
- What are the impacts on the UK cultural sector and wider public from UK arts organisations engaging in international partnerships and networks?

The research aimed to develop a more systematic evidence-base to help shape potential future UK-led policy options and funding arrangements.

The project coincided with the UK leaving the European Union (EU) in January 2020 and the end of the UK's transition arrangements with the EU in December 2020. In addition, the UK chose to end participation in the Creative Europe programme, the EU's funding programme for the cultural and creative sectors. As such, the report provides some reflections on the changing post-Brexit landscape and funding environment for international cultural exchange.

1.1. Approach and Structure

This report summarises findings from:

- The application of market failure theory to international cultural exchange, as set out in Chapter 2. This section builds on evidence collected from UK programmes and international comparators (see Annex 2: Literature Review)

¹ In this research, 'cultural organisations' are museums, performing and visual arts organisations (for example, orchestras, theatre companies, dance companies, and art galleries). This also includes 'combined arts institutions'

and identifies the market failures and barriers that international cultural exchange policy may seek to tackle.

- The development of a Theory of Change (ToC), which is the focus of Chapter 3. This section builds on the links between policy activity and impact identified in Chapter 2 (Market Failure Rationale for International Cultural Exchange), and examples from comparator countries (Annex 2: Literature Review) to illustrate the links between government interventions to support international cultural exchange, and the resulting long-term benefits. More detail on the method used to develop the ToC can be found in Annex 1.
- A literature review of the UK and 11 other comparator territories,² see full detail in Annex 2. This reviews evidence on comparator countries' funding programmes for international cultural partnerships and networks, and the impact of this funding. Research sought to explore whether funding directly responded to a market failure, or resulted in additional international activity that would not have occurred otherwise. Findings from the literature on UK international cultural partnerships and networks can be found in Chapter 2 and Chapter 3.

1.2. Report Findings

In Chapter 2, based on evidence from the literature, we find that UK arts and cultural organisations face the following barriers and market failures to accessing international exchange opportunities:

- **Externalities:** International cultural exchange creates knowledge, ideas, and perceptions that extend beyond those initially involved in the exchange and are a positive externality.
- **Imperfect information:** Imperfect information occurs when a lack of knowledge and/or uncertainty results in poorly informed decision making. Both the demand and supply sides of international cultural exchange can

which operate across multiple performing and visual art forms. International cultural exchange happens when UK cultural organisations form partnerships and/or networks with non-UK organisations and/or artists.

² Australia, Austria, Brazil, China, France, Germany, Hong Kong, Italy, Spain, Taiwan, Uruguay

lack information on relevant processes and, consequently, under-engage with international cultural exchange. These processes, for example, might include having access to contacts required to secure appropriate bookings for an international live performance tour.

- **Network transaction costs:** Networks can cut transaction costs for cultural organisations by reducing search costs and providing platforms for knowledge sharing. However, the costs of forming and maintaining these networks can be prohibitive for cultural organisations, creating a rationale for support from public policy for such network formation and maintenance.
- **Public Good³:** The defence of the UK by the Armed Forces creates a public good, which international cultural exchange assists by contributing towards two kinds of public goods: (a) global security and stability and (b) the UK's reputation and influence. No UK citizen can be excluded from the UK benefitting from peaceful relations with other countries. Nor can a UK citizen be excluded from benefit that the UK enjoys by being respected and influential around the world. International cultural exchange contributes to these public goods by building understanding between people of different countries and international reverence for British art.

In Chapter 3, and based on evidence from comparator countries programmes, we hypothesise that government activity designed to tackle these market failures may achieve the following long-term impacts:

- **Cultural leadership.** The UK's status as a leading global hub of culture and creativity is enhanced.
- **UK reputation and influence.** The UK's values are communicated, understood and respected across the world.
- **UK and global prosperity.** The wealth and economic prosperity of the UK (and other countries) increases through trade, investment, tourism, and attraction of talent.

- **Global security and stability.** Trust and mutual understanding grows between peoples and nations.
- **Global responsibility and cooperation.** The UK makes a leading contribution to achieving common global sustainable development goals.

Our literature review (Annex 2) demonstrates that there are similarities between different countries' objectives for long-term outcomes from international cultural exchange. Literature shows that the long-term impacts listed above are often supported by the following medium-term outcomes from government intervention to support international cultural exchange:

- **Culture Sector Development:** Investing in the capacity of cultural organisations and/or individual artists to enhance and grow the sector.
- **Cultural Diplomacy:** Deepened mutual understanding, especially in relation to the core ideals and institutions of nations, and between peoples of different nations.
- **Soft Power:** Influence of UK over other states and peoples to align with national diplomatic/political/trade objectives.

These medium-term outcomes are the primary drivers of international cultural exchange policy in the countries that we reviewed. Our literature review indicates that this trust and understanding is usually a more important driver for international cultural exchange than economic benefits, such as increased trade.

1.3. Future Research Agenda and Policy Implications

In undertaking our research, we found that there is limited existing primary evidence supporting the theoretical market failures identified in Chapter 2. There is also little evidence linking direct government intervention to the long-term impacts listed above. In Chapter 4 we set out a future research agenda

³ A public good is defined as something that is non-rivalrous and non-excludable. Non-rivalrous means that the supply of these goods does not fall as more people consume them. Non-excludable means that the goods can be accessed by everyone.

and suggest four overlapping areas of policy to be explored by the government and its stakeholders.

1.3.1. Recommendations for future research

We suggest future research might seek to explore:

- Market failures and barriers to international cultural exchange faced by UK arts and culture organisations.
- The long-term outcomes and impacts from international cultural exchange, including the extent to which international cultural exchange supports increased trade flows between participating countries, the soft power of the UK, and the cultural value enjoyed within the UK.

1.3.2. Implications for Policy

Based on the research, including our interviews with stakeholders to develop the Theory of Change, we suggest the following policy options to be further explored by government:

- **Encourage the evolution and creation of networks:** These should be structured to make the most of the UK's new international role and, therefore, focused on Global Britain priorities, rather than the EU-focused networks of Creative Europe.
- **Engage and communicate with the sector:** DCMS should continue to engage closely with the cultural sector on international cultural exchange, to ensure information is shared efficiently between government and the cultural sector.
- **Create/adapt funding streams:** To ensure that a lack of resources does not diminish UK cultural organisations' capacity for international cultural exchange.
- **Increase coordination:** Creating a single channel to streamline all aspects of cultural export from the UK. This could potentially strengthen international networks for the UK cultural sector and boost the government's engagement with the sector.

1.4. Conclusion

In conclusion, the UK benefits greatly from international cultural exchange. Interviews for this research indicated that the sector is keen to work with government to grow the many benefits of international cultural exchange. This growth will be strongest with government policy efficiently targeted on market failures as relevant to international cultural exchange amid the UK's new international role outside of the EU.

The Integrated Review anticipates the UK making the most of its new international role. As indicated in the impacts depicted in our ToC in chapter 3, international cultural exchange can contribute towards this. Further research and policy actions advocated in this report are complementary. They prioritise a more robust and granular understanding of market failures in relation to international cultural exchange, which will strengthen the role of international cultural exchange in fulfilling the ambitions of the Integrated Review.

2. Market Failure Rationale for International Cultural Exchange

This chapter sets out the case for government intervention to support international cultural exchange based on established market failure concepts and theory. We examine evidence from the UK and beyond to understand why the UK government should intervene where market failures result in sub-optimal international cultural exchange for the UK.

2.1. Relevance of Market Failure

To build the case for government intervention, one must clearly identify and evidence market failure. This means a situation where, without support, the market would produce too little (or too much) of a good or service to achieve the desired results. Public policy interventions that are well-targeted on market failures secure the best value for money.

Without government intervention, international cultural exchange production may fail to meet the demand and thus, best value for money is not delivered. Identifying and providing evidence of this market failure allows us to best focus this government intervention.

The UK is not taking part in the EU's Creative Europe 2021-27 programme. In addition to the end of funding from Creative Europe, UK cultural organisations have lost access to Creative Europe networks that acted to reduce transaction costs and assist partnership formation within Europe. This means that the institutional and diplomatic context for the UK's international cultural exchange is changing. We must, therefore, freshly assess market failure within this new context to ensure that we effectively target government intervention in this area.

2.2. Market Failure: Evidence Base

This section looks at how the concept of market failure can be applied to international cultural exchange. However, our research found that the current evidence for this is limited. It is limited in the sense that no existing research approaches international cultural exchange explicitly from a market failure perspective and, consequently, we have applied this perspective to the existing secondary evidence. More primary research is needed to evidence the presence of the market failures described below. In Chapter 4, we argue that this should be a priority for future research into international cultural exchange.

2.2.1. Externalities

International cultural exchange creates knowledge, ideas, and perceptions which extend beyond those people initially involved in the exchange. These benefits are known as a positive externality.

Externalities are positive or negative impacts on third parties of a transaction. Since the externalities are felt by third parties, they are not considered in the decision to purchase a good or service, such as international cultural exchange. Where positive externalities exist, therefore, there is a risk that production may fall below the level needed to achieve the best results.

Liverpool benefited from international cultural exchange in 2008 as the European Capital of Culture. 48% of people living in the UK, and 70% of surveyed residents, agree this event shaped Liverpool into a more desirable place to be, according to research published in 2018.⁴ The longer-term desirability of Liverpool as a place to visit, live, and work is a positive externality following the event.

Alongside improving perceptions of places, international cultural exchange encourages other positive externalities such as creating and spreading knowledge, trade, investment, tourism, and the attraction of talent. The British Council ran a survey in 2013 across 10 countries which found that culture is key

⁴ Beatriz García (17 October 2018) "Impacts 18: Legacies of Liverpool as a Capital of Culture, 10 years on" *Institute of Cultural Capital*

to commerce in two ways. Firstly, people overseas who have experienced UK culture are far more likely to want to do business with the UK. Secondly, they are also likely to rate the country more highly as a destination offering business opportunities.⁵ The survey found that 44% of young people who had taken part in cultural activity with the UK wanted to work or do business with the UK. On the other hand, among the young people who had not been involved in cultural activities with the UK, only 33% expressed an interest in working or doing business with the UK.

These economic benefits follow from the deepening of trust and understanding between the peoples of different nations, enabled by international cultural exchange. In our literature review, we found many examples where countries pursued these positive externalities.

The Louvre Abu Dhabi is a key element of the international cultural exchange between France and the United Arab Emirates (UAE). The museum opened in 2017 as a world-class cultural hub, with support from the Louvre and the French government for exhibitions in the UAE. This international cultural exchange generates several positive externalities for France. The 12th session of the UAE-France Strategic Dialogue⁶ in June 2020 involved discussions on key sectors of bilateral cooperation, including culture. The Louvre Abu Dhabi was identified as one of the flagship achievements of the wider bilateral partnership between both countries and is part of the roadmap for strategic partnership between the countries over the next decade (2020-2030).⁷

As mentioned previously, knowledge creation and diffusion are another positive externality from these exchanges. A 2017 review of German international cultural exchange identified over 50 cultural exchange programmes involving Germany – these focused on talent development, intellectual cooperation, and co-creation/production.⁸ For example, the Institut für

Auslandsbeziehungen (IFA; Institute for Foreign Cultural Relations) is an agency engaged in German cultural exchange which focuses on intellectual cooperation and knowledge exchange. Between 2014 and 2016, it invested nearly €4m in 18-month residency programmes for international museum professionals at German museums. This programme created and spread knowledge about museum practice, while deepening links between Germany and participating countries.⁹

2.2.2. Imperfect Information

Imperfect information occurs when we do not have the information needed to make good decisions, which can occur on the supply side and/or the demand side of international cultural exchange. Imperfect knowledge may stop international cultural exchange from happening.

For example, a UK theatre may not know which international theatre production would be best suited to their local audience. The theatre may choose to instead book a domestic production, and the local audience would miss out on the benefits of a more diversified cultural offer. This is an example of imperfect information around the demand for international cultural exchange.

Information failure can also be present on the supply side. For example, a UK dance company with limited experience in international touring may lack information on visas, insurance, and work permits relevant to touring internationally or to hosting an international tour. Without access to relevant information, the dance company may choose to forego these activities, or could face unexpected costs due to a failure to access the information they need to navigate logistical challenges. Information failure in this example either results in reduced international cultural exchange, or higher costs for those new to international cultural exchange.

⁵ British Council (2013) *Culture means business*

⁶ Co-chaired by HE Khaldoon Khalifa Al Mubarak, Chairman of the Executive Affairs Authority of Abu Dhabi, and HE Francois Delattre, Secretary-General of the French Ministry for Europe and Foreign Affairs

⁷ 3 June 2020, The 12th session of the UAE-France Strategic Dialogue endorses ambitious 10-year bilateral roadmap - Joint Communiqué. *France Diplomacy* <https://www.diplomatie.gouv.fr/en/country-files/ united-arab-emirates/events/article/the-12th-session-of-the-uae-france-strategic-dialogue-endorses-ambitious-10>

⁸ Ulrike Blumenreich and Ole Löding (2017) *Synergien Auswärtiger Kulturpolitik im Inland - Am Beispiel von Kommunen*

⁹ Kulturstiftung des Bundes (2020) *Jahresbericht (Sachbericht) der Kulturstiftung des Bundes (KSB) für das Wirtschaftsjahr 2018*

In a 2021 evaluation of the Creative Europe programme, SQW identified the following examples of imperfect information acting as a barrier to international cultural exchange:¹⁰

- **Finance:** Cultural organisations often experience gaps in financing. For example, 38% of UK creative businesses selected lack of finance as one of their main barriers to growth when surveyed in 2018.¹¹ Research published in 2011 indicated that the intangible nature of many of the assets of creative businesses adds to the financing challenges of these businesses.¹² Conventional sources of business finance often suffer from imperfect information and cannot assess the value of intangibles, meaning that they are reluctant to lend against these intangibles, according to this research. Analysis in this 2011 study found that Creative Industries Businesses¹³ are 5.6% more likely to be rejected in a financial application than businesses of comparable scale in other sectors.
- **Digital shift:** Digital technologies can create new opportunities for international cultural exchange. However, cultural organisations require capacities and skills to fully access this. As such, they can lack information on using this opportunity. “(Cultural) organisations don’t have the skills relating to rights clearance, or access to legal advice around intellectual property rights,” according to a policy paper published by DCMS in 2019.¹⁴ “This lack of expertise is limiting their ability to create and exploit digital content.”
- **Communication:** The full richness of diverse cultural practices and traditions may need translating into different languages. This requires language capacities within cultural organisations. Imperfect language knowledge within cultural organisations creates an accessibility issue for those who would otherwise benefit from access to this culture. Some

¹⁰ SQW (2021) *The Impact of Creative Europe in the UK 2014-2020*

¹¹ This is based on a survey that was in the field for 25 days from 12 June until 6 July 2018, and received 1,036 responses. Creative Industries Federation (2018), *Growing the UK’s Creative Industries*

¹² Dr Stuart Fraser and IFF Research Ltd (2011) *Access to Finance for Creative Businesses*. For BIS and DCMS

¹³ This research focuses on the cultural sector, which is a part of the creative industries, and these financing challenges apply to the cultural sector as much as other parts of the creative industries.

countries minimise this barrier by focusing their international cultural activity in countries with language synergies, such as France with other Francophone countries (e.g. International Commission of Francophone Theatre’s Creation/Circulation programme) or exchanges between Latin American countries (e.g. the Iber Museos Programme that shares knowledge between participating museums and has been running for 10 years in 22 countries¹⁵).

- **Cultural translation:** Engagement with different aesthetics and styles is a cornerstone of international cultural exchange. However, these differences require careful acknowledgment and treatment during production and marketing before they can reach an audience. This is a risky process for cultural organisations, as they may have imperfect information about what will and will not work with their international audiences. International artist residencies, exchanges, and co-productions are examples of mechanisms to allow artists to better understand international markets and adapt to cultural differences. Institut Français, for example, has partnered with Cité internationale des arts de Paris to host foreign artists since 2019. It also facilitates and manages residency projects for the French diplomatic network such as the Villa Kujoyama (Japan), which saw 20 French and Japanese artists and creators collaborate over 2019.

Other research has identified barriers to international cultural exchange where imperfect information is relevant. For example, the charity Visiting Arts was the official UK Cultural Contact Point for the European Commission’s Culture Programme and for Creative Europe from 2010-2013. In 2013, Visiting Arts analysed the barriers preventing UK organisations from applying to Creative Europe and found the following:¹⁶

¹⁴ DCMS (2019) *Culture is digital*

¹⁵ Iber Museos (2017). *Iber Museos Programme: 10 years of Cooperation around Museums*. The 22 countries are Andorra, Argentina, Bolivia, Brazil, Chile, Columbia, Costa Rica, Cuba, Dominican Republic, El Salvador, Ecuador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Paraguay, Peru, Portugal, Spain, Uruguay, Venezuela

¹⁶ Yvette Vaughan Jones (1 May 2013) ‘European arts funding: Why don’t more UK cultural organisations apply?’ *The Guardian*

- **Reluctance to find partners across Europe:** Psychological and financial barriers to partnering with European organisations.
- **Limited information about arts organisations in Europe:** Many UK arts organisations lacked awareness of arts organisations in Europe that would be open to collaboration opportunities and the European cultural networks that would open-up these opportunities.
- **Gaps in match funding:** In 2013, Visiting Arts reported “*a sense (among UK arts organisations) that the (Creative Europe) process is unwieldy, overly bureaucratic and mind-numbingly tedious*”.¹⁷ Some organisations found it hard to synchronise this with other funding applications. Accepting Creative Europe funding acted as a binding contract. This meant cultural organisations had to accept the risks of needing to raise match-funding in the available time window.
- **Preconceptions about the process:** Despite free advice from Visiting Arts and the EU, it was perceived to be unwieldy and overly bureaucratic.

The barriers all relate to imperfect information. There were knowledge gaps around European arts and partner organisations, and in relation to funding and application processes.

2.2.3. Network transaction costs

Having access to networks can improve the information on offer to cultural organisations. This can resolve the imperfect information issues highlighted above. Networks can also cut transaction costs for cultural organisations by reducing search costs and providing platforms for knowledge sharing.

Many cultural organisations are small – with 95.2% of businesses in the cultural sector being micro-businesses (0-9 employees).¹⁸ These are significantly smaller organisations than, for example, DCMS sponsored

museums and galleries. For example, Tate Gallery Group employed on average over 1,400 full-time equivalent staff in 2019.¹⁹ Having these relatively large staffing numbers means that DCMS sponsored museums and galleries benefit from more professional contacts than other organisations in the cultural sector and such relationships are key to network building. A survey of Higher Education Institutions on their collaborative activity with cultural organisations reported that ‘personal relationships’ were critical for successful network building and collaboration.²⁰

Building external networks can help smaller organisations to overcome their disadvantages relative to larger organisations in terms of quantities of institutional knowledge and personal relationships. However, such networks are costly because the links that sustain them take time and effort. These costs mean that cultural organisations acting alone may find it hard to form networks. Instead, it would be better to use a partner organisation that is more focused on network building.

Creative Europe has acted as this partner, both formally and informally, for UK cultural organisations at a European level. “*Networks,*” reported the 2021 evaluation of Creative Europe (2014-20),²¹ “*encourage professional exchange and capacity building within the sector by supporting existing European creative and cultural networks. Networks are experienced member-based structures bringing together operators and professionals*”.

This evaluation found 23 European Networks funded through Creative Europe in 2014. In 2017, this network extended to 28. These represented more than 4,500 organisations from 92 countries. Approximately €38m was invested in networks through Creative Europe between 2014 and 2020. Its survey of these UK beneficiaries found that for 90% of these organisations developing new partnerships/networks was a top reason for their participation.²²

¹⁷ Ibid

¹⁸DCMS Sectors Economic Estimates (2018 provisional): Business Demographics

¹⁹ Tate Gallery Group Annual Accounts 2019-20

²⁰ SQW (2018). *International collaboration between English cultural and Higher Education institutions, A research report for Arts Council England*

²¹ SQW (2021) *The Impact of Creative Europe in the UK 2014-2020*

²² SQW (2021) *The Impact of Creative Europe in the UK 2014-2020*

The 2021 Creative Europe evaluation is clear that “*building sustained networks and partnerships*” was central to the benefits secured by Creative Europe. The evaluation also found that “*the programme operates in a deliberately collaborative, strategic, and accessible way to build skills and confidence amongst the sectors*”. This deliberate focus on collaboration and accessibility helped to strengthen networks and, in turn, grow the skills and confidence that are part of the positive externality of networks.

Other public policy interventions have focused on networks to support international cultural exchange. For example:

- The Goethe Institut created a network of 20 Goethe Instituts in the Middle East in 2012. This new network structure supports the exchange of best practice in terms of art and intercultural exchange.²³
- The Iber Museos Programme is a network to enable international cultural exchange that has been running in Latin America since 2007. The network supports the production, circulation, and exchange of knowledge.
- Asia-Europe Foundation is an intergovernmental not-for-profit organisation which acts as the civil society outreach of the Asia-Europe Meeting (ASEM) and works as a platform for Asia-Europe dialogue to stimulate permanent networks that reinforce Asia-Europe bi-regional relations.²⁴In a survey of participants in Australian international cultural exchange, network building was the most frequently reported activity, with 57% of survey respondents reporting engagement in this activity.²⁵

2.2.4. Public Good

A public good is defined as something that is non-rivalrous and non-excludable. Non-rivalrous means that the supply of these goods does not fall as more

people consume them. Non-excludable means that the goods can be accessed by everyone.

Defence of the UK (i.e. the security and stability provided by the UK’s Armed Forces) is a public good. Its links to international cultural exchange are highlighted in the next chapter, which looks at the impacts of international cultural exchange in the ToC. The impacts include:

- **Global Security and Stability:** Trust and mutual understanding between peoples and nations.
- **UK Reputation and Influence:** The UK’s values are communicated, understood, and respected across the world.

These are examples of the non-rivalrous and non-excludable quality of public goods. Thus, any UK citizen can enjoy the UK’s security, stability, reputation, and influence without impacting the enjoyment of these attributes by any other UK citizen.

However, these impacts are not captured in the direct market transactions involved with international cultural exchange and, therefore, public subsidy is justified to ensure that international cultural exchange efficiently contributes to these impacts.

The Integrated Review (2021) highlights media and culture as “*UK Soft Power Strengths*”. It notes, “*In 2020, the UK topped a British Council/Ipsos MORI poll as the most attractive country for young people across the G20. This strong performance is underpinned by our model of democratic governance, legal systems and Common Law heritage, the Monarchy, our world-class education, science and research institutions and standards-setting bodies, creative and cultural industries, tourism sector, sports sector, large and diverse diaspora communities, and contribution to international development.*”²⁶

²³ Goethe Institut (2016) *Culture Works: Using Evaluation to Shape Sustainable Foreign Relations*.

²⁴ Asia-Europe Foundation website

²⁵ BYP Group (2015) *International Arts Activity – Australian Arts Sector Survey Detailed Report*. For Australia Council for the Arts.

²⁶ HM Government (2021) *Global Britain in a competitive age. The Integrated Review of Security, Defence, Development and Foreign Policy*

This reference to the UK's creative and cultural industries shows the link between the UK's security and the strength of its culture.

Similar countries also recognise this link. For instance, in 2016 Jack Lang, president of the Institute du Monde Arab (the Institute of the Arab World) in Paris, argued that "*culture in the Arab world is the best weapon against ignorance, despair and terrorism and it is the best form of resistance to fight violence*".²⁷

The institute is designed to build strong and lasting links between cultures to create a genuine dialogue between the Arab world, France, and Europe. Its impressive home hosts a museum, temporary exhibition areas, and library. This shows the importance France attaches to the ability of culture to build bridges with a region that has been associated with instability and extremism within its borders.

Other countries have also used international cultural exchange to overcome past divisions. Many European countries' current international cultural exchange policies started post World War II to rebuild cultural relations and understanding. The more recent fall of the Berlin Wall has also shifted the cultural exchange landscape. These intentions remain today, with European countries having strong cultural networks within this geographic region.

The Goethe Institut, for example, was established by West Germany soon after World War II. It is still a key agency for German international cultural exchange. Active worldwide, the institute continues to support strong cultural relations within Europe. It is a platform for German cultural relations beyond Europe and reinforces a German diplomatic objective of mutual understanding within Europe.²⁸

This mutual understanding is the basis of the public good of security and stability between nations, which international cultural exchange supports.

2.3. Overcoming market failures

Both market failures and barriers prevent economic activity from occurring. In this sense, market failures and barriers are related concepts. However, market failures only relate to impediments which hinder a welfare-maximising level of production being reached. Barriers on the other hand are less tightly defined and relate to any impediment to production, regardless of whether overcoming them would generate welfare improvement.

Our literature shows that there is no single definitive way to tackle the market failures discussed above or the related barriers to international cultural exchange. However, we see two main themes emerging from our research related to financial and organisational barriers.

2.3.1. Financial barriers

In January 2021, *The Impact of Creative Europe in the UK* report was published, examining the programme's impact from 2014-2020. It found that international cultural exchange involves financial risk. There are other sources of funding for international cultural exchange available. However, funding from Creative Europe helped cultural organisations meet financing gaps and, due to its long-term nature, reduced the risk of these activities.²⁹

These findings were confirmed by the impact survey of Creative Europe in 2020. Many respondents said they would miss the financial support of the programme. Areas highlighted include the fact that this funding was significant in size, and for a long duration. Also significant was the fact that it was not

²⁷ Jack Lang (17 July 2016) 'The Arab World is not just about war and terrorism' *The Arab Weekly*

²⁸ Goethe Institut (2016) *Culture Works: Using Evaluation to Shape Sustainable Foreign Relations*

²⁹ Creative Europe is associated with the de-risking of new activities - with 45% of Culture participants in Creative Europe in the UK over 2014-2020 using this financing as an opportunity to operate new business models. (SQW (2021) *The Impact of Creative Europe in the UK 2014-2020*)

linked to tightly specified deliverables, and so encouraged innovation and creativity.³⁰

2.3.2. Organisational barriers

Organisational capabilities can de-risk international cultural exchange. This relates to the internal capacities of the organisation in terms of digital, communication, and cultural translation capacities. It also relates to the external relationships of the organisation in terms of ability to access networks and finance.

As noted above, larger cultural organisations tend to be stronger than smaller cultural organisations in relation to these internal capabilities and external relationships. This means that international cultural exchange usually carries less risk for larger organisations.³¹

Networks can provide the kind of organisational knowledge transfer that makes international cultural exchange more possible. Access to such networks can enable cultural organisations to overcome market failures related to imperfect information.

However, the cost of building and sustaining international cultural networks means that UK cultural organisations may be less likely to form them. Until recently, many UK cultural organisations could benefit from networks through Creative Europe, but this will no longer be the case.

This network inefficiency is one type of market failure relevant to international cultural exchange. It is linked to other market failures characterised by imperfect information and underproduction of positive externalities and public goods. These market failures provide a rationale for government to intervene to support international cultural exchange based on economic analysis.

2.4. Conclusion

Where the market failures described in this chapter can be overcome, the UK can achieve more from international cultural exchange. This achievement will generate the outputs, outcomes, and impacts that feature in our next chapter on a ToC for international cultural exchange. These impacts contribute to important UK ambitions, such as those expressed in the Integrated Review.³² As market failures limit the capacity of international cultural exchange to contribute to these ambitions, there is a market failure-based rationale for public policy to support international cultural exchange. The next chapter uses the structure of a ToC to structure and evidence the consequences of acting upon this rationale.

³⁰ The survey asked beneficiaries what they would miss about Creative Europe. 124 different responses were provided. Some of these were short statements, but many respondents had taken the time and the opportunity to share brief paragraphs summarising their reflections. The evaluator summarised these responses into six themes: funding, connecting with international policy agendas, learning new skills and experiences especially for young people, learning from collaboration with different cultures, feeling part of an international community, and connectivity.

³¹ SQW (2021) *The Impact of Creative Europe in the UK 2014-2020*

³² HM Government (2021) *Global Britain in a competitive age. The Integrated Review of Security, Defence, Development and Foreign Policy*

3. Theory of Change

The ToC framework developed for this research articulates the wider context and rationale for government intervention in international cultural exchange. It illustrates the role of government in enabling international cultural exchange activities, which are constrained by market failures, as well as the contribution of international cultural exchange to the government's wider objectives in the long-term.

3.1. Overview of Theory of Change

A ToC is a conceptual description of the pathway to achieving a desired change (impact) through a particular set of interventions and within a specific context.

Here, we propose a ToC on the UK government's interventions that directly and indirectly enable international cultural exchange. The framework of the ToC

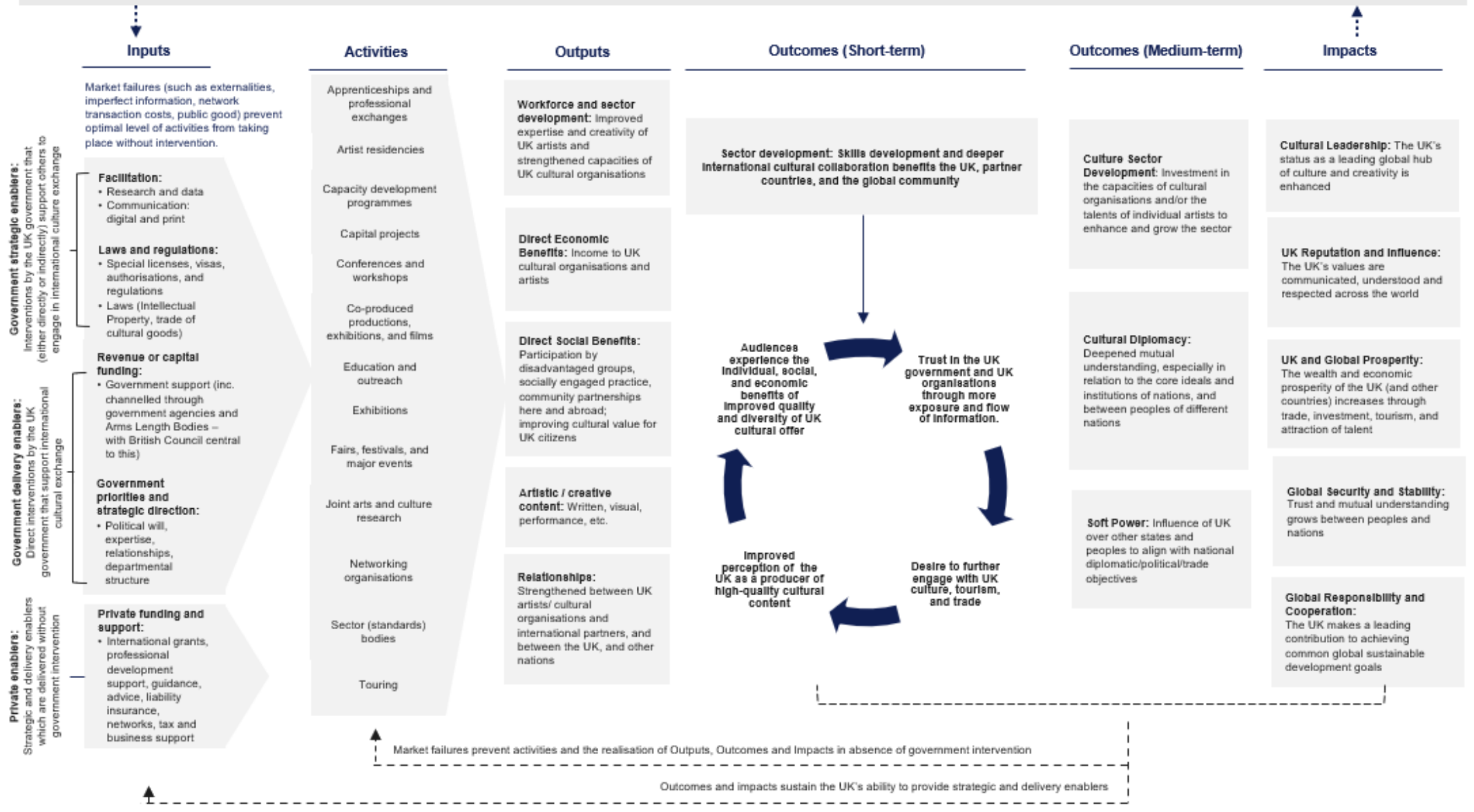
identifies the pathway to impact i.e.: how government intervention can maximise the benefits derived from UK organisations participating in international cultural exchange, the inputs needed to support relevant activities, and the expected outcomes and impacts stemming from these activities.

The ToC builds upon learning from our literature review which sets out the evidence base of the outcomes and impacts of international cultural exchange. A draft ToC based on the literature review was further developed in consultation with relevant UK sector stakeholders as well as with DCMS. See Annex 1 for further detail on the methodology used to develop the ToC.

The subsequent sections in this chapter discuss the elements of ToC 'backwards': starting with the discussion on 'Impacts', followed by 'Outcomes', 'Outputs', 'Activities', and finally, 'Inputs'.

Contextual assumptions

1. The UK is highly 'internationalised' through history, trade, immigration and demography
2. Many cultural organisations have long-standing international partnerships and are part of multilateral networks
3. Some cultural organisations are inherently international through the content of their work, their workforce and their audiences
4. The ongoing shift of the global map towards the East
5. Change in UK's international and regional role since the UK left the EU
6. Existing multilateral, trust-building frameworks for international cultural exchange (e.g. academia) continue to operate
7. English is the most spoken language globally
8. Continued UK government focus on levelling-up and cohesion across the nations and regions of the UK



Actors with different remits and objectives:

- The UK government e.g. Department for Digital, Culture, Media and Sport, Foreign, Commonwealth and Development Office, Department for International Trade
- Cultural attaches / diplomats
- UK arms-length bodies e.g. Arts Councils - national development agencies for creativity and culture; British Council – builds connections, understanding, and trust between people in the UK and other countries through arts and culture, education, and the English language.
- UK sector bodies e.g. UK Theatre, Association of British Orchestras
- Cultural organisations and professionals e.g. Arts Council England National Portfolio Organisations

3.2. Elements of Theory of Change

3.2.1. Contextual assumptions

Based on our discussions with stakeholders and the literature review, the ToC assumes that:

- 1. The UK is highly ‘internationalised’ through history, trade, immigration, and demography.** The UK is increasingly ethnically diverse. The most recent census (2011) indicated that 86% of the UK population identified as from a White ethnic group, which represents a decrease from 91.3% in 2001 and 94.1% in 1991.³³ This diversity and internationalisation is also evident in the reach and success of the UK’s culture and creative economy. In 2019, 10.7% of workers in the UK cultural sectors were citizens of non-UK countries.³⁴
- 2. Many cultural organisations have long-standing international partnerships and are part of multilateral networks.** For example, two-thirds of Arts Council England’s National Portfolio Organisations (NPO) had undertaken at least one type of international activity in the two years preceding a study published in 2017.³⁵
- 3. Some cultural organisations are international through the content of their work, their workforce, and their audiences.** Our interviews with stakeholders found that some cultural organisations, like museums, often rely upon international collaboration with curators to develop and share content. Museums also rely on international visitors who make up a significant proportion of their audiences. Similarly, in sectors like music, opera, and theatre, highly trained and specialist acts may have had niche

audiences at home, which limits market demand. Their expansion into markets across Europe means these cultural sectors have found greater and more sustainable demand abroad.

- 4. The continuing shift of the global map towards the East.** The UK’s cultural sector is responding to the budding multipolar cultural map of the world. Cultural influence and investment are growing in regions like Asia and the Middle East. At the same time, new cultural audiences are emerging in Asia and the Global South. The scale of opportunity in these markets is well documented. In 2017, China overtook the UK as the second biggest art market worldwide, accounting for 21% of the global market.³⁶ Here potentially lies a wealth of opportunities not yet fully realised by UK cultural businesses. For example, a 2017 Arts Council England study showed that two thirds of stakeholders engage in international activity. Of these, most still engage predominantly in international activity within the EU.³⁷
- 5. Change in the UK’s international and regional role.** Following its exit from the EU, the UK is engaging with the global economy in new ways and adopting a different international role. In this, according to the Integrated Review, by 2030 the UK, “*will sit at the heart of a network of like-minded countries and flexible groupings, committed to protecting human rights and upholding global norms*”.³⁸
- 6. The UK benefits from well-established existing multilateral, trust-building frameworks for international cultural exchange.** These can be found in academia, international museum collections, and global artists residency programmes. In addition, while the UK no longer formally benefits from Creative Europe networks, there are extensive networks maintained by

³³ Office for National Statistics (2012). *Ethnicity and National Identity in England and Wales: 2011*

³⁴ DCMS Sectors Economic Estimates 2019: Employment

³⁵ Arts Council England (2017). *The World Stage: International Opportunities for UK Arts and Culture*. The most common international activities to have been undertaken in the past 2 years were hosting international artists in the UK (42%), co-commissioning with international partners (29%), sending UK based artists abroad (28%), and touring abroad (27%).

³⁶ Art Basel and UBS (2018, 2019) *Art Market Report*.

³⁷ Arts Council England (2017). *The World Stage: International Opportunities for UK Arts and Culture*.

³⁸ HM Government (2021) *Global Britain in a competitive age. The Integrated Review of Security, Defence, Development and Foreign Policy*

the British Council, including 'year' cultural exchange programmes between nations, such as UK-Russia Year of Music³⁹.

7. **The UK benefits from English being the most spoken language globally.** However, 92% of UK residents only speak English, which may limit UK cultural organisations from accessing opportunities in places where English is not the language of business.⁴⁰
8. **Continued UK government focus on levelling-up and cohesion across the nations and regions of the UK.** The government will publish a White Paper on levelling up later this year, which will articulate new policy interventions to improve opportunity and boost livelihoods across the UK.⁴¹ This indicates the commitment of the government to improved quality of life and cohesion across the nations and regions of the UK. It is assumed within this ToC that these will continue to be government commitments and that many policy tools, including international cultural exchange, are relevant to fulfilling these commitments.

3.2.2. Impacts

Impacts are the long-term results of a government intervention. It is difficult to demonstrate how direct government action leads to impacts from international cultural exchange, given their broad nature. However, based on research and discussions, we have drawn links between government intervention and the following long-term impacts:

- **Cultural Leadership:** The UK's status as a leading global hub of culture and creativity is enhanced.
- **UK Reputation and Influence:** The UK's values are communicated, understood, and respected across the world.

- **UK and Global Prosperity:** The wealth and economic prosperity of the UK (and other countries) increases through trade, investment, tourism, and attraction of talent.
- **Global Security and Stability:** Trust and mutual understanding grows between peoples and nations.
- **Global Responsibility and Cooperation:** The UK makes a leading contribution to achieving common sustainable development goals.

Our interviews with stakeholders drew on an initial list of impacts based upon various pieces of research for and by the British Council, which we then presented and discussed with the stakeholders.

First, a 2019 paper for the British Council came to the following conclusion on the long-term impacts of international cultural exchange: "*showcasing activities are effective because cultural professionals are being strongly linked together into global networks where cultural values are explored, contested, and negotiated. Enabling the safety and freedom to do this is a core value of the UK (and many other nations). The UK is therefore considered positively when it is seen to be promoting these networks, opportunities and spaces via the work of the British Council*".⁴²

Second, a 2015 article published by the British Council on soft power tied international cultural exchange to soft power and identified soft power as contributing towards the following impacts:⁴³

- Securing national interest/building stability overseas. "*Building friendship and understanding between peoples enhances a state's security, underpinning peaceful co-existence.*"
- Sharing of knowledge and expertise.

³⁹ <https://www.year-of-music.org/en>

⁴⁰ Office for National Statistics (2013). *Language in England and Wales: 2011*

⁴¹ <https://www.gov.uk/government/news/government-to-publish-levelling-up-white-paper>

⁴² BOP Consulting (2019) *Global Cultural Networks: The Value and Impact of British Council International Showcasing*. For British Council

⁴³ John Dubber and Alasdair Donaldson (September 2015) 'How Soft Power can help meet international challenges' *British Council*

- Smooth conduct of commerce.
- Co-operation on shared areas of interest.
- Strengthening institutions and civil society.
- “*Stimulating the economic prosperity fundamental to bringing development to fragile states*”.

Third, in 2017 the British Council published a further article on soft power that linked this concept to five key impacts on the UK:⁴⁴

- Increased revenues.
- Increased Foreign Direct Investment (FDI).
- Attracting inward tourism.
- Attracting international students.
- Enhancing the UK’s international political influence and strengthening the role of the UK on the world stage.

Interviewees stressed the reciprocal nature of international cultural exchange i.e. that impacts are shared between the UK and other countries. The impacts reported in the ToC, therefore, feature global prosperity, global security and stability, and global responsibility and cooperation, rather than focusing exclusively on impact on the UK.

Interviewees were also clear that international cultural exchange is a non-linear process. It involves a gradual building of trust across borders to enable benefits to be experienced both within the UK and beyond. The ToC addresses the non-linear nature of cultural exchange by introducing multiple feedback loops at the outcome and impact phases.

⁴⁴ J.P. Singh and Stuart MacDonald (2017) *Soft power today: Measuring the effects*. For British Council

3.2.3. Outcomes: Medium-term

We have assumed that medium-term outcomes from international cultural exchange are those which arise within five years. The following outcomes are supported by our literature review, including numerous pieces of research produced by or for the British Council between 2015 and 2019⁴⁵ and validated by our interview programme:

- **Culture Sector Development:** Investment in the capacities of cultural organisations and/or the talents of individual artists to enhance and grow the sector.
- **Cultural Diplomacy:** Deepened mutual understanding, especially in relation to the core ideals and institutions of nations, and between peoples of different nations.
- **Soft Power:** Influence of UK over other states and peoples to align with national diplomatic/political/trade objectives.

This is reflected in the literature from other countries. 10 out of 11 countries included in our literature review referenced Culture Sector Development as an outcome. Literature from 9 countries explored outcomes relating to Cultural Diplomacy and Soft Power.

Literature from seven countries referenced economic outcomes as following from international cultural exchange. For many countries, these medium-term outcomes (Culture Sector Development, Cultural Diplomacy, and Soft Power) influence policy more than immediate economic return.

A 2016 study by the Goethe Institut identified the following outcomes from international cultural exchange, which incorporate dimensions of Culture Sector Development, Cultural Diplomacy, and Soft Power:⁴⁶

⁴⁵ BOP Consulting for British Council (2019), *Global Cultural Networks: The Value and Impact of British Council International Showcasing*; J.P. Singh and Stuart MacDonald (2017), *Soft power today: Measuring the effects*; British Council (2015). *How Soft Power can help meet international challenges*

⁴⁶ Goethe Institut (2016) *Culture Works: Using Evaluation to Shape Sustainable Foreign Relations*

- To enable the process of intercultural understanding.
- To acknowledge the intrinsic value of aesthetic creativity and thus make room for the creative and social power of culture.
- To work in culturally and context sensitive ways.
- To “act as a champion on the scene abroad while making use of the bond with Germany”.

Many countries use international cultural exchange for the purpose of Cultural Diplomacy with other countries. Latin American states, such as Brazil and Uruguay, which we cover in our literature review, pursue cultural collaboration policies to celebrate their shared culture and language.

Elsewhere, EU states have used international cultural exchange to deepen understanding and harmony within Europe. For example, *Collecting Europe* is a cultural exchange programme run by Germany’s Goethe Institut. A 2018 evaluation of the programme found that it enabled audiences to reflect on the concept of European identity. This helped strengthen the process of European integration by promoting cultural exchange and intercultural dialogue.⁴⁷

States use Soft Power through international cultural exchange to support national diplomatic/political/trade objectives. For example, China’s Belt-and-Road initiative⁴⁸ is both an important part of its economic strategy and a framework for international cultural exchange. The 2018 *Annual Report on International Influence of Chinese Culture and Art* estimated that in 2017, cultural trade with Belt-and-Road countries increased by 18.5% compared to 2016. The report also referenced other Chinese research⁴⁹ which has created a series of indicators on connections between China and Belt-and-Road

⁴⁷ BOP Consulting (2018) *Collecting Europe Evaluation*

⁴⁸ “Belt and Road” (B&R) refers to the land-based “Silk Road Economic Belt” and the seafaring “21st Century Maritime Silk Road”. The initiative was first proposed by the PRC in 2015 in a document entitled “Vision and Actions on Jointly Building Silk Road Economic Belt and 21st-Century Maritime Silk Road”. It features co-operation priorities in enhancing policy co-ordination, strengthening infrastructural facilities connectivity, facilitating unimpeded trade, deepening financial integration, and building people-to-people bonds among countries along the routes.

countries. Among these indicators, ‘*cultural understanding/empathy*’ scored most highly.⁵⁰

In the past decade, France, Germany and Italy have used international cultural exchange to support Soft Power ambitions in Asia. For example, in 2019 the Marcel Duchamp Prize was exhibited for the third time in China. It featured 14 prize-winning and nominated French artists. The exhibition was also shown in the spring at the Red Brick Art Museum (Beijing) and in September at the Minsheng Museum in Shanghai. This touring of China by world-leading French art showcased French capabilities to both Chinese citizens and the Chinese government, seeking Soft Power influence by both of these channels.

Literature shows that smaller states build on historical links far beyond their immediate geographies, with examples including Hong Kong and Taiwan. These countries use international cultural exchange to sustain Cultural Diplomacy and build Soft Power far beyond their geographic regions. Hong Kong’s reach extends across key European centres such as Venice, alongside a strong focus on East Asia’s fast-growing markets.⁵¹

3.2.4. Outcomes: Short-term

As we discuss below, there is more literature on the direct *outputs* of government intervention/international cultural exchange activity (see Section 3.2.5) than on short-term outcomes. In Chapter 4, we therefore suggest further research to strengthen the evidence base on outcomes.

Nevertheless, based on literature and stakeholder discussions, we have identified the following more immediate, short-term outcomes secured by

⁴⁹ The Development Research Center of the State Council, Beijing University, and the State Information Center conducted a study in 2016 which looked at the ‘Five Connectivity Index’ (political, economic, cultural etc.) between China and the Belt and Road countries.

⁵⁰ Beijing Foreign Studies University (2018) *Annual Report on International Influence of Chinese Culture and Art*

⁵¹ Hong Kong Arts Development Council (2020) *Hong Kong Arts Development Council 2019 Annual Report*.

international cultural exchange activity, drawing on a 2017 report from the Institute of Cultural Capital⁵²:

- Audiences experience the individual, social, and economic benefits of an improved quality and diversity of UK cultural offer.
- Trust in the UK government and UK organisations through more exposure and flow of information.
- Desire from other countries to further engage with UK culture, tourism, and trade.
- Improved perception of the UK as a producer of high-quality cultural content.

This report evaluated a UK international cultural exchange programme that used Shakespeare's works to engage with Russia, China, and Eastern Africa. In line with the short-term outcomes identified in the ToC, it found that the programme deepened knowledge of Shakespeare for participants. It also extended cultural participation of those who took part, including in new activities and productions. Participating organisations and audience members used Shakespeare to encourage engagement with UK contemporary culture. This engagement involved collaborations with UK companies, learning about British history, and visiting the UK on tourist trips.

These outcomes echo VisitBritain's market research in 2016 which found that our cultural attractions remain the top reason to visit Britain. It is cited by 42% of visitors and 47% of considerers as a key reason for visiting or considering visiting.⁵³

3.2.5. Outputs

Outputs are the measurable, tangible, and immediate results of international cultural exchange activity or government interventions.

⁵² Institute of Cultural Capital (2017) *Connecting Ground Shakespeare Lives and Perceptions of the UK in Russia, China and the Horn of Africa*

⁵³ VisitBritain. (2017) *Researching and Planning*. Foresight – issue 150

There is extensive evidence within the literature on the immediate outputs achieved by international cultural exchange. These include:

- Workforce and Sector Development.
- Direct Economic Benefits.
- Direct Social Benefits, including Cultural Value.
- Artistic / Creative Content: written, visual, performance, etc.
- Relationships: strengthened between UK artists/cultural organisations and international partners, and between the UK, and other nations.

Workforce and sector development

Chapter 2 noted that stronger networks, better understanding of international opportunities, and workforce skills help to facilitate international cultural exchange. In turn, international cultural exchange supports these aspects of workforce and sector development. This helps professional development and capacity building, and increases the likelihood of more compelling art.

The 2021 Creative Europe UK evaluation found that 60% of participating cultural organisations were attracted by opportunities to develop new knowledge and skills.⁵⁴ Participants were asked if their involvement in Creative Europe had benefited their organisation's skills, knowledge, and/or capacity across a variety of areas. More than three quarters said it had improved the organisation across the following seven areas: creativity; industry/sector knowledge; development; raising finance; accessing international markets; audience development; and research.

Research into international collaboration between English cultural and Higher Education institutions has also highlighted the importance of such partnerships to workforce and sector development. A 2018 study on the

⁵⁴ SQW (2021) *The Impact of Creative Europe in the UK 2014-2020*. For Creative Europe UK

international collaboration between English cultural and Higher Education institutions found international partnerships are motivated by developing further breadth and depth of knowledge and understanding within specialist fields. Also important are opportunities to improve museum collections and creative outputs.⁵⁵

Direct Economic Benefits

Evaluations of international cultural partnerships do not always report on economic benefits. Where covered, deadweight, which is how much of the benefit would have been secured without the international cultural exchange, is usually not clearly accounted for. Nonetheless, research for Arts Council England and for Creative Europe does provide evidence of positive economic benefits from international cultural exchange.

The Arts Council's 2017 review of international arts and culture activity found that Arts Council-funded international activity generated £57.5m income in 2016/17. A further £10.9m in income was generated through inward investment from abroad.⁵⁶ This research also found that international work is essential to some arts and cultural organisations' business models. In fact, 6% of Arts Council-funded NPOs said they relied on international work for 75% or more of their income. On average, international activity made up 14% of income for participating NPOs.

Earlier research for the Arts Council (2016) also showed international cultural exchange's positive economic impact. It found that international income made up around 7% of the total income of surveyed NPOs.⁵⁷ This research found that international activity made a net financial contribution to NPOs. In 2014/15, the total income to 243 NPOs from international work was reportedly £34m. At the

same time, these NPOs spent £31m on international work. This equates to a net surplus (profit) from international work of 9% for English NPOs.

In addition, the research highlighted international co-productions and larger collaborations as an important way to attract further inward investment. NPOs who worked on collaborative projects contributed £5.9m to international work that incurred total costs of £16.5m – with the cost difference between these figures (£10.6m) being met by further inward investment.

There is also international evidence to support the direct economic benefit of international cultural exchange. For example, a 2009 study on participants in Austrian cultural exchange⁵⁸ estimated that the funding supported 405 Full Time Equivalent (FTE) jobs through relevant projects and 86 FTE jobs through festivals. There were indirect economic impacts too, thanks to follow-up projects made possible by the new networks from the funded projects. Network building also created beneficial new synergies:

- 63% of respondents said that follow-up projects had emerged, with an estimated 50 follow-up projects in total, with a value of €43m.
- 86% of projects and 60% of festivals reported synergies created through exchange of professional expertise and information.
- Project staff, artists and content producers and recipients agreed that they gained knowledge and skills. Examples include intercultural skills, management skills, as well as technical and artform-specific skills. Artists were creatively inspired, built networks, and improved their career prospects.

Further international evidence comes from a study of projects supported by the International Commission of Francophone Theatre (CITF) between 2010 and 2018.⁵⁹ It found that these projects created 1,437 jobs for artists, designers,

⁵⁵ SQW (2018) *International collaboration between English cultural and Higher Education institutions, A research report for Arts Council England*

⁵⁶ Arts Council England (2017) *The World Stage: International Opportunities for UK Arts and Culture*

⁵⁷ TBR (2016) *International Activity of arts and cultural organisations in 2014-15*. For Arts Council England

⁵⁸ Stefan Leyerer & Ingo Mörth (2009) *Evaluierung ausgewählter Förderinstrumentarien des BMUKK im Kunstbereich*. For Austrian Ministry for Instruction, Arts and Culture. This study was undertaken to evaluate four similar Austrian cultural interventions, to assess the impacts of these interventions, and to seek improvements for future policy.

⁵⁹ André Courchesne, Charlotte Baillet (2020) *Etude sur les effets économiques et les leviers qualitatifs des projets soutenus par la CITF entre 2010 et 2018*.

and technicians, 41% of which were held by women. The report, published in 2020, also suggested CITF's support to incubators and artist meeting sessions for young French-speaking artists improved the French-speaking theatre community's networks.

Direct Social Benefits

There is evidence that international cultural exchange helps to generate positive social benefits, including in the British Council's *'Golden Thread' Culture and Development Programme Evaluation* and in various Creative Europe evaluations.

The British Council's *'Golden Thread' Culture and Development Programme* funded 14 projects in 2015/16 in Official Development Assistance (ODA) priority countries worldwide. The 2016 evaluation identified some clear areas where creative and cultural activity has had a positive benefit on individuals and communities:⁶⁰

- **Enabling human rights to be realised, including the promotion of diversity and freedom of expression.** The programme supported projects which challenged accepted cultural norms and promoted and enabled freedom of expression and self-determination. It also encouraged participation from women, girls, and other groups often under-represented in cultural and community activities.
- **Building the capacity of people and communities to support cohesion, inclusive institutions and improved social and economic wellbeing.** Projects were designed and rolled-out to secure maximum positive impacts both during and after they had ended.

The report further suggested areas where creative and cultural projects can add clear value to the UN's Sustainable Development Goals:

- Creating inclusive, equitable, and quality education and learning opportunities across the life-course (Goal 4).
- Contributing to the growth in employment, particularly enhancing skills and learning in the creative and cultural industries (Goal 8).
- Improving health and wellbeing, particularly through improvements in self-efficacy, and increasing social capital in communities (Goal 3).
- More peaceful and inclusive cities and societies. In particular, bringing diverse and divided communities together and enabling safe spaces for people to communicate ideas and new forms of expression (Goal 11).

The report found that positive social benefits were felt outside the UK, demonstrating that UK international cultural exchange can have global benefits.

Equally, the social benefits of international cultural exchange are experienced in the UK, leading to potential enhancements of cultural value for UK citizens. For example, a 2021 survey of UK cultural organisations that took part in Creative Europe found that:⁶¹

- 95% said that their involvement promoted European values.
- 89% indicated that participation had enabled them to bring international content and culture to local communities.
- 82% said their project developed their audience's understanding of other cultures.

This promotion of European values and mutual understanding of shared values is a form of cultural value that has been mirrored in Chinese international cultural exchange. China first proposed to establish a *'community of human destiny'* in the Belt and Road Forum on International Cooperation in 2013.⁶²

⁶⁰ BOP (2016) *'Golden Thread' Culture and Development Programme Evaluation*. For British Council

⁶¹ SQW (2021). *The Impact of Creative Europe in the UK 2014-2020*. For Creative Europe UK

⁶² Beijing Foreign Studies University (2018) *Annual Report on International Influence of Chinese Culture and Art*

Many international cultural exchange projects involve socially engaged arts practice and community partnerships – which are social benefits that we reference on the ToC. This finding is based on the 2018 evaluation of Creative Europe, which found that the programme provided direct social benefits through opportunities both in the UK and in partner countries for young people, economically disadvantaged groups, migrants, and refugees. For example, in 2016, UK organisations led three Refugee Integration Projects. These accounted for a quarter of the funding then available across the EU on projects of this kind through Creative Europe.⁶³

Artistic / creative content

In 2019/20, for example, the British Council supported artists and arts organisations in Wales to strengthen existing relationships and networks, and establish new, relationships and networks with EU peers. Twenty-two projects were supported across 15 countries in Europe. 508 new contacts were made, leading to 118 signed contracts to generate new artistic/creative content by Welsh artists.⁶⁴

Strengthened relationships between UK artists/ cultural organisations and international partners

These strengthened relationships are an output of international cultural exchange. For example, the Artists' International Development Fund (AIDF) was jointly funded by the British Council and Arts Council England from 2012 to 2015. The aim was to provide early-stage development opportunities for individual freelance and self-employed artists based in England. It allowed them to spend time building links with artists, organisations, and/or creative producers in another country. The programme's 2016 evaluation found that it had supported workforce and sector development.⁶⁵ Just under two thirds of

surveyed artists (62%) strongly agreed that they had been able to create valuable international relationships and networks to support future collaborations.

3.2.6. Activities

The activities of international cultural exchange take many forms. Some of these activities focus on sector and talent development. For example, **artistic residencies; apprenticeships and professional development; capacity development programmes; conferences and workshops; and networking organisations.**

Talent development

Talent development opportunities tend to focus on early career professionals. These activities often use training and workshop events to exchange knowledge and learning between individuals and organisations as well as between countries. Such activities tend to be relatively short-term (under a year), involving trip-based exchanges, sometimes with local follow-up activities.

Examples of sector and talent development projects in the UK include:

- British Council and Arts Council England's Artists' International Development Fund (AIDF), which offered early-stage development opportunities to individual freelance and self-employed artists based in England between 2012 and 2015. This helped them to build links with artists, organisations and/or creative producers in another country.⁶⁶
- British Council's 'Artists in Recovery: World Stages' (2015/16) project, which supported knowledge exchange trips between UK-based theatres and theatre artists in conflict-affected countries.⁶⁷

⁶⁶ *ibid*

⁶⁷ BOP (2018) *Global Cultural Networks: The Value and Impact of British Council International Showcasing*. For British Council

⁶³ Drew Wylie Projects (2018). *The Impact Of Creative Europe In The UK*. For Creative Europe Desk UK

⁶⁴ British Council, Annual Report and Accounts 2019/20

⁶⁵ Consilium Research and Consultancy (2016) *Evaluation of the Artists International Development Fund 2012-2015*

- The Transform Orchestra Leadership Programme, which was part of British Council's Transform programme between 2012 and 2016, providing a platform for mutual learning and sharing of best practices between British and Brazilian orchestras.⁶⁸

British Council and similar agencies

Arts and culture are used by the British Council to build “*connections, understanding, and trust between people in the UK and other countries*”⁶⁹ and many countries that we reviewed benefit from a similar agency.

France's Institut Français is one such example. This single agency promotes artistic exchange and sharing of French culture, language, and thinking around the world. Institut Français delivers similar kinds of sector and talent development activities as the UK.

To promote integration of young artists, the Institut Français offers international exchange programmes for young arts students and teachers. Since 2018, many partnerships have been created, such as:

- The Conservatoire d'Arts dramas from Paris with three partners in Quebec, in Mali and India.
- The School of Comedy of St-Etienne with the Récréatâles platform in Burkina Faso.
- FAI'AR with partners in the Middle East.

Another international example is Spain's ACERCA programme which focuses on Latin America, Africa and Asia.⁷⁰ This sector-wide capacity building and talent management programme has over 97 activities and 2,900 participants.

⁶⁸ Transform Orchestral Leadership in Brazil. (2016). British Council website

⁶⁹ British Council website

⁷⁰ The full title of this programme is 'Programa ACERCA de Capacitación para el Desarrollo en el Sector Cultural', which translates into English as 'ACERCA Training Program for development in the Culture Sector'.

Co-produced productions, exhibitions, and films

Co-produced productions, exhibitions, and films are examples of other international cultural exchange activities. The Creative Europe programme included co-productions in forms that were often different from the activities that the British Council and Arts Councils usually fund. Creative Europe is a transnational funding programme which primarily aims to improve the production and circulation of cultural products across borders within the region through multilateral projects, whereas the British Council's arts and culture programmes stimulate creative expression and exchange to build trust between people in the UK and other countries, predominantly through bilateral projects.

The UK's engagement with Creative Europe included:

- In 2014, a consortium, including the British Council and Creative Edinburgh, was awarded a one-off Creative Europe grant to develop a network of European Creative Hubs.⁷¹
- Between 2014-17, UK organisations were involved in 42% of the Creative Europe Culture Sub-programme Cooperation Projects. Some 17% of the Creative Europe Culture Sub-programme Platforms were led by a UK organisation.⁷²

Activities which showcase UK art and culture worldwide

International cultural exchange activities also involve the exchange of cultural goods and services which showcase UK art and culture to the world. Examples include **fairs, festivals, and major events; exhibitions; and touring.**

A 2018 evaluation of international showcasing work for the British Council⁷³ identified tangible benefits to participants. Central to these benefits were stronger networks and better access to new business development

⁷¹ Drew Wylie Projects (2018). *The Impact Of Creative Europe In The UK*. For Creative Europe Desk UK

⁷² Ibid.

⁷³ BOP (2018). *Global Cultural Networks: The Value and Impact of British Council International Showcasing*. For British Council

opportunities. The evaluation also found that 83% of participants said they extended their networks *“in a way that has had tangible benefits for their work”*. This was due to British Council showcasing activities, with a reported average of 17 new contacts established per participant. Over a third (37%) said they had engaged in business development activities with these new contacts since meeting.

There was a broad consensus (73%) that taking part was well worth the resources invested by participants. In addition, respondents were asked to rate the value of these activities to their professional development. On a 0-100 scale, the average rating across all participants was 83.

Activities that showcase UK art and culture worldwide can happen seasonally, such as the UK-Iran Season of Culture⁷⁴ and British Council’s Shakespeare Lives programme.⁷⁵ An international example is the 2016 China-Latin America Year of Cultural Exchange. This is the biggest annual cultural event co-organised by China and Latin America, covering China and nearly 30 Latin American and Caribbean countries.⁷⁶

As part of this research, we consulted UK arms-length bodies (such as the British Council and the devolved Arts Councils) and sector bodies (such as the Museums Association and the Association of British Orchestras). Both types of organisations are involved in many international cultural exchange activities.⁷⁷

Arms-length bodies initiate funding programmes to facilitate cultural organisations’ international work. They benefit from funding from the UK government and conduct **education and outreach**. For example, the British Council offers a range of services to UK awarding bodies and education institutions wishing to offer their qualifications overseas. It has agreements with

awarding bodies to run its exams regularly in a country/group of countries, across a region or globally.

Sector bodies such as UK Theatre, the Museums Association and the Association of British Orchestras, are financed by member subscriptions and participate in regional and international platforms to advocate for the UK cultural sector.

Capital projects

Capital projects provide opportunities for international cultural exchange. The British Council benefits from a global network of 178 offices in over 100 countries. With a focus on ODA recipient countries, its **capital investment** in these offices is an example of capital spend to support international cultural exchange.

Joint arts and cultural research

Finally, another activity that international cultural exchange can involve is **joint arts and cultural research** – which is research into arts and cultural issues between partners in the UK and internationally. For example, the Newton-funded ‘Development through the Creative Economy in China’ programme in 2018 was coordinated by the Arts and Humanities Research Council (AHRC) in co-operation with the UNESCO Creative City (Shanghai) Promotion Office to *“support joint UK-China research in the creative economy that will facilitate collaboration between academics, businesses, policy professionals, community groups and other organisations”*.⁷⁸

⁷⁴ In 2015 the British Council created an extensive cultural exchange programme with Iranian cultural producers to develop artistic and cultural networks at a critical diplomatic juncture in Iran-UK relations.

⁷⁵ In 2016 the British Council and the GREAT Britain campaign delivered a major programme of events and activities celebrating Shakespeare’s work in the 400th anniversary year of his death.

⁷⁶ Beijing Foreign Studies University (2018). *Annual Report on International Influence of Chinese Culture and Art*

⁷⁷ Refer to Annex 1 for the list of organisations being interviewed.

⁷⁸ AHRC (2018). *Development through the Creative Economy in China: Call for Proposal* <https://ahrc.ukri.org/documents/calls/creative-economy-in-china-call-spec/>

3.2.7. Inputs

Inputs are the resources used to enable international cultural exchange. This ToC identifies three types of input:

- Government delivery enablers.
- Government strategic enablers.
- Private enablers.

Government delivery enablers are direct interventions by the UK government that support international cultural exchange. In the UK, major international cultural exchange initiatives are enabled by:

- Revenue or capital funding: This kind of government support includes funding channelled through government agencies and arms-length bodies such as, the British Council, the Arts Councils and (previously) the Creative Europe UK desk. The British Council tends to play a leading role as (co-) funder and facilitator.
- Government priorities and strategic direction: These are non-monetary inputs from the UK government to support international cultural exchange, such as their political will, expertise, relationships, and departmental structure. The expertise and contacts of civil servants can assist international cultural exchange. For example, the British Council offered training and peer exchange between UK creative sector professionals and their Sub-Saharan Africa counterparts to share knowledge on sector responses to Covid-19.⁷⁹

Government strategic enablers concern interventions by the UK government that (either directly or indirectly) support others to engage in international cultural exchange.

Other actors besides DCMS and the arms-length bodies that it funds have important roles to play in supporting exchanges between individual arts organisations internationally. Examples include the Foreign, Commonwealth

and Development Office (FCDO), the Department of International Trade, and industry bodies like UK Theatre and the Museums Association. In addition, some forms of international cultural exchange bring together cultural and Higher Education (HE) bodies. In this context, HE-funding bodies such as the Arts and Humanities Research Council (AHRC) are also relevant. A recent example included AHRC's UK-China Research-Industry Creative Partnerships programme in 2019, which established eight Creative Partnerships bringing together HE institutions, creative industries businesses and other partner organisations.

The UK government creates the strategic context for these activities through facilitation, laws, and regulations.

Private enablers involve strategic and delivery enablers that are delivered without UK government intervention. These can be in the forms of international grants, professional development support, guidance, advice, liability insurance, networks, tax, and business support.

3.3. Conclusion

The role of the UK government as a delivery and strategic enabler is crucial to the activities of international cultural exchange. As illustrated in the ToC, the activities drive outputs, outcomes, and impacts that are of significant value to the UK. However, as we discussed in our previous chapter, these activities are limited and underproduced due to market failures. Equally, the evidence base on market failures could be strengthened.

In our next chapter, we discuss how this strengthening could form part of a research agenda in relation to international cultural exchange. In addition, the next chapter makes some policy suggestions for improving the return generated by the UK government's roles as a delivery enabler and strategic enabler of international cultural exchange.

⁷⁹ British Council Annual Report and Accounts 2019/20

4. Future Research Agenda and Policy Implications

We conclude this report by outlining possible areas for future UK government research and policy initiatives that draw on our literature review, ToC development, and market failure analysis. Our recommendations are set out in order of priority.

4.1. Recommendations for future research

The research presented in Chapters 2 (Market Failure Rationale for International Cultural Exchange) and 3 (Theory of Change) suggests two main avenues for future research:

- Further research into the impact of market failures and barriers to international cultural exchange for UK arts and culture organisations.
- Further research to understand the long-term outcomes and impacts from international cultural exchange.

In the next two sections we outline these research questions in more detail.

4.1.1. Overcoming market failures and barriers to international cultural exchange

In Chapter 2, we used market failure concepts (Externalities, Imperfect Information, Network Transaction Costs, Public Goods) to understand the barriers to international cultural exchange. We concluded this area would benefit from primary research that quantifies the extent of applicability of market failures to international cultural exchange.

⁸⁰ Those cultural activities that are more dependent on in-person events (e.g., live theatre) may face more substantial barriers to international cultural exchange than those activities that can more readily utilise digital technology.

In addition to addressing this gap, future research might also look to better understand the barriers to international cultural exchange. These were revealed by the weaknesses in evidence on organisational and financial barriers in Chapter 2, which relate to:

- **Geography:** Evidence from the literature review shows that the strongest cultural export markets for the UK are in Europe and North America. Evidence is less clear on opportunities missed outside of these regions, such as in China and other rapidly growing economies in Asia, and the different barriers which may need to be overcome in these countries. This research only covered a small sample of countries, and it would be useful to research barriers as relevant to more countries in greater depth.
- **Artform and cultural subsector:** Evidence we gathered through the literature review and stakeholder interviews did not provide a detailed breakdown of barriers by artform or cultural subsectors. Based on our stakeholder interviews to develop the ToC, we noted some sub sectors may require more support from the government than others to access cultural exchange opportunities.⁸⁰
- **Size of organisation:** In Chapter 2 we explore the barriers some organisations may face to access networks and international cultural exchange opportunities. We hypothesize that these barriers are more likely to affect smaller organisations than larger ones, given larger organisations often benefit from established networks, easier access to finance, larger range of skills to navigate international markets, and an established brand domestically and internationally. However, this assumption is not yet confirmed by existing evidence. Furthermore, there is no detailed evidence of how barriers to international cultural exchange vary by organisation size.
- **New barriers to international cultural exchange:** The evidence base on international cultural exchange was largely built before the UK left the EU,

with a series of evaluations of Creative Europe being important contributions to this evidence base. As such, given the short period of time since the UK left the EU, existing research fails to account for any new barriers that may have subsequently emerged. Unsurprisingly, neither does it consider any opportunities that may arise from the UK's new international role. We conducted interviews with stakeholders in February 2021 following the UK's transition from the EU in January 2021. Many wanted to better understand how government funding and support will in future facilitate opportunities for organisational growth through international cultural exchange.

- **The relevance of networks to overcoming barriers:** Existing evidence stresses the importance of networks to international cultural exchange. Networks might be newly configured to help address the issues identified above in relation to geography, artform, and cultural subsector, barriers facing smaller organisations, and new barriers to international cultural exchange.

Improved understanding of market failures and barriers in relation to international cultural exchange will enable better targeted government policy, more measurable success, and better value for money.

4.1.2. Understanding the long-term outcomes and impacts from international cultural exchange

The evidence base is stronger on the inputs, activities, and direct economic outputs of international cultural exchange than on the impacts, outcomes, and social outputs. Thus, the ToC in the previous chapter would benefit from additional research in relation to impacts, outcomes, and social outputs.

We make 3 research suggestions that relate to one of each of the impacts, outcomes, and social outputs in the ToC. These being:

- **Impact: UK and Global Prosperity:** The wealth and economic prosperity of the UK (and other countries) increases through trade, investment, tourism, and attraction of talent.

- **Outcome: Soft Power:** Influence of UK over other states and peoples to align with national diplomatic/political/trade objectives.
- **Output: Direct Social Benefits:** Participation by disadvantaged groups, socially engaged practice, community partnership here and abroad; improved diversity of domestic offer for UK audiences.

Impact: Understanding international cultural exchange and global trade

In our ToC, we position 'UK and global prosperity' as an impact of international cultural exchange.

We know that international cultural exchange enables nations and peoples to build trust and understanding. Our literature review indicates that this trust and understanding is usually a more important driver for international cultural exchange than economic benefits, such as increased trade. Equally, it was claimed in interviews for this project that this trust and understanding allows these nations and peoples to identify other issues of mutual interest and increase trade with one another.

This research would explore the extent to which increased trust and understanding through international cultural exchange tends to drive increased patterns of trade more generally between countries that have benefited from this improved trust and understanding.

This research could gather both time-series (i.e. year-by-year) and cross-sectional (i.e. country-by-country) data on:

- International cultural exchange between countries over time.
- General trade flows between countries over time.

The relationships between these datasets would:

- Test the theory put forward during interviews for the Theory of Change part of this project that international cultural exchange supports more general trade flows.

- Uncover patterns between countries with strong flows of cultural exchange and general trade.

Outcome: Understanding international cultural exchange and soft power

In Chapter 2, in the context of the Public Good generated by international cultural exchange, we note that the Integrated Review (2021) highlights media and culture as “*UK Soft Power Strengths*”. This demonstrates the relevance of international cultural exchange to important outcomes for the UK.

The mechanisms by which international cultural exchange secures this outcome can be better understood. International cultural exchange directly brings UK culture to international audiences and acts to change the perceptions of the UK that are held by these audiences. More indirectly, international cultural exchange strengthens relationships with international partners and builds familiarity with international contexts among UK artists. It refines artists’ ability to communicate in these contexts. These relationships are one of the Outputs that features in our ToC.

These interactions between UK artists and international partners and audiences might be better understood through surveying of both these artists and audiences. This surveying would strengthen the evidence running through the ToC from inputs and activities of international cultural exchange to the outcome of enhanced soft power for the UK. In so doing, the research would better understand the relationships that are an Output of international cultural exchange and which support workforce and sector development.

Output: Understanding international cultural exchange and social benefits, including cultural value

There is growing evidence to support the importance of the social benefits of culture. These benefits are sometimes referred to as cultural value and include contributing to the pride, health, and wellbeing of the nation.⁸¹

However, it is unclear to what extent international cultural exchange contributes to cultural value of these sorts being enjoyed in the UK. Equally, stakeholders in our study stressed how international cultural exchange can contribute to the cultural experience of UK citizens in various respects. These include identity, sense of place, and ‘levelling-up’ (i.e. spreading economic opportunity to less affluent parts of the UK).

Future research could further explore the dynamic between international cultural activity and these social benefits. As part of this, research might:

- Work with cultural sector stakeholders to identify international cultural exchange projects across the UK believed to be well-performing and generating cultural value.
- Assess what impacts those activities have on audiences around social outcomes such as health, wellbeing, and identity – sense of place, security, and self. The ToC includes an outcome described as, “*audiences experience the individual, economic, and social benefits of improved quality and diversity of UK cultural offer*”. This research will more deeply understand these individual and social outcomes.

4.2. Implications for policy

Our stakeholder interviews on the ToC made clear that policymakers and practitioners recognise the value and timeliness of reviewing current international exchange activities. Based on these interviews and the ToC we

⁸¹ See, for example, the work of the recently established Centre for Cultural Value at the University of Leeds. Its research reviews are focused around four core themes: The role of arts, culture, heritage and screen in the context of COVID-19, Culture, health and wellbeing, Cultural participation, and Community, place and identity.

suggest four overlapping areas of policy to be further explored by the government and its stakeholders.

Encourage the evolution and creation of networks

In Chapter 2 we find that access to networks can help ensure that UK cultural organisations have the knowledge, connections and financing required to make the most of international cultural exchange. The capacity of Creative Europe to assist networking is no longer available to the UK cultural sector but the opportunity exists to build new networks targeted upon the ambitions of Global Britain.

By engaging with the sector, DCMS can better understand what formal and informal networks are now in place and how to strengthen these. Engagement with the sector should seek to identify the barriers to international cultural exchange that only government intervention can unlock. The sector should also be encouraged to build and sustain networks to allow better sharing of knowledge, expertise, and contacts. This will enable the sector to maximise its own capacities for international cultural exchange.

Engage and communicate with the sector

DCMS should continue to engage closely with the cultural sector on international cultural exchange. This might include:

- Creating a regular forum in which government and the sector can develop and act upon shared ambitions for international cultural exchange.⁸²
- Establishing a way to gather regular intelligence to reduce the frictions of international cultural exchange.
- Continuing to champion the sector across government.

⁸² It may be that the Exports and Investment grouping of the Creative Industries Council provides a useful forum in which to take this forward and maintain momentum and partnership working around international cultural exchange and its interfaces with trade more generally.

Create/adapt funding streams

International cultural exchange depends upon access to adequate resourcing. As Chapter 2 indicates, access to finance and challenges with match funding have proved barriers to international cultural exchange. Despite the challenges around meeting the match funding requirements of Creative Europe, it acted as a source of finance for international cultural exchange. UK cultural organisations are now seeking alternative sources of finance.

Chapter 2 also noted that financial barriers are not the only kind of barrier to international cultural exchange. Others include the internal capacities of cultural organisations and their external ability to build and sustain trusted networks. This network coordination is one of the market failures that we discussed in Chapter 2 but equally, funding to sustain networks can overcome imperfect information, another market failure identified in Chapter 2.

UK policy should seek to ensure the optimal amount of funding for international cultural exchange. It should also seek to boost organisational capacity within the UK cultural sector so it can make the most of this funding. This organisational capacity can be enhanced by DCMS engagement with the sector and by the enabling of networks – with this engagement helping to focus networks on synergies of interest between the sector’s ambitions and those of the government.

Increase coordination

An idea that was put forward during our interviews to create a single channel and streamline all aspects of cultural export from the UK. It might also complement the other recommendations:

- Supporting sector networks and interfacing between these networks and government.

- Coordinating the government’s engagement with the sector and aligning the activities of the sector with major government initiatives like those contained in the Integrated Review and strengthening Global Britain ambitions in relation to trade and the UK’s international influence (Soft Power). This coordination should ensure that international cultural exchange activities feed through most effectively to Impacts directly relevant to the UK in the Theory of Change, i.e. securing Cultural Leadership for the UK; maintaining the UK’s Influence and Reputation; and growing UK Prosperity.
- Helping the sector to navigate relevant funding opportunities.

4.3. Conclusion

In conclusion, the suggested focus for research and policy initiatives advocated in this chapter are complementary. Policy initiatives to encourage the creation of networks directly targets one of the market failures analysed in Chapter 2 (Network Transaction Costs). Primary evidence on market failure could be strengthened and research to generate this evidence could be facilitated through the second policy initiative suggested here: government engagement with the sector. It is important that this engagement is targeted on addressing market failures and seizing the opportunities afforded by the UK’s new international role. These opportunities align with the longer-term impacts that this chapter proposes can be better understood through new research: the relationships between international cultural exchange and international trade, Soft Power, and Cultural Value.

The immediate priority for research, however, is upon market failure. As an immediate next step, this research focus provides a forum for ongoing engagement between government and the cultural sector. Interviews for this research indicated that the sector is keen to work with the government to efficiently strengthen the many benefits of international cultural exchange.

5. Annex 1: Methodology

This research project was undertaken in four stages between January and May 2021:

1. Project inception, confirmation of research scope and methodology with DCMS
2. Literature review structured around key relevant search terms (e.g., international cultural exchange mechanism, types of actors, type of intervention and impact area), including quality assessment of the literature
3. Initial development of ToC based on literature review and testing/refinement, including collecting feedback from consultation with 13 key stakeholders (see Section 5.2)
4. Finalisation of ToC and research report.

5.1. Literature Review

Based on agreement with the client on our research scope and methodology, the literature review focussed on identifying existing evidence on the impact of engaging in international cultural partnerships and networks.

The literature review included both academic and grey (non-academic) literature from the past five years focusing on performing arts (theatre, dance, music), visual arts and museums. It was carried out in the following languages: English, French, German, Italian, Spanish and Mandarin; reflecting the countries covered in the review.

Step 1: Rapid collation of literature / evidence and quality assessment for inclusion in review

In this first step we identified key agencies and compiled a list of relevant reports produced by them (e.g., Arts Council England, British Council). This was supplemented by keyword searches on Google as well as by identifying additional papers via the reference lists or citations in papers already reviewed.

We collected all our sources in an Excel sheet for initial quality assessment. The spreadsheet was built around an agreed framework, which covered the following areas:

- Contextual information about the literature such as author, commissioner, publication date, language, geography and cultural forms.
- Exchange mechanisms: mechanisms related to talent development and capacity building; co-creation and co-production; exchange of cultural goods and services; intellectual cooperation.
- Types of actors: government; government agencies; public institutions; private institutions; private companies and individuals.
- Types of intervention: funding; facilitation; legal enabler.
- Impact area: economic; social; soft power/national attractiveness; sector and workforce capacity.
- Researcher's initial quality assessment: Does the author(s) have a background in economic and/or cultural research? Does the commissioner have a track record in commissioning economic and/or cultural research? Are the method and argument clearly set out?

In this first step we identified 49 pieces of literature.

Step 2: Detailed review

We then subjected all the literature which passed the quality assessment to further review. This aimed to draw out more detail on the cultural exchange mechanisms, types of intervention, actors and impacts reported on.

From the initial literature, 37 papers passed the detailed review stage. The 12 pieces of literature we rejected failed to clear the quality threshold within our assessment. This rejection indicated a lack of research track record, clarity or credibility on the part of the author.

5.2. Theory of Change Development

Using the evidence from the literature review, we developed a draft outline ToC according to the guidance described in the HMT Magenta Book.⁸³ We drew on findings from the literature review to propose an initial set of outcomes and impacts, and then further developed the list of activities and inputs.

This phase of research also involved engaging with relevant DCMS policy officials and their stakeholders. BOP conducted 13 interviews with stakeholders of the DCMS in February to get their feedback on the draft ToC. The consulted organisations and stakeholders included:

- Arts and Humanities Research Council
- Arts Council England
- Arts Council of Northern Ireland
- Arts Council of Wales
- Association of British Orchestras
- British Council
- Creative Scotland
- National Museum Directors' Council
- One Dance
- Society of London Theatre/UK Theatre – and various theatre stakeholders including the Barbican, National Theatre, LIFT Festival, Rhum and Clay Theatre Company, and Great Leap Forward
- The Incorporated Society of Musicians
- XTRAX

The key objectives of these semi-structured interviews were to:

- sense-check the draft ToC with stakeholders who have first-hand experience of engaging in international work;
- identify barriers to effective international cultural exchanges;
- gather further evidence to support the ToC and identify evidence gaps, with recommendations for how these gaps might be filled.

The insights and further evidence collected through these interviews were then incorporated into the next iteration of the ToC. In the final stage, we then worked closely together with the relevant DCMS policy officers in finalising and reporting the ToC here.

⁸³ HMT Treasury (2011) *Magenta Book*

6. Annex 2: Literature review summary

This section draws on the literature review's findings to summarise international cultural exchange activities and their evaluated impact in the following countries:

- Europe:
 - Austria
 - France
 - Germany
 - Italy
 - Spain
- Australia and Asia:
 - Australia
 - China
 - Hong Kong
 - Taiwan
- Latin America:
 - Brazil
 - Uruguay

6.1. Europe

This section sums up the main findings from the literature review covering the European region.

International cultural exchange policy in most European countries stems from the aim of rebuilding cultural relations and cultural understanding post World War II and, more recently, following the fall of the Berlin Wall. These intentions remain prominent, with European countries maintaining strong cultural networks within this geographic region. In addition, some European countries have strong cultural partnerships with countries that they have historic and linguistic associations with (e.g., Spain with Latin America). European countries are also starting to engage more with the Middle East and China in their international cultural exchange activities.

6.1.1. Austria

Key features of the Austrian approach to international cultural exchange include:

- **Geographic focus:** Austria has developed strong engagement with Eastern Europe following the EU's expansion. Prominent cultural exchange programmes include 'libraries' which Austria established in the early 1990s in cooperation with local partners. Austria supports 65 'Austria libraries' in 28 countries, which organise cultural events as well as providing access to Austrian literature. Country-specific bi-lateral 'culture years' are another key focus
- **Policy aims/drivers:** Motivations include benefits from Soft Power for the EU through deeper trust and cooperation for people within this political union; *Cultural Diplomacy* by enabling intercultural and inclusive dialogue; and opening-up new perspectives through creativity to support *Culture Sector Development*. In addition, the 'Austrian libraries' have the added policy aim/driver of academic/scientific collaboration/exchange. These initiatives seek to position Austria as an open and welcoming economy and society. This long-term economic benefit sits alongside a more immediate economic benefit to businesses/artists/projects supported by international cultural exchange.

Primary Actors

Primary actors are government agencies (departmental and non-departmental) with responsibilities for international cultural exchange. This mirrors the actors covered in the ToC.

In Austria, these are:

- The Federal Ministry for European and International Affairs, and the Federal Ministry for Education, Arts and Culture.
- The latter funds a series of programmes focused on supporting the Austrian domestic and international cultural and creative sectors. The aim is to promote Austrian arts and culture abroad, support international networking and acknowledge the importance of the ‘Austrian culture brand’ to tourism. For instance, culture is a key reason why many visit cities like Vienna and Salzburg. This is sustained by the brand of ‘Mozart’ and other cultural assets, with international cultural exchange seeking to reinforce these assets.
- Austria Kultur International is the agency within the Federal Ministry for European and International Affairs that manages international cultural relations. Its network includes 30 Austrian Cultural Fora, 89 embassies and consulates-general, 65 Austria Libraries Abroad, ten Austria Institutes, two Offices for Science and Technology, one Cooperation Office and 110 Austrian lecturers at universities abroad. Across these different agencies, Austria Kultur International focuses on the following seven priorities: (i) Culture, Innovation and Ecology, (ii) Digitalization and “Digital Humanism”, (iii) Science Cooperation and Science Diplomacy, (iv) Intercultural Dialogue, (v) Culture and Human Rights, (vi) The EU and EUNIC and (vii) Women in Art, Culture and the Sciences. Key programmes include talent development programmes for emerging musicians and writers (*The NewAustrian Sound of Music* and SchreibART AUSTRIA). There are also several exchange and

international promotion programmes including Dance on Tour, Curate & ART and the theatre programme ACT OUT.

- See below for detail on Austria Kultur International’s cultural exchange mechanisms.

Cultural Exchange Mechanisms

Austria Kultur operates in the following four areas⁸⁴:

- Legal advice and negotiation/agreement of cultural conventions and ‘Austrian libraries’ abroad (see below)
- Cultural and scientific events
- Academic cooperation and cultural dialogue.

It provides grants for activities, negotiates/oversees cultural conventions and offers legal advice. It also oversees activities that form part of multilateral and European cultural policy affairs. In 2019, it awarded total grants of €5.5m, distributed across:

- Cultural and academic events (including Austria libraries and ‘cultural years’): €4,787,631
- Austria Institutes: €385,959
- Cultural and scientific projects with foreign policy relevance: €371,410
- Multilateral and European cultural policy affairs.

These activities **cover all four cultural exchange mechanisms** that were the focus of this review.⁸⁵ Additionally, Austria Kultur oversees many country-specific cultural conventions and MoUs (memorandums of understanding) with other countries. There are also bi-lateral ‘culture years’ since 2015 (providing a year-long country-specific focus for cultural engagement). It also supports 65 ‘Austria libraries’ in 28 countries in cities where there is no Austrian embassy or

⁸⁴ Austria Kultur (2020) Austria Kultur International - Jahrbuch der Österreichischen Auslandskultur 2019.

⁸⁵ Talent development and capacity building; co-creation and co-production; exchange of cultural goods and services; and intellectual cooperation.

cultural institute. These are mainly in Central, Eastern and South-Eastern Europe, the Black Sea region, the Southern Caucasus and Central Asia. The Libraries organise cultural events, provide access to literature, science and information from Austria; and promote Austrian culture and the German language. Based at universities and research institutes, they have helped build cross-border research networks and encourage research collaborations.

A key focus of the more recent cultural exchange work can be found at **academic/scientific collaboration/exchange**.

Measuring Impact

Austria measures the impact of its cultural exchange activity through the following outcomes. These are consistent with the international cultural exchange aims of the UK:

- Building trust and cooperation between people of Europe and more widely (Soft Power)
- Opening-up new perspectives through creativity (Culture Sector Development)
- Enabling intercultural and inclusive dialogue (Cultural Diplomacy)
- Direct economic benefits to businesses/artists/projects supported including jobs created/supported (**Economic Benefit**)

Some 65 Austrian projects received a total of €18.97m through the Creative Europe programme (2007-2013)⁸⁶. The evaluation of these estimated that the funding supported 405 FTE jobs through projects and 86 FTE jobs through festivals. There were also indirect economic impacts thanks to follow-up projects enabled by these new networks, as well as through synergies created through network building.

- 63% of respondents indicated that follow-up projects had emerged, with an estimated total of 50 follow-up projects at a value of €43m.
- 86% of projects and 60% of festivals reported synergies created through exchange of professional expertise and information.
- Project staff, artists and content producers and recipients agreed that they had gained knowledge and skills. These include intercultural skills, management skills, as well as technical and artform-specific skills. Artists gained artistic inspiration, built their networks and improved their career prospects.

6.1.2. France

Key features of the French approach to international cultural exchange policy include:

- **Geographic focus:** France is most active in Europe and the Francophone world. Examples include the International Commission of Francophone Theatre's work and the School of Comedy of St-Etienne's partnership with the Récréatârales platform in Burkina Faso. In the 2000s, France has expanded its geographic focus through a deeper focus on the Middle East and Asia, especially in China and Japan.
- **Policy aims/drivers:** International cultural exchange activities aim to reinforce the global appeal of the French language and culture worldwide. That way, France will retain its position as a strong and popular European, Francophone and international leader. Promotion of co-productions and exchange of cultural goods and services aim to enrich cultural diversity and cultural lives of its citizens. Terrorist attacks in France in recent years have also increased the focus on intercultural dialogue.

⁸⁶ Stefan Leyerer & Ingo Mörth (2009) *Evaluierung ausgewählter Förderinstrumentarien des BMUKK im Kunstbereich*. For Austrian Ministry for Instruction, Arts and Culture

Primary actors

Institut Français leads policy on international cultural relations under the direction of the Ministry of Foreign Affairs. It aims to promote French and Francophone cultures around the world. Founded in 1907 by the French government, the Institut Français is in charge of promoting French culture and French language abroad. This single agency now promotes artistic exchanges and sharing of French literature, films, language, knowledge and ideas around the world.

There are currently 98 French Institutes and 128 branches globally. The Institut Français is now also developing a programme to spread scientific culture.

Additionally, the Institut organises seasons, festivals, cooperation programmes and international residencies in France. Another important part of its role is working together with France Education International to promote and teach French language abroad. It also carries out professional development missions for agents of the French cultural network overseas.

Beyond the Institute Français, there are other specialised public bodies which focus on specific art-forms. One example is the Office national de diffusion artistique (Onda). This encourages the spreading of contemporary performing arts, such as theatre, dance and music, both nationally and abroad. Onda operates under the direction of the Ministry of Culture.

Another example is the Commission internationale du théâtre francophone (CITF.), which supports French-language theatre creation. CITF supports projects that give artists the opportunity to discover other French-speaking cultures, enrich their artistic approach and develop new audiences.

Within the museums sector, the Agence France-Muséums (AFM), or France Muséums, is a private French company with public shareholders, including the Louvre. A key initiative for France Muséums has been establishing the Louvre

Abu Dhabi.⁸⁷ This follows an agreement between France and the United Arab Emirates authorities in 2007.

Among institutions bringing international culture to Paris is the Forum of Foreign Cultural Institutes in Paris (Ficep), created in 2002. This consists of 59 foreign cultural centres and institutes in Paris, as well as associated partners. Ficep contributes to the development of cultural pluralism and the defence of cultural and linguistic diversity. It organises annual events like the *Week of Foreign Cultures*, the *Week of Foreign Cinemas in Paris* (in March), international jazz festival *Jazzycolors* and the *Night of Literature* (which was held in a different district of Paris each year).

An important institution that forms part of Ficep is the Institut du Monde Arab (the Institute of the Arab World). This aims to establish strong and lasting links between cultures in order to cultivate a genuine dialogue between the Arab world, France and Europe.

Cultural Exchange mechanisms

The literature shows that France's activities in international cultural exchange are wide-ranging, covering four kinds of international cultural exchange mechanisms:

- Talent development and capacity building
- Exchange of cultural goods and services
- Cooperation and co-production
- Intellectual cooperation

Talent Development and Capacity Building; Exchange of Cultural Goods and Services

In a typical year, Institut Français supports⁸⁸:

⁸⁷ : <https://www.louvreabudhabi.ae>

⁸⁸ Institut Français (2020) *Rapport d'activité 2019*

- 60+ foreign artist residencies in France
- 60+ French artists and authors on residencies abroad
- 4,300+ French artists to project themselves internationally in other ways.

In 2019, Institut Français created a partnership with Cité internationale des arts in Paris to host foreign artists. It also supports residency projects for the French diplomatic network and is in charge of managing the Villa Kujoyama (Japan). The Villa Kujoyama residency programme in Kyoto supports the exchange of French and Japanese artists in all artistic disciplines. In 2019, twenty artists and creators were chosen to develop their artistic projects related to Japan.

To promote integration of young artists, the Institut Français offers international exchange programmes for young arts students and teachers. Since 2018, many partnerships have been established, such as:

- The Conservatoire d'Arts dramas from Paris with three partners in Quebec, Mali and India
- The School of Comedy of St-Etienne with the Récréatrails platform in Burkina Faso
- FAI'AR with partners in the Middle East.

Co-operation and co-production

In a typical year, Institut Français supports:⁸⁹

- 780 projects of cooperation and co-production world-wide, including 300 partnership with international organisations
- 60 African and Caribbean Cultural Projects in all kinds of artistic creation

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Onda (2011) *Théâtre, danse, arts de la rue, marionnettes et cirque: Les échanges entre la France et l'Europe*

- 50 translations by French authors.

In 2019, a third exhibition of the Marcel Duchamp Prize in China offered a new look at the French scene through 14 prize-winning and nominated artists. It included a two-part presentation in spring at Red Brick Art Museum (Beijing) and in September at Minsheng Museum in Shanghai⁹⁰.

Since 2008, Onda and Institut Français have co-organised a programme which sends foreign professionals to French festivals, in order to help identify and promote the French art scene to foreign professionals and strengthen the international reputation of artists⁹¹.

International Commission of Francophone Theatre's Creation/Circulation programme intends to:⁹²

- encourage collaboration between international artistic partners;
- promote the realisation of creation and production projects that may include research, writing, rehearsal and presentation to audiences; and
- encourage the revival of existing shows and bring them to other audiences and other territories. The purpose is to better circulate the work of theatre artists and creators from the Francophone world.

Intellectual cooperation

The Institut de Monde Arabe⁹³, (The Arab World Institute) is an initiative arising from a partnership between France and 22 Arab countries.⁹⁴ Established in 1987, it consists of a library and also offers a rich cultural programme. The aim is to develop an intercultural dialogue between France, Europe and the Arab world. It also works to promote cultural exchanges, communication and

⁹² André Courchesne, Charlotte Baillet (2020) *Etude sur les effets économiques et les leviers qualitatifs des projets soutenus par la CITF entre 2010 et 2018*.

⁹³ <http://www.imarabe.org/>

⁹⁴ Algeria, Bahrain, Djibouti, Egypt, Iraq, Jordan, Kuwait, Lebanon, Libya, Mauritania, Morocco, Oman, Palestine, Qatar, Saudi Arabia, Somalia, Sudan, Syria, Tunisia, United Arab Emirates and Yemen

cooperation between France and the Arab world in the fields of science and technology.

Another flagship partnership in this category is the Louvre Abu Dhabi. The Louvre Abu Dhabi builds upon long-standing French exchanges with the Arab world through the Institut de Monde Arab. Borne from an agreement made in 2007 and inaugurated in 2017, the museum aims to be a world-class cultural hub. It has borrowed the world-renowned Louvre brand for £334m for a period of 30 years, and hosts over 300 artworks each year. France delivered the design, building construction, and development of scientific and cultural projects for the museum. For 15 years, France has committed to providing Louvre Abu Dhabi with four exhibitions each year. It will also help the museum to build up its own collection.

Measuring Impact

France measures the success of its cultural exchange activity by the extent to which it sustains:

- Promotion and spreading of French language and culture (Soft power)
- Intercultural dialogue (Cultural Diplomacy)
- Exchange of cultural products and services (Cultural Diplomacy)
- Cooperation and co-production (Culture Sector Development)
- Artistic development and intellectual cooperation (Culture Sector Development)

6.1.3. Germany

Key features of the German approach to international cultural exchange policy include:

- **Geographical focus:** Germany has tended to see strong cultural relations within Europe as its platform to engage with the wider world. In recent years, it has given stronger focus on deepening relations with the Middle East and China.

- **Policy aims/drivers:** Providing soft power support to a national political and diplomatic strategy, characterised by support for a harmonious and strong Europe. Additionally, Germany's international cultural engagements have focused on the importance of networking and **Cultural Diplomacy**.

Primary Actors

Germany's primary actors concerned with international cultural partnerships are:

- The German Foreign Office and the German Ministry for Culture and Media (primarily as funders of arms-length bodies, but also directly delivering some programmes)
- The Goethe Institut, the Federal Republic of Germany's cultural institute, active worldwide with 159 institutes. Its main objectives are to promote the study of German abroad and encourage international cultural exchange.
- The Institut für Auslandsbeziehungen (IFA; Institute for Foreign Cultural Relations) – Germany's oldest intermediary body, which supports artistic and cultural exchange (focusing on intellectual and academic contributions).
- Kulturstiftung des Bundes (KSB – Federal Cultural Foundation) – an intermediary body to support cultural projects of federal relevance. It has an annual budget of €35m and funds various international cultural programmes.
- Bi-lateral agencies (like the German-French Cultural Fund, German-Polish Cultural Exchange, German-Czech Future Fund, German-Dutch Socio-Cultural Fund) are supported by the Foreign Office at arms-length. This is often in the spirit of (post-war or post-German reunification) reconciliation.

In addition, many NGOs are directly funded by government departments. Some of these disperse funding for individual cultural professionals or ensembles (as opposed to larger institutions), with a focus on talent/professional development.

Cultural Exchange Mechanisms

The review referenced here identified over 53 cultural exchange programmes involving Germany – with most programmes involving the exchange of cultural

goods and services. There are also programmes focusing on talent development, intellectual cooperation and co-creation/production.⁹⁵

Germany categorises its programme interventions based upon whether they provide financial support/grants, institutional/infrastructural support, or consultation/advice and network building.

This intervention usually takes the form of grants (85%) with a remainder invested in networks and advice. Organisations and activities receiving grants include museums, theatre cooperation, and artists funds. Examples of funding programmes are:

- IFA lecture series: €135,000
- Kulturstiftung des Bundes – Fellowship International Museums: €3.9m
- Kulturstiftung des Bundes – Doppelpass Fund for Theater cooperation: €5.5m
- Fonds Soziokultur – Jonge Kunst (German/Dutch cultural cooperation projects): €150,000
- German-Polish Cultural Exchange: €300,000
- German/French Fund for contemporary music: €100,000
- Initiative Musik – Artist grants: €2.5m
- Initiative Musik – Short tours grants: €200,000

The Goethe Institut also focuses on intellectual cooperation and networking across geographies including the Middle East and Asia. Recent programmes that have been evaluated are:⁹⁶

- The cultural innovators network has operated since 2012 and includes 20 Goethe Instituts in the Middle East. This established a new network structure

⁹⁵ Ulrike Blumenreich and Ole Löding (2017) *Synergien Auswärtiger Kulturpolitik im Inland - Am Beispiel von Kommunen*

to support the exchange of artistic best practice and intercultural exchange. In 2014, it was decided the best way to manage the risks and opportunities of these exchanges would be by creating a legally independent structure. This encompasses 30 projects which have grown out of the network.

- *Identity.Move* (2013-15): Transnational Platform for Theoretical and Artistic Research in the field of Contemporary Dance and Performing Arts
- Networking structure in Netherlands (since 2010): 100 active partners by the end of 2013
- GI Cultural management programmes (since 2008, for freelance culture workers and NGO staff): 13 programmes in Eastern Europe / Central Asia, Southern Asia, North Africa and the Middle East, Sub-Saharan Africa, Central America and the Caribbean. There was also an online course, “*Managing the arts: marketing for cultural organisations*”, run in cooperation with the Digital School of the Leuphana University in Lüneburg. More than 17,000 prospective and experienced cultural managers from 170 countries registered for the 14-week course in spring 2015.
- *Urban places, public spaces* (2015): discussion series with 27 experts and audiences in Munich, Istanbul, São Paulo, Madrid, New York, Rotterdam and Johannesburg, participation also via social media
- Villa Kamogava (artists residence in Japan): 3 months scholarship for 12 German artists in Kyoto each year.
- Kulturstiftung des Bundes runs different funding streams. In 2018, €8.8m was paid out to projects in the general project strand (an open-application grants programme). Another €5.2m was paid out to exceptional projects

⁹⁶ Goethe Institut (2016) *Culture Works: Using Evaluation to Shape Sustainable Foreign Relations*.

(chosen by the foundation's board for their outstanding individual artistic or cultural political significance). Furthermore, it runs:⁹⁷

- *Doppelpass - Kooperationen im Theater*: this funded 59 international cooperation projects from 2012-18, including 22 international touring productions (total funding 2012-18 €22.2m)
- Fellowships: *International Museum* supports an 18-month residency programme of international museum professionals in German museums. In 2014-16, it dedicated €3.85m funding to this programme
- *TURN* is an artistic collaboration programme between German and African artists. Since 2012, it has funded 101 projects, involving 30 countries. Between 2012-2018 TURN funding totalled €12.1m.

Measuring Impact

Germany measures the success of its cultural exchange activity by the extent to which it promotes:

- Exchange and cross-cultural understanding (Cultural Diplomacy)
- Professionalisation/upskilling of cultural professionals (Culture Sector Development)
- Showcasing of a current and comprehensive representation of Germany domestically and abroad (Soft Power)

It is notable that Germany does not use economic benefit as a measure of the success of its international cultural exchange activity.

6.1.4. Italy

Key features of Italy's approach to international cultural exchange policy:

- **Geographical focus**: Italy's cultural diplomacy and cultural exchange initiatives, like its European contemporaries, operate through an 'Italy to Europe' approach in line with EU strategy. Italy also has a special focus on engaging with China. This is particularly important given its manufacturing heritage and dominance in branded luxury goods, which have a growing appeal in China.
- **Policy aims/drivers**: Since the early 2010s, Italy has focused its international cultural exchange activity on university exchange and tourism promotion. Italy's investments in cultural exchange aim to foster networking and initiatives that prioritise **Cultural Diplomacy** as well as **Culture Sector Development**.

Primary Actors

In Italy, a range of actors engage in international cultural partnerships. These include the Minister of Foreign Affairs (il Ministero degli Affari Esteri) and the Ministry of Culture. There are also sector-specific agencies like RAI, the public national broadcaster, and higher education institutions specialised in culture. Additionally, the Italian Council is a public body to promote Italian contemporary art abroad and support the development of contemporary art collections in Italy.

Cultural Exchange Mechanisms

Examples of Italian international cultural exchange policy include⁹⁸:

- TURANDOT is a programme covering arts, music and design that helps Chinese students enrol in the Italian Academic Institutions of Higher Education in Art and Music (AFAM).
- The Med-Mem supports a safeguarding strategy for audio-visual heritage in the Mediterranean.

⁹⁷ Kulturstiftung des Bundes (2020) *Jahresbericht (Sachbericht) der Kulturstiftung des Bundes (KSB) für das Wirtschaftsjahr 2018*

⁹⁸ Ministry for Cultural Heritage and Activities and Tourism (2016) *Periodic Report on Implementation of The Convention on the Protection and Promotion of the Diversity of Cultural Expressions*.

- *Musicamed* is an example of an international co-production by RAI (Radiotelevisione Italiana). RAI actively participates in intercultural dialogue EBU (European Broadcasting Union), COPEAM (Permanent Conference of the Mediterranean Audiovisual Operators) or ASBU (Arab States Broadcasting Union).
- *Mediterraneo 2014* is a radio programme which aims to promote contemporary Mediterranean music. The programme is produced by RAI, France Bleu RCFM/Radio France Corsica, Chaine Inter/SNRT Marocco, Canale3/Radio Algerienne, RTCI/Radio Tunisienne, RNE/RTVE España.
- The Italian Council is a project created by the Directorate-General for Contemporary Creativity (DGAAP) in 2017. It aims to promote, produce, circulate and raise awareness of contemporary Italian creativity in the visual arts. The first five editions have financed 40 proposals from museums, not-for-profit public and private entities, university institutions, foundations and committees and non-profit cultural associations. These funded proposals involved producing one or more new works of art by an Italian artist. The aim was to increase public art collections following a period of promotion outside of Italy.⁹⁹

Measuring Impact

Italy's cultural exchange focus is on:

- talent development and capacity building talent (Culture Sector Development)
- co-creating and co-productions (Culture Sector Development)
- building networks of intellectual cooperation (Cultural diplomacy/Soft Power)

6.1.5. Spain

Key features of Spain's approach to international cultural exchange policy:

- **Geographical focus:** Like others in the late 90s and early 2000s, Spain's approach to cultural exchange developed in the wider context of a commitment to multilateralism; in particular, within the EU. Spain's approach is also shaped by its relationship to Latin America and the Spanish speaking world.
- Policy aims/drivers: As both the literature and the strategic aims of its institutions show, it is clear that economic impact is less relevant to Spain's approach. Instead, other motivations take precedence, such as **National Cultural Pride, Cultural Diplomacy, and Culture Sector Development.**

Primary Actors

Spain's primary actors concerned with international cultural partnerships are initiated through:

- Central Government, such as the Ministry of Education, Culture and Sport (MECD)
- Government Agencies such as the Agency for International Development Cooperation (AECID)

In addition, various public cultural institutions and private cultural institutions are involved in the sector.

Cultural Exchange Mechanisms

Key cultural exchange mechanisms for Spain include:

- AECID's *Heritage for Development* Programme
- *ACERCA*: a sector-wide capacity building and talent management programme with over 97 activities and 2,900 participants worldwide. This has a focus on Latin America, Africa, and Asia

⁹⁹ Ministry of Foreign Affairs (2019) *Italian Council Annual Review*.

- MECD funds and promotes co-productions developed on both sides of the Atlantic and associated training activities.

Measuring Impact

Evaluations on international cultural exchange in Spain do not usually report the economic gains secured through these exchanges. Instead, the focus is on the amount spent on these activities, for example:¹⁰⁰

- Art and Culture Grants and Development Cooperation Grants: ???
- Development Cooperation Grants: €4.890.710.
- Nominative Grants and Contributions: €9,954,810
- Foreign Policy Grants Ibero-American Cultural (IBERS PROGRAMMES): €720,000
- Heritage for Development Grants: €561.700
- Embassies, Consulates, Cultural Centres, Training Centres and Technical Cooperation Offices: €5,762,650
- Cultural Centres, Training Centres and Technical Cooperation Offices: €5,762,650
- Cultural activities for promotion abroad €2,176,887.

Spain's international cultural exchange focuses on:

- Talent development and capacity building (Growth of cultural sector)
- Co-creating and co-productions (Growth of cultural sector)
- Building networks of intellectual cooperation (Cultural diplomacy/Soft Power).

¹⁰⁰Agencia Española de Cooperación Internacional para el Desarrollo (2016) *Somos Cultura, Un año de cultura. Cooperación y Promoción Cultural. These figures all come from 2016.*

6.2. Australia and Asia

6.2.1. Australia

Key features of Australia's approach to international cultural exchange policy include:

- **Geographical focus:** Australia focuses its cultural exchange on various key regions including Western Europe, North America and increasingly, South, South-East and North Asia. Australia's focus on Asia has been driven by goals of economic cooperation and reinforcing its role as a power in the region.
- **Policy aims/ drivers:** The literature reviewed suggests that the motivation for Australia's approach to cultural exchange is **Cultural Sector Development**. This is done both through supporting the development of artistic practice and through positioning cultural activity on the global stage. In addition, **Cultural Diplomacy** is relevant to Australia's engagements with Asia and to reinforcing historic ties to Western Europe and North America.

Primary actors

Public actors that regularly fund Australian cultural and arts activities and which cover international cultural exchanges are:

- Australia Council for the Arts
- Department for Foreign Affairs and Trade
- AusTrade.

Cultural Exchange Mechanisms

According to the International Arts Activity survey 2013-14, 'outbound' arts activities include:¹⁰¹

¹⁰¹ BYP Group (2015) *International Arts Activity – Australian Arts Sector Survey Detailed Report*. For Australia Council for the Arts.

- Collaborations and co-productions
- Exchange of cultural goods and services (tours, exhibitions, presentations or international publications)
- Network building (travelling overseas to develop networks, such as to meet agents and managers).

Network building was the most frequently reported outbound international activity – 57% of survey respondents reported engaging in this activity.

The most frequently cited 'inbound' arts activities in Australia were collaborations, partnerships or reciprocal programmes with international artists or arts organisations. These brought artists or arts workers from overseas into Australia.

Of the 170 respondents who reported international performances, 55% had conducted 10 or fewer performances. Of the 53 respondents who reported international rights sales, most (79%) had achieved five or fewer international rights sales. These percentages may indicate that Australia brings relatively early-stage artists to international audiences and markets that would otherwise not reach these audiences and markets.

Measuring Impact

The same research suggested that the most important motivations for engaging in international activities for Australia are (in the order of importance)¹⁰²:

- Reputation (scored 4.3 by survey respondents out of 5)
- Artistic practice (scored 4.2 out of 5)
- Financial viability (scored 3.3 out of 5)

'Development of artistic practice,' 'future international projects' and 'being part of the global arts landscape' were ranked as the top three outcomes from international activities.

6.2.2. China

Key features of China's approach to international cultural exchange policy include:

- **Geographical focus:** China's soft power strategy has rapidly expanded since the Beijing Olympics of 2008. As the Chinese economy has grown in global significance, China's ambition for cultural projection has likewise increased. China's vision and strategy have led to a worldwide approach to cultural exchange. This involves state and non-state actors in an increasingly ambitious international projection of Chinese culture.
- **Policy aims/drivers:** China's cultural exchange initiatives reflect many motivations, ranging from every aspect of hard power through to soft power goals. This encompasses fulfilling economic goals in new markets through Belt and Road initiatives, through to **Cultural Diplomacy** and **Culture Sector Development** initiatives. Additionally, it includes activities which offer an opportunity to celebrate Chinese culture at home and promote **National Cultural Pride**.

Primary Actors

In China, international cultural exchanges are mainly the responsibility of the external affairs or promotional departments of the People's Republic of China (PRC). This is consistent through the different tiers of governments from national to regional and local level.

External affairs and promotional departments fund and organise international cultural exchanges. They also work extensively with universities, cultural

¹⁰² Ibid.

organisations and associations to support their engagements in international cultural exchanges.

The Development Research Center of the State Council is the PRC's official policy research agency. It produces research to guide and inform national policies. The academic sector, which often receives public funding to set up special research centres, also produces research on international cultural partnerships. Despite these efforts, it is not usual practice to assess the value of international cultural exchanges in China. Data and reports are frequently not publicly accessible.

Cultural Exchange Mechanisms

Given China's size and the scale of its economic development ambitions, its range and depth of cultural exchange mechanism is extensive. It encompasses the exchange of cultural products and services, intellectual cooperation and co-creation and co-production. In 2017, there were 3,054 approved cultural exchange activities started by the local governments and Ministry of Culture, with participation reported by 63,961 people¹⁰³.

Common types of exchange mechanisms are:

- Seasons and festivals such as cultural years (e.g. China-UK 2015, China-South Africa 2015, China-Egypt 2016, China-Latin America 2016)
- Cultural performances badged under major diplomacy events
- Cultural cooperation agreements: As of January 2018, China has signed cultural cooperation agreements with 157 countries to rollout cultural exchanges. This has led to 800 cultural exchanges and cultural visits¹⁰⁴.

- Cultural brand: in 2017, the *Happy Chinese New Year* branded spring festival celebrations included over 2,000 cultural activities in over 140 countries. Some 280 million people took part. These activities were reported by over 1,000 media outlets in 20 different languages¹⁰⁵
- Cultural centres: as of 2017, there are 35 China Cultural Centres overseas. These cultural centres organised over 4,000 cultural activities and engaged three million people internationally¹⁰⁶
- Capital projects: China, Kazakhstan, and Kyrgyzstan jointly applied for UNESCO World Heritage designation for the Tian-Shan Silk Roads sites.

The following cultural partnerships and exchanges are supported through funding and supporting platforms set up by the primary actors:

- Creating the Belt and Road network¹⁰⁷. The *Belt and Road* initiative has been one of the most significant economic and diplomacy campaigns from the PRC. It has established a physical network of countries along the 'Silk Road'. Culture is one of the pillars under this campaign to establish "a community with a shared future for mankind" (e.g., empathy, cultural understanding).
- Communications platforms such as the setting up of the chinaculture.org website (700 million hits in 2015) and 'China culture' social media accounts on Facebook, YouTube, Instagram, and Twitter
- Overseas cultural institutes: currently there are 530 Confucius Institutes in dozens of countries across six continents providing language courses and supporting local Chinese cultural activities. Many of them are based within universities and support academic research in relation to Chinese culture¹⁰⁸.

¹⁰³ Beijing Foreign Studies University (2018) *Annual Report on International Influence of Chinese Culture and Art*

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid.

¹⁰⁷ "Belt and Road" (B&R) refers to the land-based "Silk Road Economic Belt" and the seafaring "21st Century Maritime Silk Road". The initiative was first proposed by the PRC in 2015 in a document entitled "Vision and Actions on Jointly Building Silk Road Economic Belt and 21st-Century Maritime Silk Road". It features co-operation priorities in enhancing policy coordination, strengthening infrastructural facilities connectivity, facilitating unimpeded trade, deepening financial integration and building people-to-people bond among countries along the routes.

¹⁰⁸ Ibid.

Measuring Impact

China's approach to measuring impact mainly focuses on assessing 'outputs':

— Economic:

- Cultural trade: in 2017, cultural trade with Belt and Road countries totalled \$176m, an increase of 18.5% from 2016. The Development Research Center of the State Council, Beijing University, and the State Information Center conducted a study. It looked at the *Five Connectivity Index* (political, economic, cultural etc.) between China and the Belt and Road countries. The highest score was in the area of 'cultural understanding' / empathy¹⁰⁹. In 2016, the average score of the *Five Connectivity Index* for countries along the Belt and Road was 51.4. The scores for each level of indicators were: Policy Communication 10.39, Infrastructure Connectivity 8.71, Trade 10.32, Financial Connectivity 10.36, Cultural Understanding and Empathy 11.59 points. Some 31 of the Belt and Road research countries scored high in the cultural understanding and empathy aspects. In 2015, only six countries scored high in this aspect.

— Soft Power and Cultural Diplomacy¹¹⁰:

- Increased understanding of Chinese culture. China first proposed to establish a 'community of human destiny' in the Belt and Road Forum on International Cooperation in 2013. In 2017, China's concept of building "a *community of shared future for all humankind*" was incorporated into a UN Security Council resolution for the first time. This reflects a growing global recognition of China's great contribution to world governance.
- Increased influence in international initiatives. As of 2017, China has the largest number of World Heritage sites across the world (52). In 2017,

China was elected by a large majority of 128 votes to the UNESCO World Heritage Committee.

- Mainstreaming of Chinese cultural products in international cultural calendars (theatres, opera, Spring festival celebrations). In 2016, the Foreign Communication Research Centre of the China Foreign Affairs Bureau did a survey on Chinese New Year culture 'going global'. It found that public awareness of Chinese New Year globally reached a record high of 58%. More than half of the respondents had heard of "*Happy Spring Festival*", making it the most widely recognised Chinese New Year cultural brand.

6.2.3. Hong Kong

Key features of Hong Kong's approach to international cultural exchange policy include:

- **Geographical focus:** Hong Kong has a well-established and sophisticated global cultural exchange infrastructure. Its reach spans across key European sites such as Venice and other European centres of music and visual exhibitions. It also has a strong set of networks across fast-growing markets developing East-Asia, as well as paying special attention to mainland relations.
- **Policy aims/drivers:** Hong Kong has many motivations for cultural exchange, including talent development to enhance Culture Sector Development. It has a special focus on building networks and co-creation to expand **Cultural Diplomacy**.

¹⁰⁹ Qing Li, Yonghui Han, Ziwen Li, Dongming Wei & Fan Zhang (2020) *The influence of cultural exchange on international trade: an empirical test of Confucius Institutes based on China and the 'Belt and Road' areas*, Economic Research-Ekonomska Istraživanja

¹¹⁰ Beijing Foreign Studies University (2018) *Annual Report on International Influence of Chinese Culture and Art*

Primary Actors

In Hong Kong, cultural affairs sit within the remit of the Home Affairs Bureau. HKADC is an arms-length funding body for arts and culture, which covers the area of international cultural exchanges and partnerships.

Cultural Exchange Mechanisms

We have slightly revised the headings for cultural exchange mechanisms below to align with available information on Hong Kong.

Exchange of cultural product and services¹¹¹:

- Attendance at *Classical:NEXT 2019* (£230k): HKADC supported nine Hong Kong music practitioners to attend *Classical:NEXT 2019* in Rotterdam, the Netherlands in May 2019. An exhibition stand and reception were organised to introduce Hong Kong's music arts, artists, and arts groups.
- Exhibiting at the 58th International Art Exhibition - La Biennale di Venezia (£710k): collaboration between M+ at the West Kowloon Cultural District and HKADC. Additionally, the exhibition *Shirley Tse: Stakeholders, Hong Kong* in Venice was held in Venice, Italy from 11 May to 19 November 2019. It had more than 102,000 visitors.
- Performance in *Mainland Scheme 2019* (£540k): HKADC collaborated with theatres in the Guangdong-Hong Kong-Macao Greater Bay Area under the China Arts and Entertainment Group Ltd. There was also an International Youth Arts Festival, "Meet in Beijing" Arts Festival, and the Power Station of Art in Shanghai. Four Hong Kong performing arts programmes and a visual arts exhibition were presented.

Co-creation and co-production¹¹²:

- Participation in the Thailand Biennale, *Krabi 2018* (£188k): HKADC supported three local artists and art groups to take part, specifically Leung Chi-wo, Zheng Bo and Map Office, chosen by the biennale curator.

Intellectual cooperation¹¹³

- Cultural visit to Singapore by 23 council members in 2019 (£25k)
- Symposium on Development of Arts Education 2019 (£72k)
- Membership of the World Cities Culture Forum

Talent Development and Capacity Building¹¹⁴

- Overseas Cultural Internship (£126k in 2019): Funded by the Home Affairs Bureau, the scheme supports outstanding arts administrators to take up leadership training and secondment overseas.
- Overseas and Mainland Arts Administration Scholarships (£180k in 2019): To support local promising arts administrators to further their studies overseas and in the mainland to strengthen their skills and gain new knowledge.
- Overseas Training Scheme for Arts Administrators (£30k in 2019): To support local personnel in arts administration/management to conduct observations, interviews and analysis on a topic of his/her own choice.

Measuring Impact

There have been few publicly accessible evaluation studies on Hong Kong's international cultural exchange. One is the Arts Development Council's "*Consolidating Hong Kong's Experience of Participating in the Venice Biennale* -

¹¹¹ Hong Kong Arts Development Council (2020) *Hong Kong Arts Development Council 2019 Annual Report*.

¹¹² Ibid.

¹¹³ Ibid.

¹¹⁴ Ibid.

Study of Future Strategy in Promoting Hong Kong Visual Arts to the Overseas" report¹¹⁵. It found that areas of impact of interest include:

- Artistic practice and capacity development: promoting creativity and development of international perspective among local artists through arts exchange. Sixty-five per cent of the surveyed artists and curators felt that the Venice Biennale helped their career.
- Sector development: creating a favourable environment conducive to the long-term development of visual arts in Hong Kong.
- Reputation: establishment of Hong Kong's image as an arts and cultural city.

6.2.4. Taiwan

Key features of Taiwan's approach to international cultural exchange policy include:

- **Geographical focus:** Taiwan's recent soft power strategy increasingly reflects its relationship with, and proximity to, China's fast global expansion in both economy and soft power. Taiwan takes an equally global approach to developing its reach.
- **Policy aims/drivers:** Taiwan's activities reflect a strategy focused on developing soft power through expansion of networks. It also has a strong internal focus. This seeks to boost the experience of its own cultural actors through talent development programmes and enhance **Culture Sector Development**.

Primary Actors

Primary actors supporting international cultural exchanges in Taiwan are:

- Ministry of Culture
- National Culture and Arts Foundation
- Taiwan Creative Content Agency.

The National Culture and Arts Foundation (NCAF) was established in 1996 to support and raise cultural standards in Taiwan. International cultural exchange is one of its funding areas. NCAF regularly produces research. However, as yet, little research has been published on the impact of international cultural exchanges. In addition, the Taiwan Creative Content Agency is a relatively new arms-length organisation that promotes Taiwan creative content internationally (established 2019).

Cultural Exchange Mechanisms

Exchange of Cultural Products and Services¹¹⁶:

- Overseas touring projects supported by the foundation's regular grant programme. Some 210 touring projects received grants in 2019, covering 47 countries. (Total grant value around £635K)

Co-creation and co-production¹¹⁷:

- A project under the special grant category of 'Performing arts international development project' (grant value £190k): It supported 15 groups of Taiwanese performing arts teams to connect with international networks or make joint projects.

Talent development and capacity building¹¹⁸:

¹¹⁵ Tobias Berger and Elaine W. Ng (2016) *Consolidating Hong Kong's Experience of Participating in the Venice Biennale - Review of the Future Strategy in Promoting Hong Kong Visual Arts Overseas*. For Hong Kong Arts Development Council (2016)

¹¹⁶ Hong Kong Arts Development Council (2020) *Hong Kong Arts Development Council 2019 Annual Report*.

¹¹⁷ Ibid.

¹¹⁸ Ibid.

- A project under the special grant category (£40k) which supported young artists to have an in-depth artistic and cultural trip overseas. The aim was to broaden their horizons and imagination of the arts, and further contribute to their future artistic creation, performance, and organisational capacities. Fifteen young artists from music, dance, theatre, visual arts, and audio-visual media took a 30-day arts trip between April and November 2019.

6.3. Latin America

Key common features of Latin America's approach to international cultural exchange policy include:

- **Geographical focus:** There is a strong inter-regional cooperation between Latin American countries such as Uruguay and Brazil through multiple cultural exchange initiatives. Many are involved with museum exchanges and cultural space investment designed to boost local community development.
- **Policy aims/drivers:** Latin American initiatives focus on Talent Development, fostering Cultural Diplomacy, and building networks through co-creation activities and growing **National Cultural Pride**.

Cultural Exchange Mechanisms

Important examples of international cultural exchange in Latin America include the Ibero-American programmes. These take place throughout Latin America and include:

- *IberCultura Viva*, an international cooperation programme that aims to promote civic rights and cultural diversity¹¹⁹.

- *Ibero-American Cultural Space* (EIC) engages with the production, co-production, circulation and direct encouragement of creators of culture. It also includes programmes for cultural mobility, management and support¹²⁰.
- *Iber Museos Programme* has been running for 10 years in 22 countries. Its projects include the Register of Ibero-American Museums; nine Ibero-American Meetings of Museums; courses and workshops for museum professionals and eight editions of the Ibero-American Education and Museums Prize. Additionally, there are various publications on the museum scene in Latin America, methodologies for visitor studies and risk management manuals. Outputs include nine training programmes, 7,105 museums in 13 countries involved, 188 professionals trained, 14 papers published, nine meetings across the networks, 12 intergovernmental meetings, 53 educational projects and nine exchange programmes¹²¹.

Measuring Impact

Across the programmes we reviewed in this research, economic impacts and quantifiable outcomes are not explored. Instead, these initiatives appear to be done for the purpose of encouraging:

- Talent development and capacity building
- Co-creation and co-production
- Exchange of Cultural Products and Services
- Intellectual cooperation

¹¹⁹ Brazil Ministry of Culture (2016) *Periodic Report on Implementation of The Convention on the Protection and Promotion of the Diversity of Cultural Expressions*

¹²⁰ Ministry of Education and Culture /National Commission of Uruguay for UNESCO and Ministry of Education and Culture /National Directorate of Culture / Cultural Information System (2016) *Periodic Report on Implementation of The Convention on the Protection and Promotion of the Diversity of Cultural Expressions*

¹²¹ Iber Museos (2017) *Iber Museos Programme: 10 years of Cooperation around Museums*

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