

British Council

UK / France Spotlight on Culture 2024

Together We Imagine

Evaluation Report

March 2025

 the audience agency

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**UK/France
Spotlight 2024**

**Together
We Imagine**

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Introduction

UK/France Spotlight on Culture 2024 *Together We Imagine* led by the British Council in France was a celebration of Franco-British artistic co-creation and cultural partnerships. It took place as France hosted the Paris 2024 Olympic & Paralympic Games and the Cultural Olympiad and for the 80th anniversary of the British Council in France, using this as an additional reason to focus attention on cultural links between the two countries.

I wanted to create a real momentum and ambition around leading with arts and culture. I wanted the Spotlight to be what gave us that wider proof of the value and a mandate to go forward and continue that type of work. I'm really proud that it has done this with expansive major programming, and now we need to align ourselves with both government and sector strategies in France, bringing them together to help amplify and build on this successful venture.

Anne Duncan, President and Director of the British Council in France

—

I really hope that this is not the end, but the end of the beginning, and in the next few years, I think we have every opportunity to ensure that the cultural and artistic relationship between the UK and France goes from strength to strength.

Menna Rawlings, British Ambassador to France

—

When creative people come together in unexpected spaces, magic can happen.

Rehana Mughal, Director for Creative Economy, British Council

—

The Paris 2024 Cultural Olympiad founded its principles, values and activity by developing innovative collaborations with numerous partners. Together, we have created an open, imaginative and joyful Cultural Olympiad. I thank very much the British Council for the exceptional dynamic generated through our collaboration before and during the Olympic and Paralympic Games. The successful encounter between sport and art constitutes a true heritage and a force of innovation for the future.

Dominique Hervieu, Director of the Cultural Olympiad, Paris 2024

The UK/France Spotlight on Culture was part of the ongoing programme of the British Council International Seasons of Culture which are time-limited cultural initiatives, enabling international collaborations and providing a global platform for UK culture. In showcasing the UK's creative

sectors, these help to develop the UK's relationship with strategically important countries, often in tandem with major international sporting and cultural events.

The UK/France Spotlight on Culture therefore aimed to provide new opportunities for cultural organisations and artists to collaborate and contribute to the links between the neighbouring countries. The long-term outcomes of the programme were stated as being:

- Artists/Cultural Professionals/Arts & Cultural Organisations: Arts and cultural programmes make increased and deeper connections and collaborations with and for the UK.
- Policy makers: Arts and culture improve perceptions, understanding and intercultural fluency, and strengthens relationships and exchange.
- Wider Audiences: Arts and cultural engagement helps to shape reflective individuals, facilitating greater understanding of themselves and their lives, increasing empathy with respect to others, and an appreciation of the diversity of human experience and cultures.

The full Theory of Change and Evaluation Framework produced around this are outlined in the Appendices ([Appendix IV: Theory of Change](#), [Appendix V: Evaluation Framework](#)).

The main part of the programme took place between March and November 2024, with an opening event in Lyon and a closing event in Paris. It built on existing arts and culture initiatives curated and delivered by the British Council France team based in Paris, using a dedicated budget to support and direct projects built on partnership and cooperation.

This was developed through open calls, a scoping survey, 'a tour de France', and stakeholder discussion. It took place across the whole of France and the four nations of the UK, though the size and nature of the programme was such that it concentrated on places of particular importance and significance for the ongoing work of the British Council. It incorporated both British Council grant funded and delivered activity, and activity delivered through other UK-France collaborations which were branded as part of the UK/France Spotlight on Culture.

Evaluation

The evaluation of the UK/France Spotlight on Culture has been undertaken as a collaboration between The Audience Agency in the UK and Praxis & Culture in France which were successful in their response to a public tender from the British Council in February 2024. The methodology used a mix of approaches which also took into account evaluation of other Seasons and initiatives so as to enable comparisons between these to be made. This included

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

Regular meetings between the British Council and the evaluation team ensured a good understanding and knowledge of the UK/France Spotlight on Culture's activities. The events were disparate in nature and in terms of scale, how 'core' they were to the programme, their length and timescale and the degree to which they were co-created. The reporting takes into account these different dimensions, providing an overview assessing the UK/France Spotlight on Culture mainly in relation to its overall aims and objectives.

Data sources

The data in this report is based on that collected up to the end of February 2025 and includes:

- 36 end of project survey responses collected from project leads, with 10 based in the UK and 26 in France
- REF Data submitted by 30 project leads at the end of their project
- 271 audience/participant surveys collected by 14 projects
- 5 interviews with French project partners and 5 with UK project partners
- 6 interviews with British Council staff and 5 interviews with other stakeholders
- 5 case study interviews with 5 sets of project leaders and partners
- Attendance at the UK/France Spotlight on Culture Closing Event in November 2024
- Marketing Communications Campaign Report, by the British Council

The Results and Evidence Framework (REF) Data is based on the British Council templates used to monitor engagement and participation in British Council programmes. The evaluators have used the data submitted and used it where appropriate in the analysis. Its metrics vary slightly from the End of Project Surveys developed by the evaluators and therefore the data is not always an exact match.

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

Note about End of Project Survey data

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

- 67% of respondents completed the survey in French, 33% in English
- 89% of respondents were taking the survey on behalf of a cultural organisation / venue and 9% as an individual artist/creative professional/heritage professional.
- 72% of respondents were based in France and 28% of respondents were based in the UK.

Note about Audience Survey data

A survey was developed for the projects to use with their audiences (visitors, users, participants) in order to gain an understanding of their profiles and views on the UK/France Spotlight on Culture events. It relied on the projects to 'deploy' the survey, with results being collected and analysed by the evaluators. For the events funded by the GREAT Audacious Kingdom Campaign¹, it also included questions related to that initiative. The number of responses was variable, as outlined below, and whilst they provide interesting insight, given the small and varying numbers of responses, care should be taken in relation to the consideration of them being a comprehensive view of audiences.

Audience Surveys were collected by the following UK/France Spotlight on Culture projects. 89% of respondents to the Audience Surveys lived in France and 9% lived in the UK.

¹ The British Council France secured £111,000 from The GREAT Audacious Kingdom Campaign to support 3 projects during the UK / France Spotlight: Concert Orchestre National de Bretagne and BBC National Orchestra of Wales, Forum Entreprendre dans la Culture and Dinard Film Festival. The GREAT Audacious Kingdom Campaign is the UK's international communications programme. It enhances the UK's global reputation and drives economic growth by encouraging international audiences to visit, study, trade, invest, live and work in the UK.

UK/France Spotlight on Culture Project Name	Audience Survey Responses
After All, Solène Weinachter at Rencontres chorégraphiques de Seine Saint Denis	14
<i>After Kinte</i> , a performance by Tako Taal co-produced by CAPC Bordeaux & Glasgow International	20
Biennale de Lyon – <i>Shamanic journey to meet the totem animal</i> – Grace Ndiritu	8
Concert Orchestre National de Bretagne and BBC National Orchestra of Wales	142
<i>Du Courage: Together We Imagine</i> at MC2 Grenoble	5
<i>Des exploits, des chefs-d'œuvre</i> at Frac Sud	1
Forum Entreprendre dans la Culture	19
<i>Fresh from The Place</i> at La Villette	4
<i>Friends in Love and War: Works from the British Council Collection</i> at macLYON and Ikon Gallery	9
<i>Little Top, a Starcatchers</i> at Festival Premières Rencontres	14
<i>Resonance Paintings</i> , Oliver Beer at Normandie Impressionniste Festival	1
Tapeomana at Festival Jinterstice[in partnership with Cryptic Glasgow	7
Terence Davies retrospective at Centre Pompidou	1
<i>The Doppler Effect</i> by Conor Mitchell at Festival de Marseille	13
<i>The Violet Hour</i> by Colette Sadler / Stammer productions at Festival de Marseille	4
Event not listed	9

Individual organisations have also received their own individual reporting taken from the audience survey.

Given the relatively low level of responses and a corresponding high margin of error, this report therefore only includes a few notable results in the main body with the detailed results placed in the appendix.

Executive Summary

The **UK/France Spotlight on Culture 2024 *Together We Imagine*** was an ambitious cultural programme led by the British Council in France, celebrating Franco-British artistic collaboration during the Paris 2024 Olympic & Paralympic Games and the 80th anniversary of the British Council in France.

The UK/France Spotlight on Culture was a major achievement, strengthening UK-French cultural ties, facilitating new artistic exchanges and expanding international networks. It demonstrated the power of culture, the impact of cultural diplomacy and the reinforcement of the value of cross-border collaboration in the arts.

Coming after several years of problems in both countries, including Brexit, war on the continent, the Covid pandemic and various social and economic crises, it provided an optimistic and positive initiative, celebrating the different attributes of each country's cultural sector whilst re-enforcing common values. By leveraging these new connections and using the momentum generated it should be possible to deepen long-term artistic and cultural relations between the two nations and develop further arts and cultural activity in France.

The UK/France Spotlight on Culture illustrated how the British Council can perform a unique role to drive these important elements forward. By brokering contacts, programming imaginatively and deploying budgets wisely, it has shown how such initiatives can be used to the benefit of the stakeholders and partners in both countries, as well as enhancing the reputation of the UK in France.

Programme Scope and Objectives

The UK/France Spotlight on Culture included 44 core projects, 19 bilateral projects, and 4 affiliate events, engaging 130 partner organisations (40 from the UK, 90 from France). It spanned a range of art forms including dance (39%), contemporary visual arts (33%) music (25%) and theatre (25%), with activities comprising performances (50%), festival participation (39%), and workshops (31%).

Given the budgetary and time constraints, the UK/France Spotlight on Culture was able to achieve its main aims, having outcomes of quality which were well appreciated by all involved. The initiative also stimulated further consideration about the perception of arts and culture led by the British Council in France and elsewhere and the way that its presence and role could be enhanced.

Key Strengths & Achievements

Cultural Exchange and Network Building

- 100% of partners stated that they were likely to work with the other country again (ie. France partners with the UK, UK partners with France).
- 70 new partnerships and 212 new connections were formed, indicating strong long-term potential.
- 80% of UK-based partners found new opportunities in France, while 92% of French partners saw the UK as a priority for collaboration.

Audience Engagement & Impact

- The programme reached 997,105 people as audiences, participants and visitors.
- 93% of attenders rated their experience as 'good' or 'very good.'
- 66% of projects reported positive equality, diversity, and inclusion (EDI) impacts, engaging underrepresented groups.

Economic & Organisational Benefits

- For every £1 in British Council funding, projects raised an additional £3.31 providing an estimated £1.45 million of further income and funding.
- 77% of organisations developed new approaches to their work, and 70% increased organisational capacity.

The British Council's Role

- The British Council's funding and support played a critical role in enabling projects to expand their scope and reach.
- 85% of project leaders rated British Council support between 8-10 (very high).
- The programme contributed to strengthening the British Council's reputation as a leading cultural partner in both countries.

Cultural Relations & Initiatives

- The UK/France Spotlight on Culture was welcomed by partners and stakeholders as demonstrating the power of culture and of the importance of creative partnerships in providing innovative and distinctive approaches to presentation and content in the arts.
- Connections with other initiatives in the UK and France such as the GREAT Audacious Kingdom Campaign, the Cultural Olympiad and with Institut Francais gave further leverage

to the impact of the UK/France Spotlight on Culture and encouraged momentum for future initiatives.

- Many events provided a focus for the British Council's work on culture in France, showcasing what it can do and providing the basis for new relationships.

Challenges & Weaknesses

Programme Scale & Strategic challenges

- The programme was ambitious given the budget and timescale, with a wide range of projects, partners and locations. Whilst this enabled an impressive range of activities, it put pressure on the small British Council team to support the projects and create the successful outcomes it desired.
- Several partners noted that funding decisions and approvals came relatively late, limiting their ability to plan effectively and some projects had to scale down ambitions due to time constraints.

Financial & Funding Issues

- Some projects struggled with unexpected cost increases, particularly in artwork transport, production, and artist fees. In addition, some organisations had to adjust their ambitions due to smaller than expected grants.
- Many projects depended on additional funding beyond British Council grants in order to fulfil their aims, which was not always guaranteed. 20% of partners failed to secure extra funding and faced financial strain.

Brexit-Related Barriers

- UK artists and cultural professionals faced additional visa paperwork and travel restrictions when working in France, creating administrative burdens and extra costs. Brexit has also complicated cross-border touring, making it harder for UK-based artists to work in France and vice versa.

Visibility, evaluation and related issues

- Some partners noted that British Council support was not always clearly acknowledged in public communications, reducing the visibility of its impact.
- Whilst the range and impact of social media for the project was acknowledged, some partners would have liked more communication and media support to raise the profile of the individual projects.

- Audience survey participation was low: Many projects did not fully engage with this aspect of the evaluation process, resulting in a small and inconsistent sample size for audience data.

Cultural & Language Barriers

- UK partners frequently struggled with French language barriers, impacting their ability to engage with local audiences and partners.
- Some projects noted differences in working styles between UK and French organisations, requiring extra negotiation to reach mutual understanding.

Further considerations

Other points made during the course of the evaluation which are useful points in relation to future initiatives in France or elsewhere included.

- The events were good at delivering EDI objectives with 66% of projects reported having notable equality, diversity and inclusion impacts. Linked to this, it was observed that future work might explore more engagement with local communities and at increasing participation from different socio-economic groups in the UK and France.
- Some noted the need for more contribution and integration with other stakeholders especially local and regional governments in France.
- Similarly, it was mentioned, including from British Council Staff, that there could have been more engagement from French government bodies, cultural agencies and embassies.
- Several partners observed that the programme attracted a younger, more diverse audience than expected, particularly in multicultural urban areas. This was attributed to a combination of engaging programming, bilingual content, and social media outreach, which helped reach new demographics. As a result, some organisations are now considering how they might integrate youth-focused and inclusive programming into their long-term audience development strategies.
- The programme sparked many new collaborations beyond the cultural sector, for example in projects with universities and research institutions expanding the scope of cultural diplomacy and opening opportunities for interdisciplinary work.

Overall, it can be seen that the UK/France Spotlight on Culture was an impressive example of how artistic collaboration can bring new and exciting results, strengthening cultural ties and enabling meaningful connections across borders. Despite challenges, the programme successfully united artists, organisations, and audiences, leading to unexpected new partnerships, expanded international networks, and fresh creative opportunities. As the British Council and its partners look ahead, the lessons learned and successes achieved will serve as a strong foundation for future

cultural exchanges, ensuring that the spirit of collaboration, creativity, and shared cultural appreciation between the UK and France continues to grow.



Participation / Audience Reach of Spotlight

67
projects

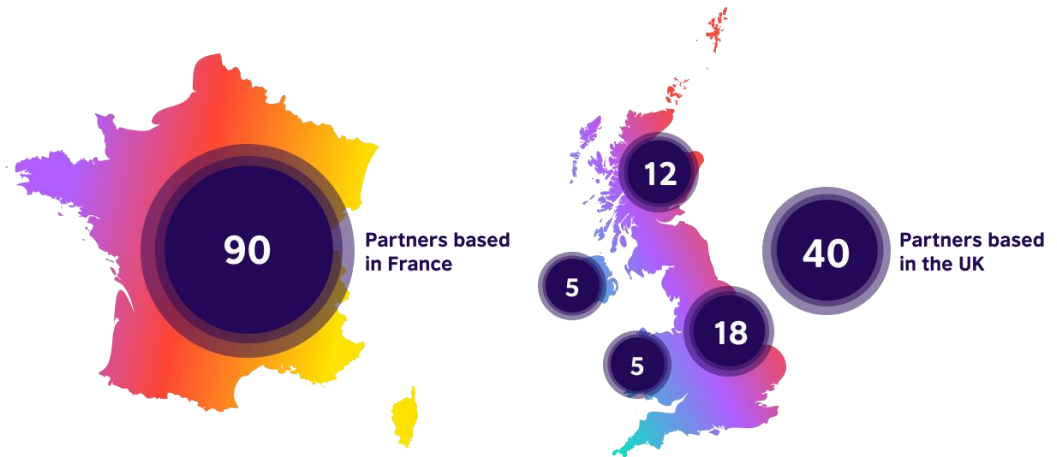
44 Core projects

19 Bilateral projects

4

Affiliate projects

130
partners



997,105
people engaged as audiences,
participants or visitors with the core
and bilateral projects

588,033

people engaged with
core projects

409,072

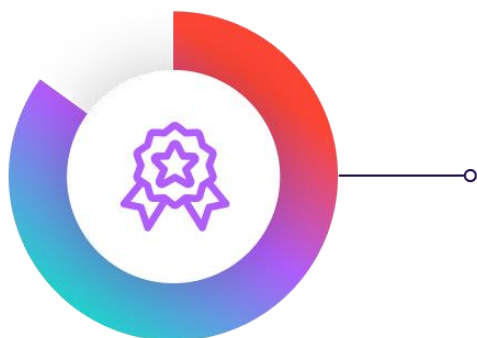
people engaged with
bilateral projects



960
people were involved in the
overall delivery of the core
projects



66%
of projects reported having notable
equality, diversity and inclusion
impacts



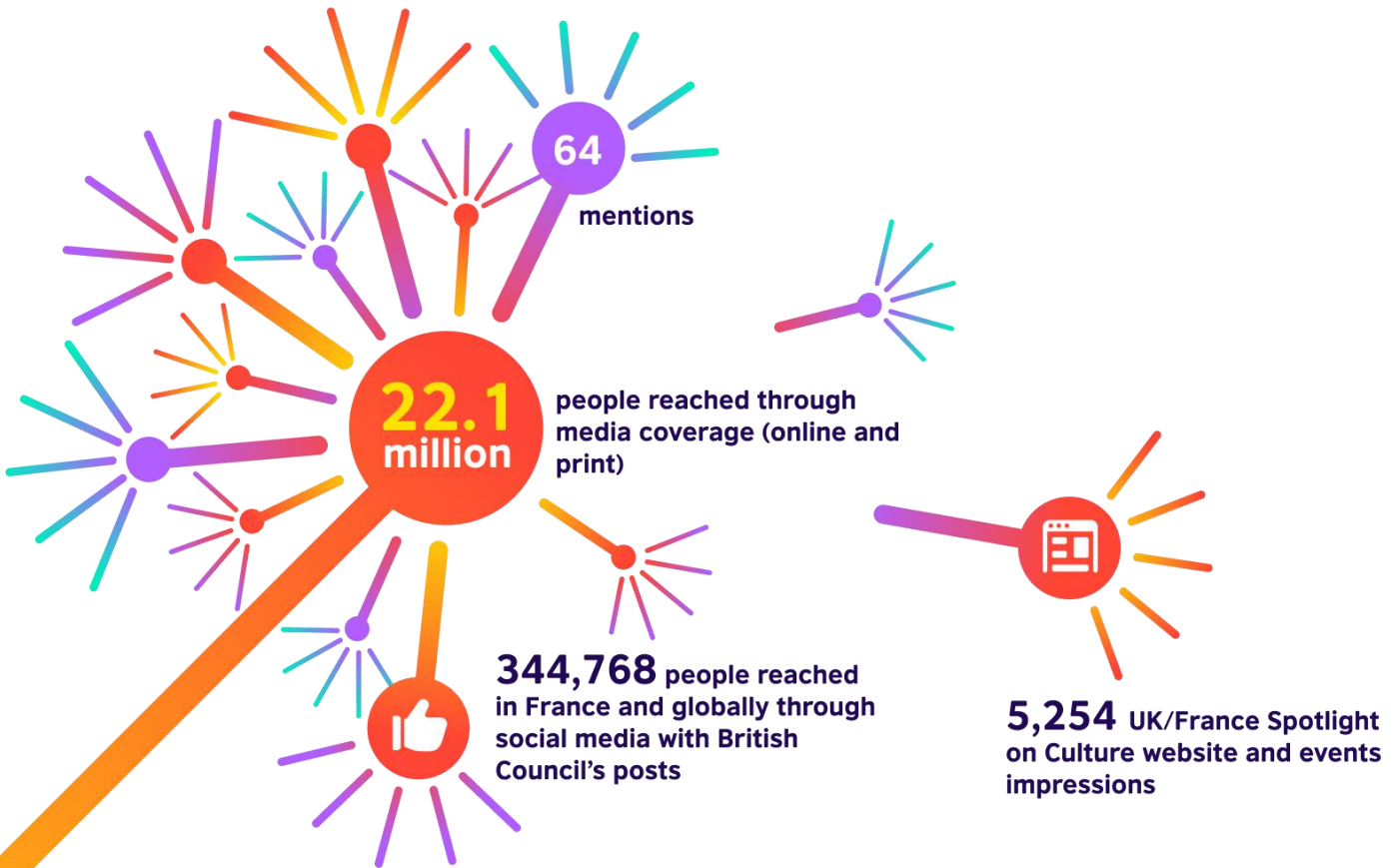
At the end of the UK/France Spotlight on Culture

85%

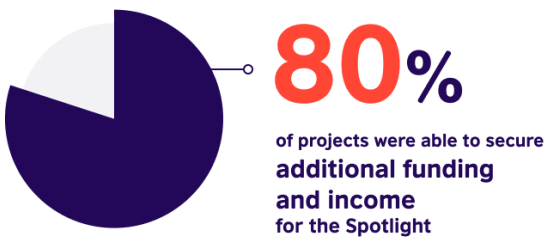
of project leaders gave a rating of 8-10 (very high) for the
role and support of the **British Council** in their project



Communications & Media Reach



Funding & Prosperity



That is an estimated
£1,456,659.17
 of additional funding / income leveraged by the projects²

In addition to
£936,000
 of British Council investment into the Spotlight³

¹ The weighted average (£3.31) was calculated by taking the sum of all grants, divided by the sum of all additional funding/income to get a proportion, and then weighted by finding the sum of the products from the grants and proportions, divided by the sum of the grants.

² The total estimated additional funding/income (£1,456,659.17) is the sum of all reported additional funding/income (match funding, sponsorship, patronage, support in kind, traded/earned income).

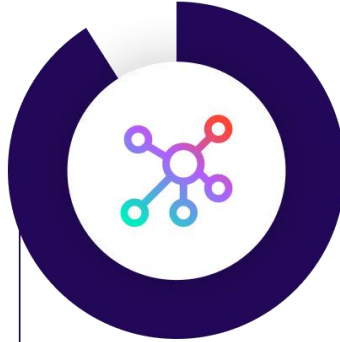
³ This figure does not include any staff costs and is composed of £729,200 towards the UK/France Spotlight on Culture grants in 2023-2024, £111,000 from the GREAT Audacious Kingdom Campaign towards projects and events in 2023-2024, £52,500 towards Bilateral programmes in 2024 and £43,300 towards communications during 2023-2024.



Partnerships & Relationships



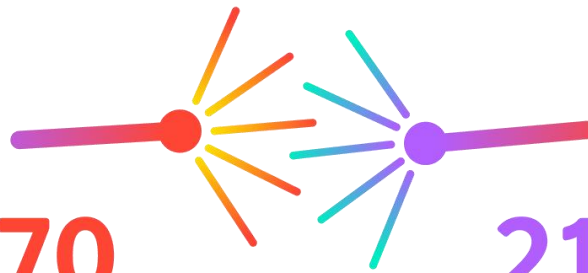
100% of partners were likely to return to work with the other country in the future.



91% of partners became a part of a wider intercultural and international network.



88% of partners made connections with individuals or organisations that they would not have if they did not take part in the Spotlight.



70

new partnerships and collaborations

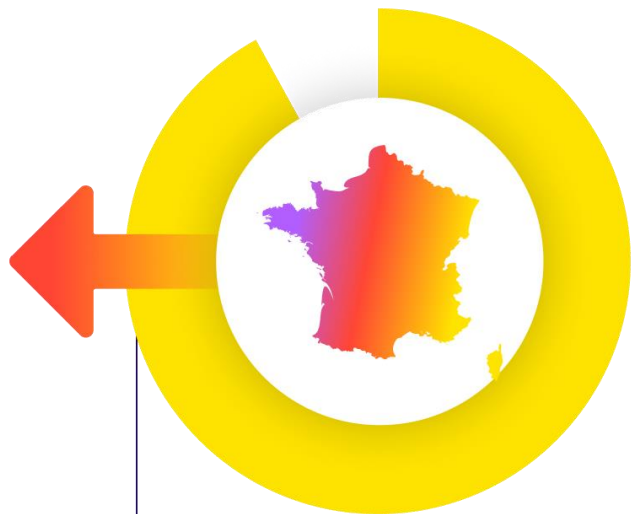
212

new connections and relationships

created across projects during the UK / France Spotlight



80% of UK-based partners discovered new opportunities to work in France and were able to understand more about the French arts and cultural sector.



92% of French partners see the UK as a priority partner for international collaboration.



Skills & Reputation



94% indicated that they improved their international reputation



87% improved their local reputation.



77% of partners developed new approaches to their work



71% found new artistic forms, approaches, ideas and ways of working



62% found new ways of engaging with participants and audiences



77% developed their organisation's skills



70% increased their organisational capacity.



Spotlight / Season Outcomes Dashboard

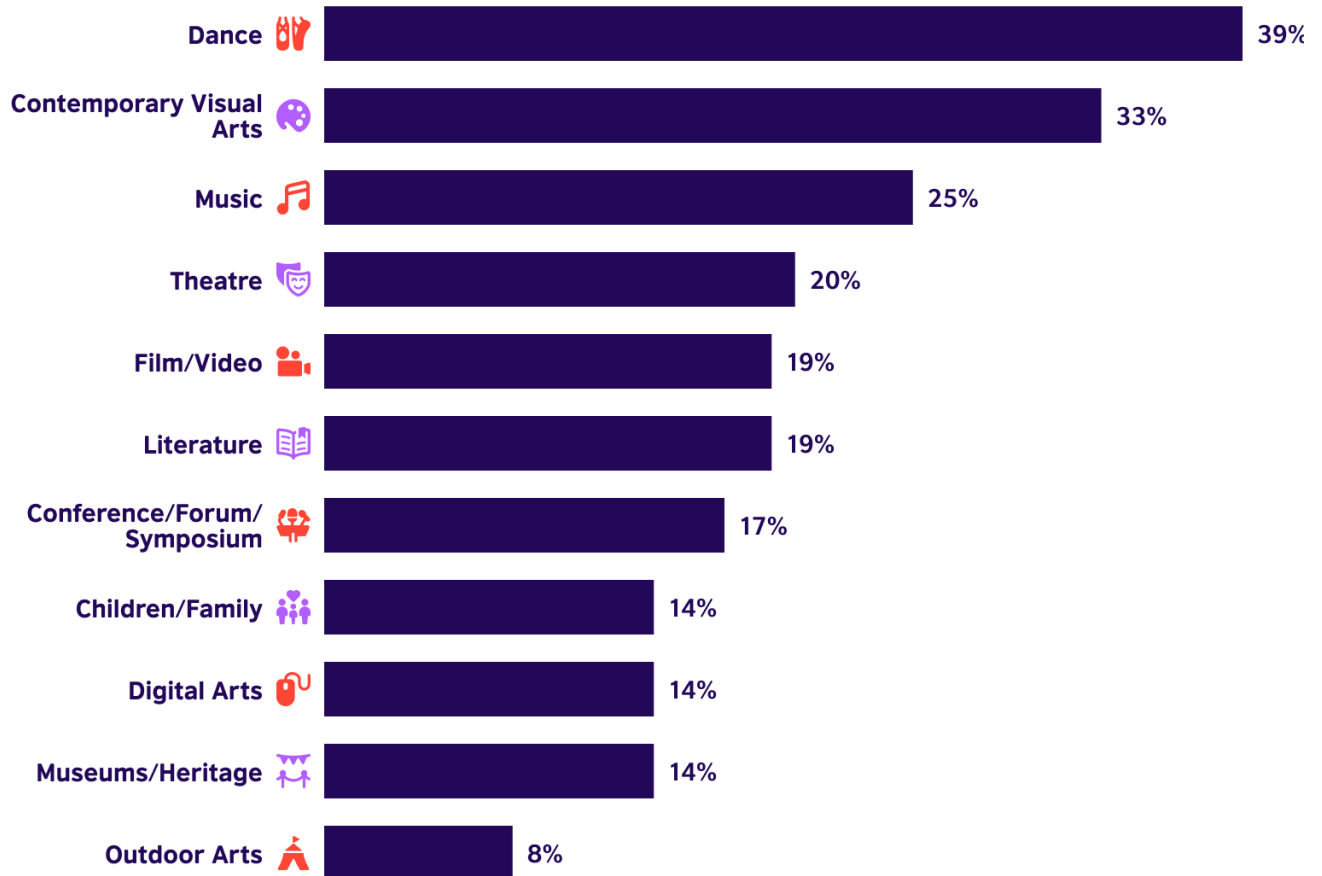
Outcome	Season Average	UK Korea	UK Georgia	UK India	UK Japan	UK Australia	UK Viet Nam	UK France
Extend professional networks	88%	81% ▼	75% ▼	84% ▼	96% ▲	86% ▼	97% ▲	97% ▲
Improved understanding of the cultural sector	82%	75% ▼	74% ▼	83% ▲	78% ▼	92% ▲	90% ▲	83% ▲
Improved intercultural fluency/exchange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

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

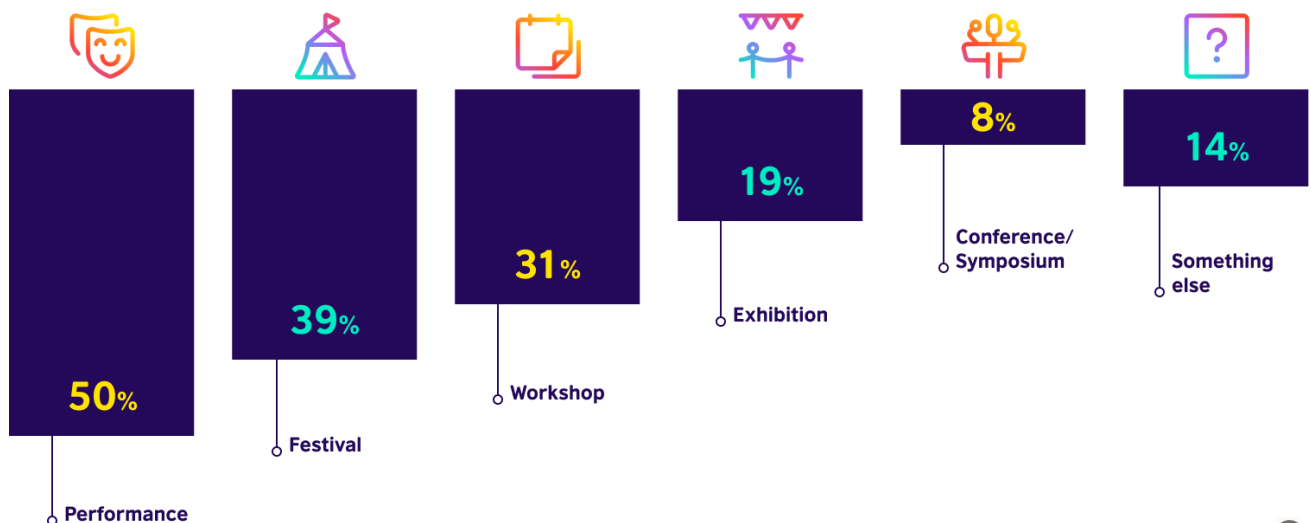


Type of Activity & Artforms

Artforms



Activities



Summary of Findings

Partner Profile & Project Activity

- 44 core projects, 19 bilateral projects and 4 affiliate events made up the UK/France Spotlight on Culture.
- 130 partner organisations were involved in the core projects, with 40 in the UK and 90 in France. Of the UK-based partners, 18 were based in England, 12 in Scotland, 5 in Northern Ireland, 5 in Wales and 6 working across all four nations.
- Partner organisations came from sectors that included 53% from the creative, arts and entertainment sector, 42% from programming and broadcasting and 22% from libraries, archives, museums and other cultural activities.
- 39% of projects featured dance as an artform, 33% included contemporary visual arts and 25% included music and 25% included theatre (incl. musical theatre, comedy).
- 50% of projects involved a performance, 39% of projects were featured at a festival and 31% included workshops as part of their activities.

Organisational outcomes and development

- 89% of responding partners strongly agreed or agreed that one of the reasons they took part in the UK/France Spotlight on Culture was to raise the profile of their work. 80% wanted to explore new artistic forms, approaches, ideas and ways of working.
- 89% of partners achieved their aims and ambitions for the Spotlight project to some extent or to a great extent.
- 72% of projects were very satisfied overall with their project in the end.
- Through the UK/France Spotlight on Culture, 77% of partners developed new approaches to their work, 80% worked on new themes and topics, 71% found new artistic forms, approaches, ideas and ways of working, 62% found new ways of engaging with participants and audiences, 77% developed their organisation's skills and 70% increased their organisational capacity.

Partnerships, networking and collaborations

- 44% of partners had not worked in the UK or France before the UK/France Spotlight on Culture.
- 100% of partners were likely to return to work with the other country in the future.
- 97% of partners were able to develop their professional networks.
- 91% of partners became a part of a wider intercultural and international network.
- 88% of partners made connections with individuals or organisations that they would not have if they did not take part in the UK/France Spotlight on Culture.
- 94% indicating that they improved their international reputation and 87% improved their local reputation.
- 70 new partnerships and collaborations and 212 new connections and relationships were created across projects during the UK/France Spotlight on Culture.

- **80%** of UK-based partners discovered new opportunities to work in France and were able to understand more about the French arts and cultural sector.
- **85%** of French partners were able to understand more about the UK arts and cultural sector and **72%** were able to discover new opportunities to work in the UK.
- **92%** of French partners see the UK as a priority partner for international collaboration.

Public engagement

- **960** people were involved in the overall delivery of the core projects.
- **997,105** people engaged with the core and bilateral projects.
 - **588,033** audiences, visitors and participants in core projects
 - **409,072** audiences, visitors and participants in bilateral projects
- **66%** of partners indicated that they had notable equality, diversity and inclusion impacts.
- The audience survey, distributed by 14 projects, received positive feedback, though due to the small sample size the results should be seen as indicative only and not representative of the UK/France Spotlight on Culture overall.
 - **93%** of respondents rated the whole experience as good or very good.
 - **93%** of respondents rated the quality of the event as good or very good
 - **87%** of respondents said the event was good or very good at introducing them to arts and culture from the UK and **90%** of respondents said that the event was good or very good at introducing them to arts and culture from France.
 - **77%** of respondents indicated that they would look out for other UK/France Spotlight on Culture events.
 - **50%** of respondents indicated that they had not had a cultural experience like this before.

Marketing and Communications

Estimated total reach at the end of January 2025 was as follows:

- **22.1 million** people reached through media coverage (online and print) with 64 mentions
- **344,768** people reached in France and globally through social media with British Council's posts
- **5,254** UK/France Spotlight on Culture website and events impressions

Finance and prosperity

- **89%** of partners took part in the UK/France Spotlight on Culture to find funding for a new or existing project.
- **76%** of partners indicated that the delivery of their project helped them or their organisation to gain funding for future projects.
- **80%** of partners secured some additional funding or support, with **71%** of partners securing match funding, **29%** securing support in kind and **20%** securing traded / earned income.
- For every **£1** received in grant support, projects reported leveraging a further **£3.31** of income/funding. That is, projects reported that they leveraged **£1,456,659.17** of additional funding/income.

British Council support and involvement

- **100%** of partners took part in the UK/France Spotlight on Culture because they were keen to work with the British Council.
- **54%** of partners had worked with or received funding from the British Council prior to the UK/France Spotlight on Culture and **31%** had never done so.
- **85%** of responding partners rated the value of the British Council's support between 8-10 (very high).
- **100%** of French partners see the British Council as a leading partner for cultural relations with the UK.

Findings



Image: *Specky Clark* by Oona Doherty at Pavillon Noir

Planning, themes and objectives

The UK/France Spotlight on Culture was planned over several years with the intention of it coinciding with the 2024 Paris Olympics and Paralympics. Usually, the British Council Seasons are constructed in this way so that they can garner extra attention as well as providing opportunities for linking and collaborating with associated activity to gain greater value for the programme.

The programme of festivals and seasons has always been built around external opportunities, where there's an international moment for culture. So, these include the Olympic and Paralympic Games, where there's always a Cultural Olympiad, major national anniversaries and world expos and other things like that. (British Council Staff member)

This therefore influenced the timing and nature of the UK/France Spotlight on Culture, developed so that some events would overlap with the Cultural Olympiad.

The UK/France Spotlight on Culture also represented a chance for the British Council to focus anew on Europe and to develop an initiative with perhaps the UK's most important neighbour / ally / rival of the last thousand years. It took place in the context of the UK having left the EU and a perceived need to reset the relationship and find new ways of working together.

In light of this and other contexts such as the Covid pandemic and the need to work with tight budgets and small teams, the UK/France Spotlight on Culture represented a vital opportunity to move on and develop enterprising new initiatives, including talking to major cultural institutions and artists.

I didn't really see from the existing portfolio that we had much in the way of cultural, artistic activity with France [...] and knowing that the Olympics and other things were coming in the future, I thought this is a time for us to look at what we could do to align with those big agendas down the line. (British Council staff member)

British Council staff also commented that the British Council had been well known for its education and language work in France but was less well known for culture for a variety of reasons including the reduction of government grants in developed markets and non-ODA contexts. In addition, many people in France (as in other countries) would have interacted over many years with the British Council as one of the primary means of English language learning in the country. The UK/France Spotlight on Culture was therefore a way that a different focus could be achieved and a momentum created around a different dimension.

It also represented an ideal opportunity to develop work with some of the major organisations in France and the UK'

Little by little, the [UK/France Spotlight on Culture] offered this opportunity [...] we can be in the conversations with all the key players. (British Council staff member)

The programme development started more concretely in 2022 with what was called a 'Tour de France' in which partners and stakeholders around France were consulted about the Season ensuring that the programme was co-created and co-produced.

We spoke to people and found out what they would like to do, what would be interesting, what way did they want to connect with in the UK, and where can we make most impact? (British Council staff member)

The 'Tour de France' also provided useful background knowledge about peoples' perceptions of the British Council. Based on the 'discovery' that it was not always well or accurately known for its work, it could aim to address these misperceptions.

It surprised me how little we were known. Just not at all on the radar [...] And we know people change and expectations change. People have other things going on. France is so busy culturally that they're not focused on what the British Council is up to unless we make that really pertinent to their strategies and achieving their goals too. (British Council staff member)

As one of the lead-up activities, in 2023, the Wales in France Cultural Fund was set up to encourage partnerships and spark collaborative activity. This was the first formal partnership between the British Council in France and the International Relations team in Welsh Government. As a result of this initial partnership, the model could be built on further for the year of the programme in 2024.

What we did created a model for a more agile type of formal partnership that is collaborative and responsive to opportunities. (Welsh Government representative)

Alongside this, given an anticipated strong representation from England, there was also a special fund set up for projects from Scotland and Northern Ireland which included a significant contribution from Creative Scotland, ensuring a balance across all four nations.

Other factors in the UK/France Spotlight on Culture planning included a specific objective to focus activities in chosen regions across France rather than having activity centred on Paris. The project locations indicated in the report below show how many were in a wide range of territories from all parts of France.

The planning of the programme evolved with an aim to establish good partnerships between UK and French institutions. This is a central element of the way that the Seasons work. Project partners frequently commented that this role of brokering bilateral partnerships is one of the British Council's most appreciated capacities.

In comparison with other British Council Seasons, the UK/France Spotlight on Culture arguably had a more proactive 'curatorial' aspect, rather than relying entirely on a grant application process. This had an advantage as it could proactively encourage projects that would have the right profile and legacy, whilst also ensuring geographical spread, a diversity of projects and a reliable quality of outcome.

It was to make sure that what we didn't do is the mistake of coming in, renting four walls, showcasing something and disappearing. It was about co-constructing something, making those links stronger. (British Council staff member)

Consequently, the programme could have an overall shape and coherence which made it more than the sum of its different component parts.

Programme

Most of the work in the UK/France Spotlight on Culture was new or specially commissioned. It included elements specifically designed to highlight the culture of both countries during the year of the Olympic and Paralympic Games and the accompanying Cultural Olympiad. Some, such as those supported by the GREAT Audacious Kingdom Campaign, were intended to stimulate interest and appreciation of the UK, showcasing the work of major UK cultural institutions.

As noted above, there was consideration made to ensure that all nations of the UK were included.

We thought we'll do fewer larger grants rather than try to sprinkle across four nations and we'll focus on Scotland, Northern Ireland, Wales and Wales in France. So that was a strategic choice to balance out the overall programme and portfolio for the spotlight which I think worked well. (British Council staff member)

When it came to the open calls, the level of interest exceeded the amount of funding available, and it was not possible to accommodate all projects from Northern Ireland and Scotland that applied. It demonstrated a desire from cultural organisations in these two nations to do more work in France.

The projects were chosen for their quality, alignment with themes and partner credibility, using a mixture of curated and open-call projects to achieve the programming aims of the UK/France Spotlight on Culture.

An important characteristic of UK/France Spotlight on Culture was the way that it could draw on the strength of the French cultural sector. Involving well-known and influential French partners was important in giving the programme good credibility and profile. It also meant that the collaborative projects were ones in which the partners in each country were working in a relatively symmetrical way in terms of contributing to the project.

It's really a relationship between equals and this is why, also, the collaboration model has been important. (British Council staff member)

Partner Profile & Project Activity

44 core projects, 19 bilateral projects and 4 affiliate events made up the UK/France Spotlight on Culture.

130 partner organisations were involved in the core projects, with 40 in the UK and 90 in France. Amongst UK-based partners, 18 were based in England, 12 in Scotland, 5 in Northern Ireland, 5 in Wales and 6 working across all four nations

Partner organisations came from sectors including 53% from the creative, arts and entertainment sector, 42% from programming and broadcasting and 22% from libraries, archives, museums and other cultural activities.

39% of projects featured dance as an artform, 33% included contemporary visual arts and 25% included music and 25% included theatre (incl. musical theatre, comedy).

50% of projects involved a performance, 39% of projects were featured at a festival and 31% included workshops as part of their activities.



Image: The Disappearing Act. Yinka Esi Graves, 2024 © Christophe Raynaud de Lage / Festival d'Avignon

There were 44 core projects, 19 bilateral projects and 4 affiliate events. This report predominantly focuses on the 44 core projects who were recipients of the UK/France Spotlight on Culture grants from the British Council and highlights select outcomes of bilateral projects. A list of all projects can be found in [Appendix I](#).

Across the 44 core projects, there were 130 partner organisations involved in the creation and delivery of the projects, with 90 based in France and 40 in the UK. Amongst UK-based partners, 18 were based in England, 12 in Scotland, 5 in Northern Ireland, 5 in Wales and 6 working across all four nations. A list of all partners can be found in [Appendix II](#).

Figure 1: Location of partners

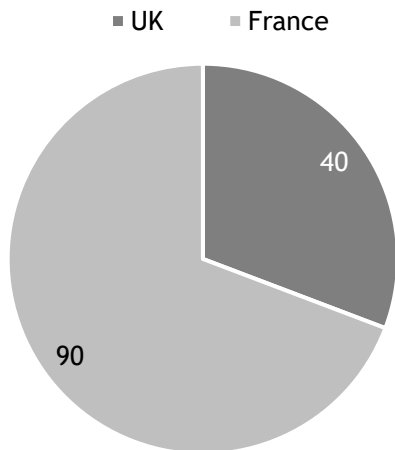


Figure 2: Nation of UK-based partners

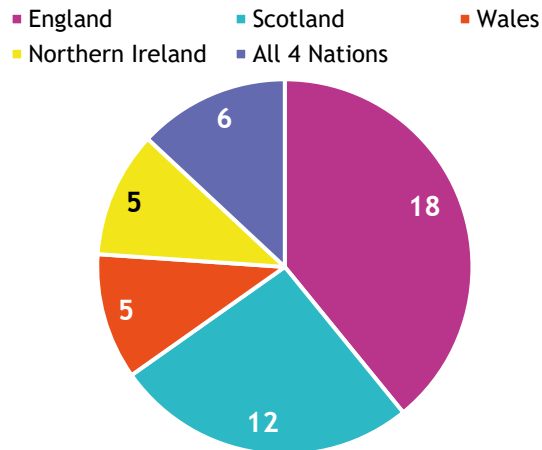
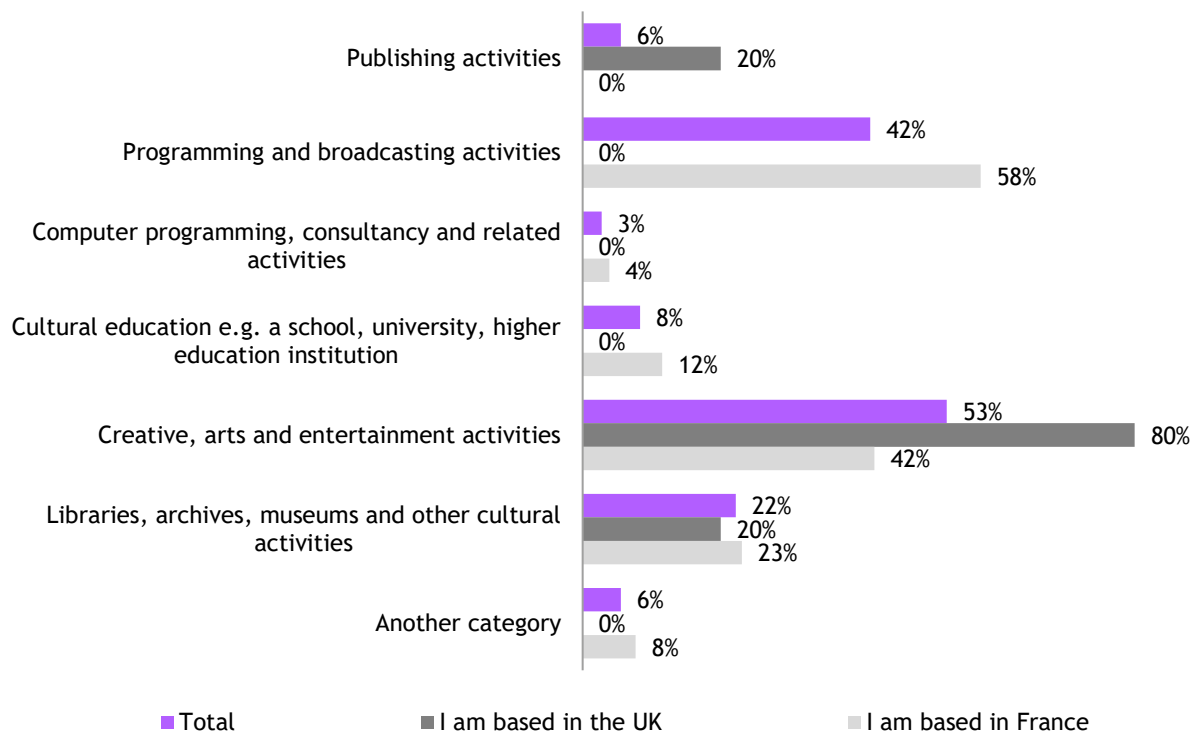


Figure 3: Sectors of partner organisations

Which of the following best describes your sector?

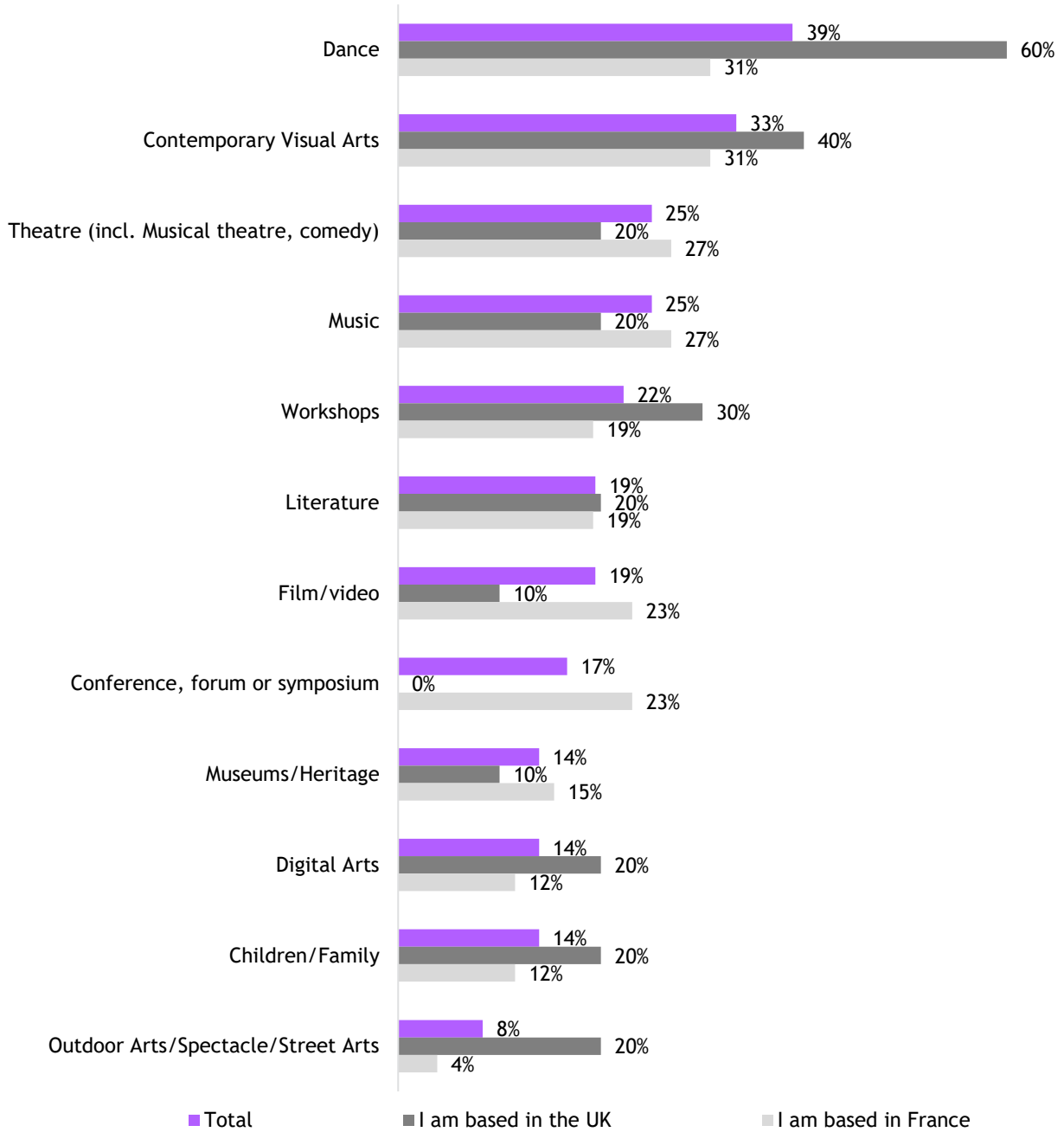


Base: 36 / 10 / 26

Over half (53%) of responding partner organisations came from the creative, arts and entertainment sector, followed by 42% from programming and broadcasting and 22% from libraries, archives, museums and other cultural activities.

Figure 4: Art Forms included in UK/France Spotlight on Culture projects

What art forms did your project include?

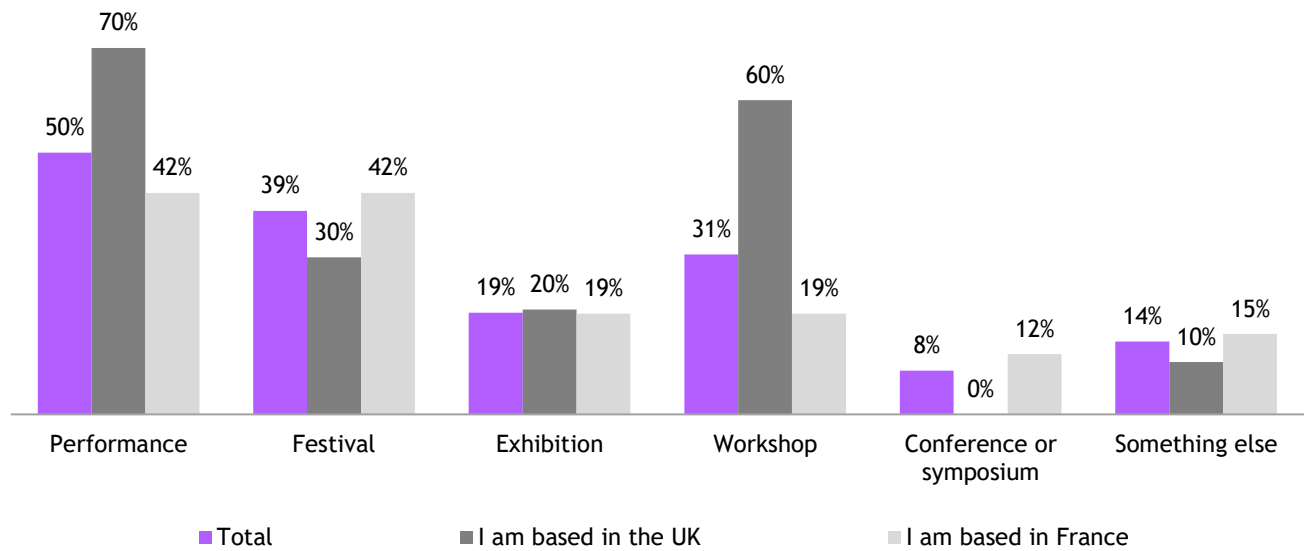


Base: 36 / 10 / 26

The UK/France Spotlight on Culture featured a variety of artforms, with dance being the most prominent across the project (39%), followed by contemporary visual arts (33%), music (25%) and theatre (25%). Film and video (19%), literature (19%) and conferences/forums/symposiums (17%) were also well represented.

Figure 5: Type of activities

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



Base: 36 / 10 / 26

Half of the core projects involved a performance, which aligns with the top artforms including dance, music and theatre. 39% of projects were featured at a festival and 31% included workshops as part of their activities.



Image: CBSO Explores Friends in Love and War at the IKON Gallery © Andrew Fox and Jonathan Ferro

Reflections from British Council staff on project activity

The British Council staff all expressed satisfaction with the way that the UK/France Spotlight on Culture had included different sorts of activity and artforms, geographically spread across France and representing partnership with all four UK nations.

Ones particularly singled out included the macLyon / IKON project which was cited as indicative of what the programme was trying to achieve. It was an exchange that went beyond their normal programming, with complementary activity and learning taking place between each and with excellent numbers of visitors in attendance. Further legacies such as the performance by the CBSO at the IKON in conjunction with this was also reported as significant.

Whilst the UK / France Spotlight on Culture programme was not able to include all that had been hoped for originally (for a variety of legitimate reasons mainly linked to timescale and budget), the British Council was very happy with the result, which they feel stands for itself.

I can think of only one or two things that didn't actually come through and materialise, but otherwise, out of the 105 live events and 60 odd projects, I mean, it's amazing, and we're very proud of the team and all of us for making that happen and for all the partners and everybody else who joined along the way, it was really a dynamic that we built. (British Council staff member)

Organisational outcomes and development

89% of responding partners strongly agreed or agreed that one of the reasons they took part in the UK/France Spotlight on Culture was to raise the profile of their work. 80% wanted to explore new artistic forms, approaches, ideas and ways of working.

89% of partners achieved their aims and ambitions for the UK/France Spotlight on Culture to some extent or to a great extent.

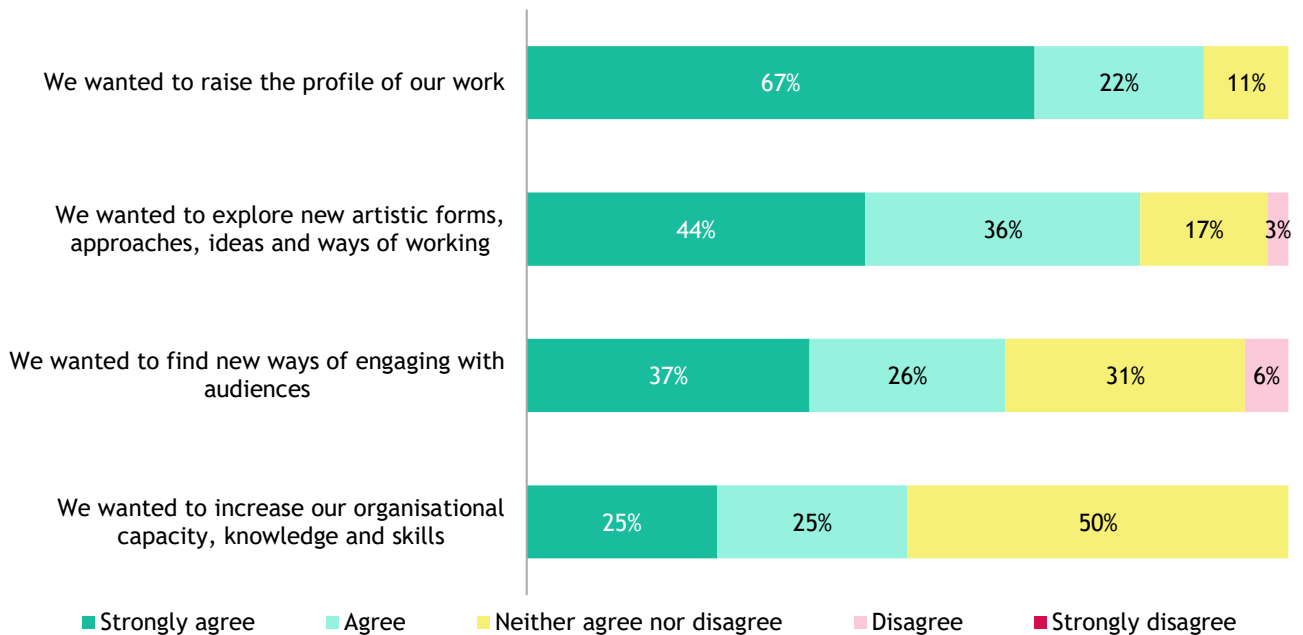
72% of projects were very satisfied overall with their project in the end.

Through the UK/France Spotlight on Culture, 77% of partners developed new approaches to their work, 80% worked on new themes and topics, 71% found new artistic forms, approaches, ideas and ways of working, 62% found new ways of engaging with participants and audiences, 77% developed their organisation's skills and 70% increased their organisational capacity.

Motivations – Organisational Development

Figure 6: Motivation priorities for project partners – organisational development

Thinking of your reasons for taking part in the UK/France Spotlight on Culture, please rate your level of agreement with the following statements:



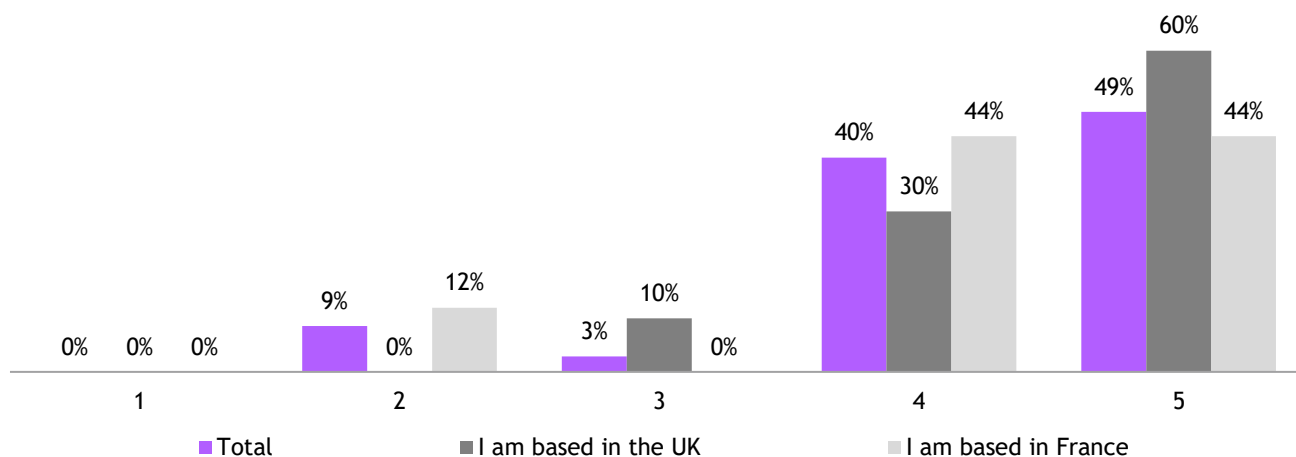
Base: 36 / 36 / 35 / 36

89% of responding partners strongly agreed or agreed that one of the reasons they took part in the UK/France Spotlight on Culture was to raise the profile of their work. 80% wanted to explore new artistic forms, approaches, ideas and ways of working. Just under two thirds of responding partners wanted to find new ways of engaging with audiences through taking part in the UK/France Spotlight

on Culture. Half of responding partners wanted to increase their organisational capacity, knowledge and skills.

Figure 7: Achieving aims and ambitions

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



Base: 35 / 10 / 25

When asked at the end of their project whether they had achieved their aims and ambitions for their project, just under half (49%) reported that they achieved these to a great extent and 40% achieved their aims to some extent.

Projects sought to achieve a variety of aims and objectives, including promoting British culture and emerging artists, emphasising inclusion, diversity, equality and minorities, diversifying audiences, facilitating cultural exchanges between France and the UK, introducing new artistic forms and highlighting the British Council collections.

To increase the profile of these artists' work abroad and in their own countries/locales and broaden their professional and creative networks, unlocking future opportunities for projects and collaboration. (Project partner, UK)

Promote positive messages around multiculturalism and multilingualism. (Project partner, UK)

To provide lasting relationships between French and Scottish Live Art practitioners whose identity reflects or whose practice responds to issues of environmental justice, decolonisation, queer/trans politics/lived reality. (Project partner, UK)

Deepen and develop our commitment to artists with disabilities. (Project partner, France, Translated from French)

The aim of the project was to offer round tables on the subject of cultural cooperation with the United Kingdom while interesting our target audience, namely cultural entrepreneurs. (Project partner, France, Translated from French)

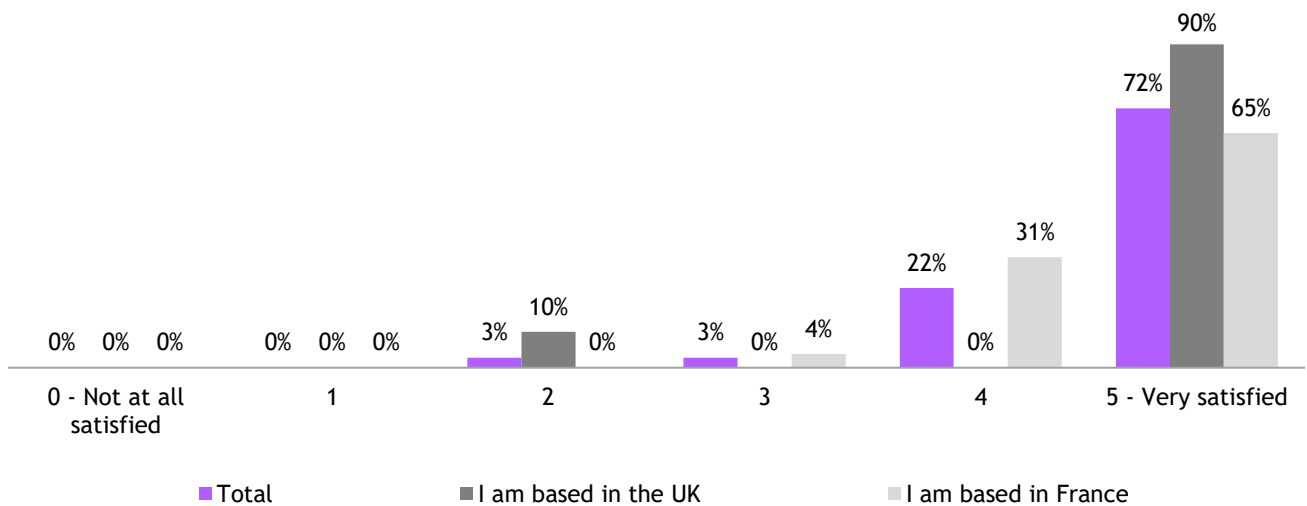
To pioneer an innovative model of co-producing and touring performance-based contemporary art works between international festivals, taking into account sustainability aims through the use of train travel where possible. (Project partner, UK)

Creating a large-scale exhibition that marks the history of the Cultural Olympiad. (Project partner, France, Translated from French)

Promote a new generation of authors, both English-speaking and French-speaking, and identify new stories, new forms of writing and narration. (Project partner, France, Translated from French)

Figure 8: Satisfaction with project

How satisfied were you overall with your project?



Base: 36 / 10 / 26

When asked about their satisfaction overall with their project, 72% of responding partners indicated that they were very satisfied and 22% were somewhat satisfied. Partners cited great satisfaction with the collaborations and public feedback, with many expressing a desire to work together again on future projects.

The project exceeded our expectations on every level and went way beyond the impact that we originally hoped it might have. All the teachers involved were able to cite a tangible development in their students' skills and with that the sense of artistic creativity within their schools, grounded through a truly professional experience, due to the proximity the project allowed to our company and dance artists. (Project partner, UK)

This project has been a very important opportunity for the artist to develop an ambitious new work. Not only is it a new work, but it is a new way of working that has significantly extended the artists' practice, as well as providing them with the opportunity to present their work as part of two international festivals. (Project partner, UK)

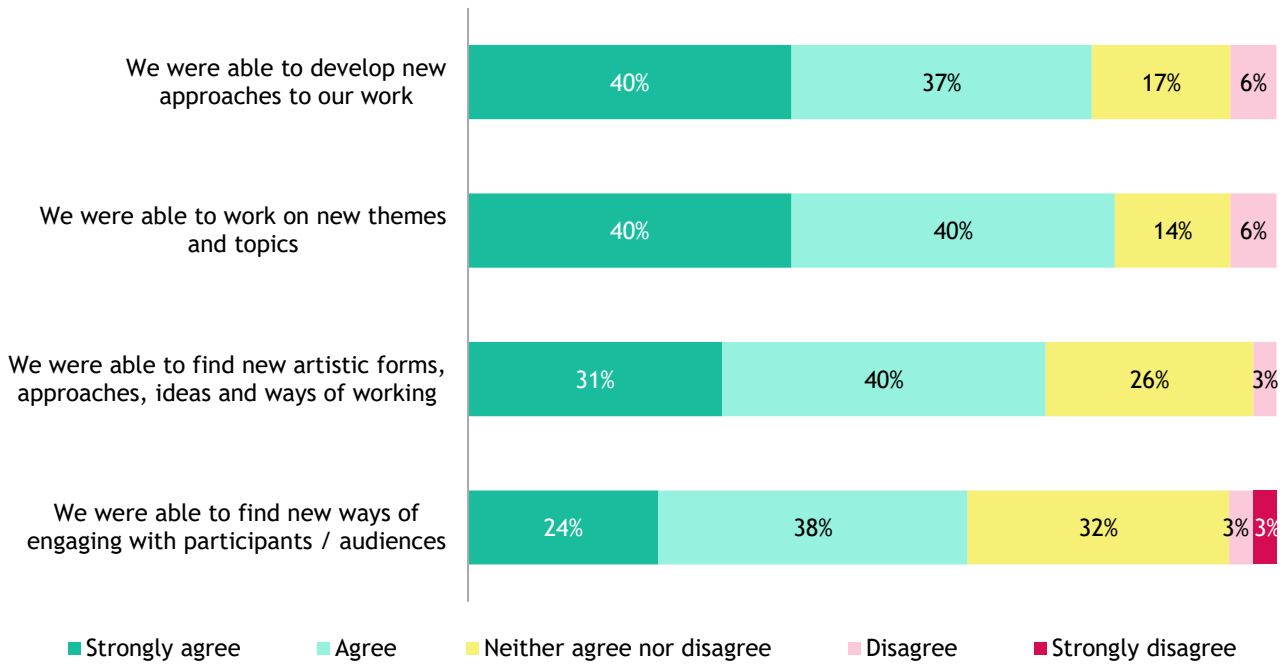
The project was successful because we managed to bring together an audience looking for expertise on the United Kingdom and the dynamics of cultural cooperation between the two countries. (Project partner, France, Translated from French)

This project has sparked several new collaborations and conversations for future collaboration and its impact will have a lasting legacy. (Project partner, UK)

The [UK/France Spotlight on Culture] project has been a rewarding experience for our festival. This support has helped to increase the visibility and impact of our event, providing an ideal platform for emerging talent while fostering enriching cultural exchanges. (Project partner, France, Translated from French)

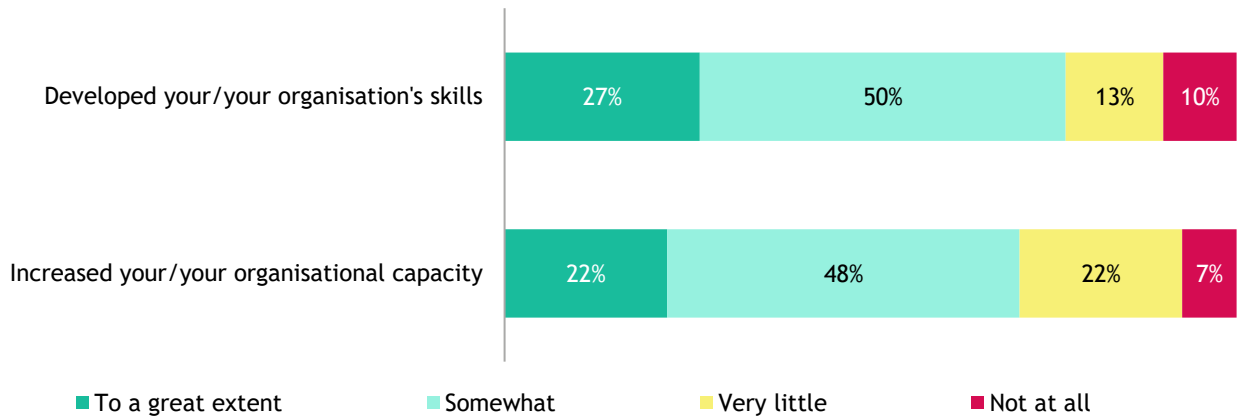
Figure 9: Outcomes around organisational development

As a result of taking part in the UK/France Spotlight on Culture, to what extent do you agree or disagree with the following statements...



Base: 35 / 35 / 35 / 34

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



Base: 30 / 27

Through taking part in the UK/France Spotlight on Culture, partner organisations were able to achieve a range of outcomes for themselves and their organisations, including:

- 77% developed new approaches to their work
- 80% worked on new themes and topics
- 71% found new artistic forms, approaches, ideas and ways of working
- 62% found new ways of engaging with participants and audiences
- 77% developed their organisation's skills
- 70% increased their organisational capacity



Image: Extrait de *Sunset Song* par Terence Davies, Ltd Iris Productions, The British Film Institute, 2015

Partnerships, networking and collaborations

44% of partners had not worked in the UK or France before the UK/France Spotlight on Culture.

100% of partners were likely to return to work with the other country in the future.

97% of partners were able to develop their professional networks.

91% of partners became a part of a wider intercultural and international network.

88% of partners made connections with individuals or organisations that they would not have if they did not take part in the UK/France Spotlight on Culture.

94% indicating that they improved their international reputation and **87%** improved their local reputation.

70 new partnerships and collaborations and **212** new connections and relationships were created across projects during the UK/France Spotlight on Culture.

80% of UK-based partners discovered new opportunities to work in France and were able to understand more about the French arts and cultural sector.

85% of French partners were able to understand more about the UK arts and cultural sector and **72%** were able to discover new opportunities to work in the UK.

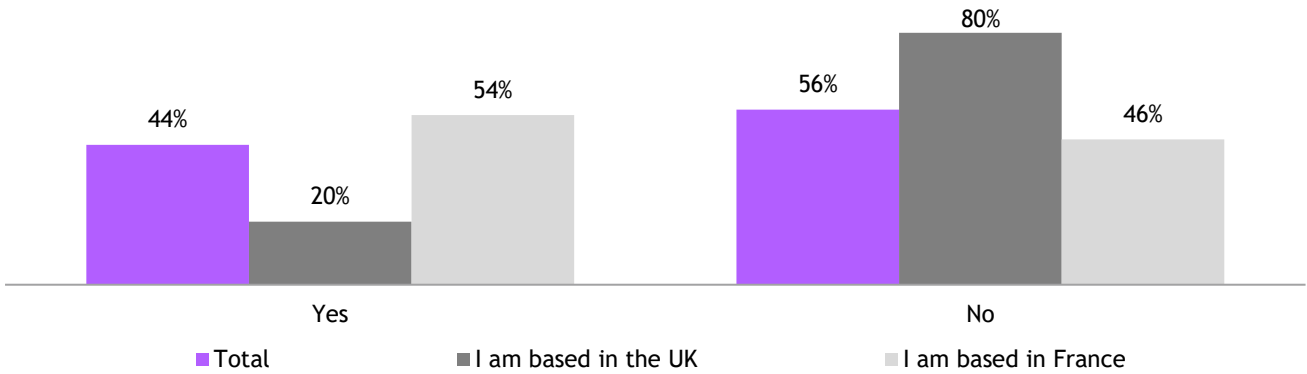
92% of French partners see the UK as a priority partner for international collaboration.



Image: Soirée de clôture - nouvelles perspectives à imaginer? © Eleonore de Bonneval 2024

Figure 10: Previous work in the UK or France

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



Base: 36 / 10 / 26

For 44% of responding partners, this was the first time they or their organisation had worked in the other country, either in the UK or in France. This was higher amongst partners based in France, amongst whom over half (54%) had not worked in the UK prior to the UK/France Spotlight on Culture.

Figure 11: Existing UK / French partnerships and collaborations

Before your involvement in the UK/France Spotlight on Culture, did you have existing professional partnerships / collaborations between the UK and France or were involved in UK / France networking?

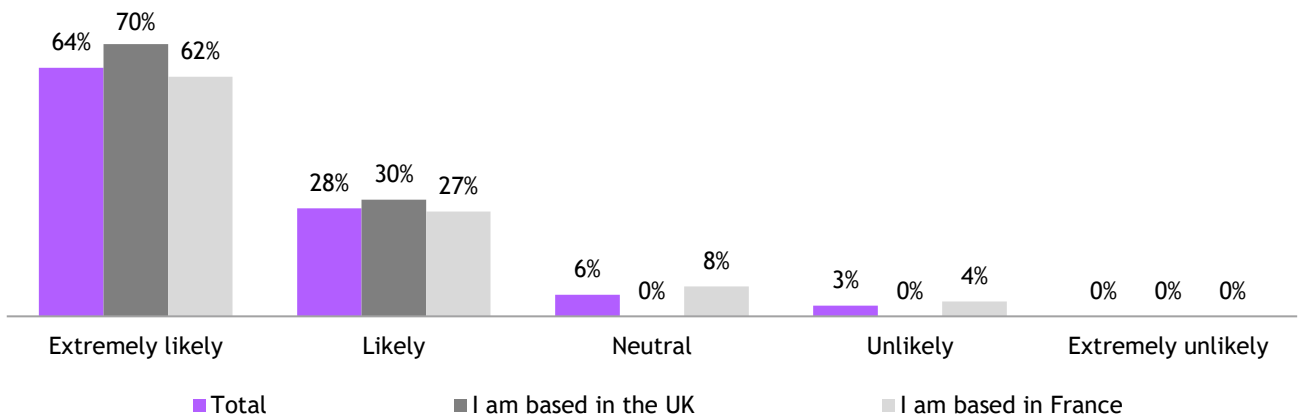


Base: 29 / 25

Following the UK/France Spotlight on Culture, all responding partners indicated that they would return to work with the other country in the future. Nearly two-thirds (64%) of partners are extremely likely to do so, with 70% of UK-based partners and 62% of France-based partners indicating an appetite for future international collaborations between the two countries.

Figure 12: Likelihood to follow-up with work in the other country

What is the likelihood that you / your organisation would return to work in this country (either the UK or France) in the future?



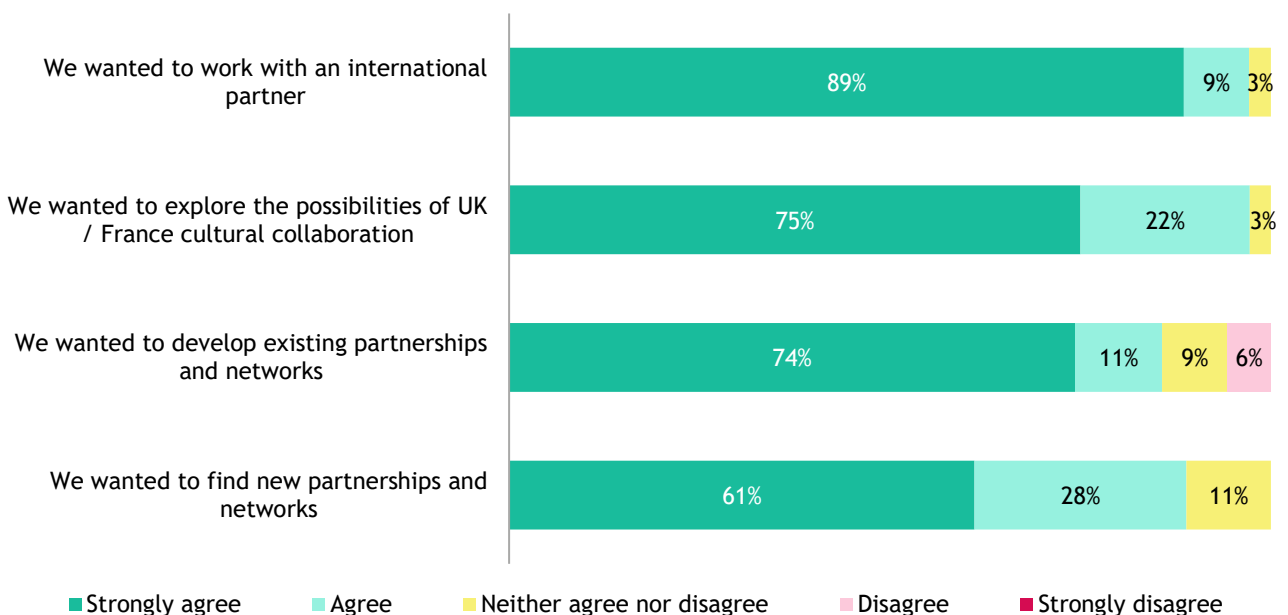
Base: 36 / 10 / 26

Motivations – Partnerships, networking and collaborations

International collaboration was a key motivating factor for many partners involved in the UK/France Spotlight on Culture. 97% of responding partners indicated that one of the reasons they chose to take part was to work with an international partner and 97% also wanted to explore the possibilities of UK / France cultural collaboration. 89% of partners wanted to find new partnerships and networks and 85% of partners wanted to develop existing ones, both nationally and internationally.

Figure 13: Motivations to take part in the UK/France Spotlight on Culture

Thinking of your reasons for taking part in the UK/France Spotlight on Culture, please rate your level of agreement with the following statements:



Base: 35 / 36 / 35 / 36

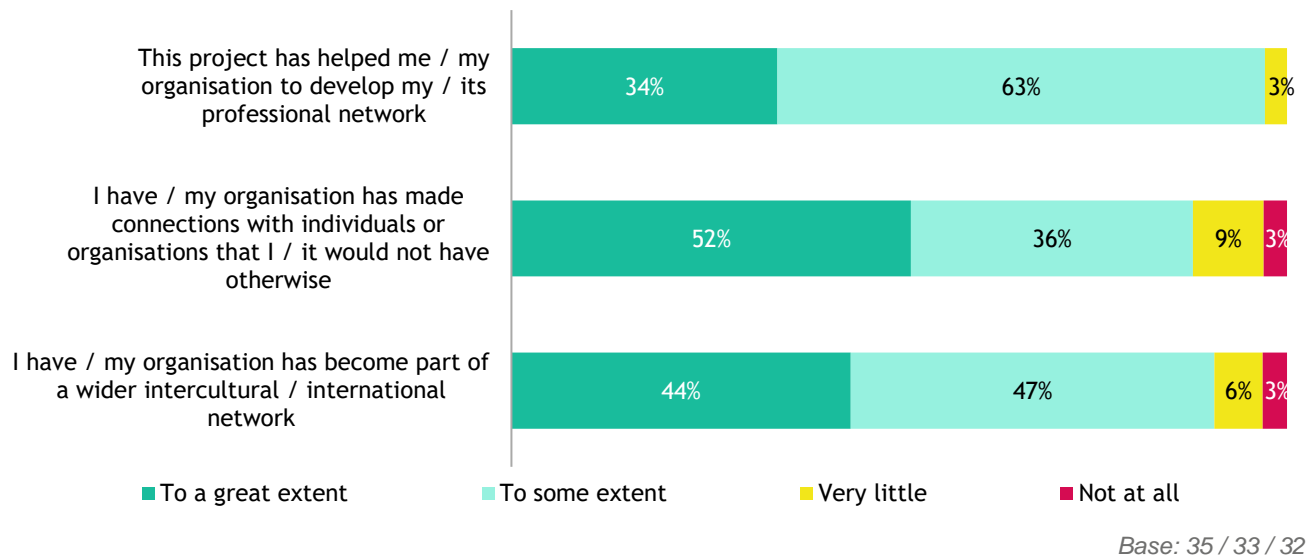
Outcomes – Partnerships, networking and collaborations

As a result of taking part in the UK/France Spotlight on Culture, partners reported positive outcomes around partnerships, networking and collaborations, both locally and internationally. These partners anticipated being able to follow-up their partnerships by developing further UK- France collaborative initiatives in the coming years. Nearly all partners (97%) indicated that they and their organisations were able to develop their professional networks. 91% reported that they have become part of a wider intercultural and international network. 88% of partners made connections with individuals or organisations that they would not have if they did not take part in the UK/France Spotlight on Culture.

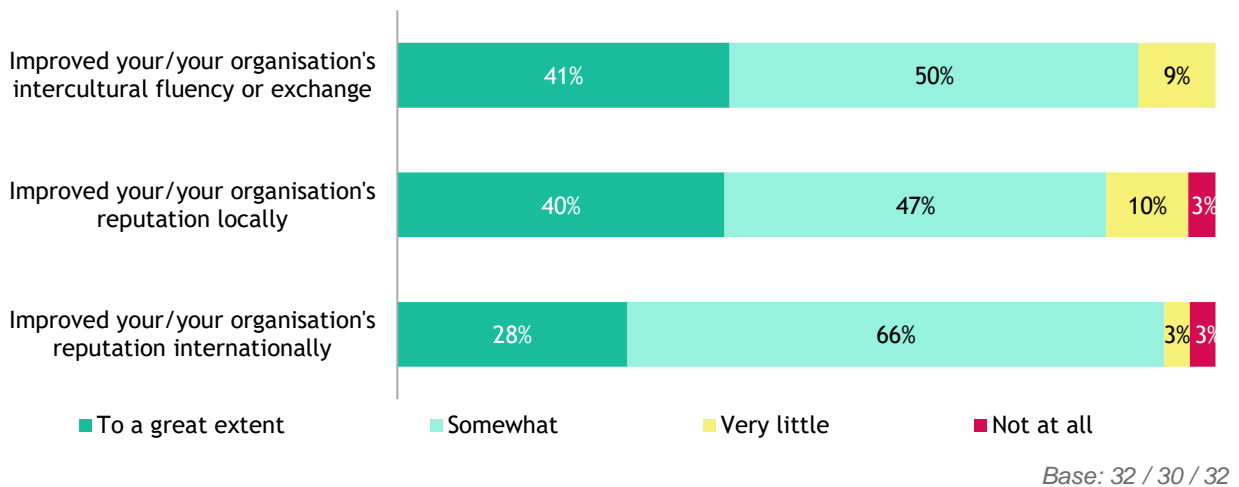
The UK/France Spotlight on Culture also had an impact on the reputation of partners, with 94% indicating that they improved their international reputation and 87% improved their local reputation.

Figure 14: Outcomes around partnerships, networking and collaborations

As a result of taking part in the UK/France Spotlight on Culture, would you say that...



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



70 new partnerships and collaborations were created during the UK/France Spotlight on Culture, with an average of 1.94 new partnerships and collaborations per project. 212 new connections and relationships were created across the projects, with an average of 5.89 per project.

Table 1: Partnerships, collaborations, connections and relationships

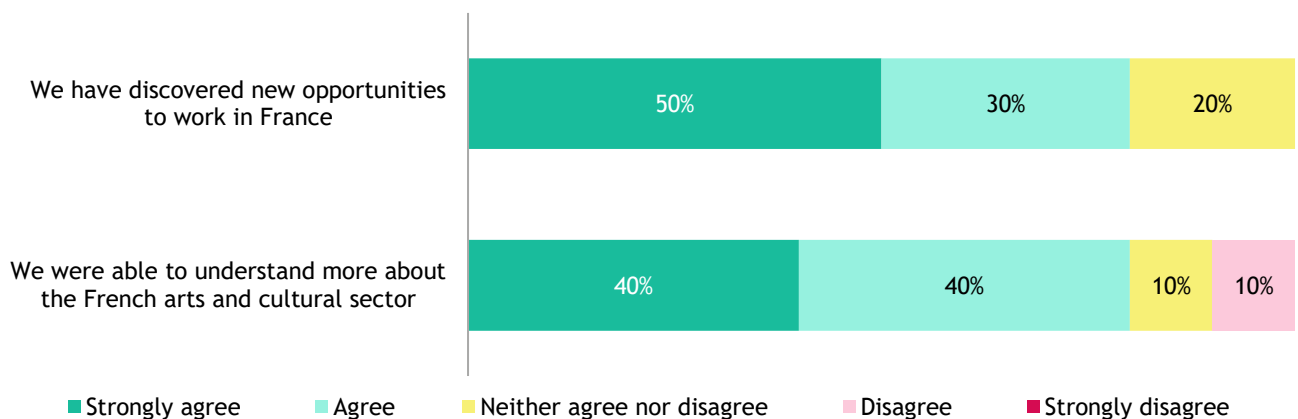
<i>New partnerships & collaborations</i>				<i>New connections & relationships</i>			
	OVERALL	UK Partners	French Partners		OVERALL	UK Partners	French Partners
Sum	70	32	38	Sum	212	64	148
Minimum	0	1	1	Minimum	0	1	1
Maximum	12	6	12	Maximum	39	10	39
Median	1	1.5	2	Median	2	3	6
Mean	1.94	2	2.71	Mean	5.89	3.37	8.71

Amongst UK-based responding partners, 80% discovered new opportunities to work in France and 80% were able to understand more about the French arts and cultural sector. Amongst France-based responding partners, 85% were able to understand more about the UK arts and cultural sector and 72% were able to discover new opportunities to work in the UK.

Additionally, 92% of French responding partners indicated that they see the UK as a priority partner for international collaboration.

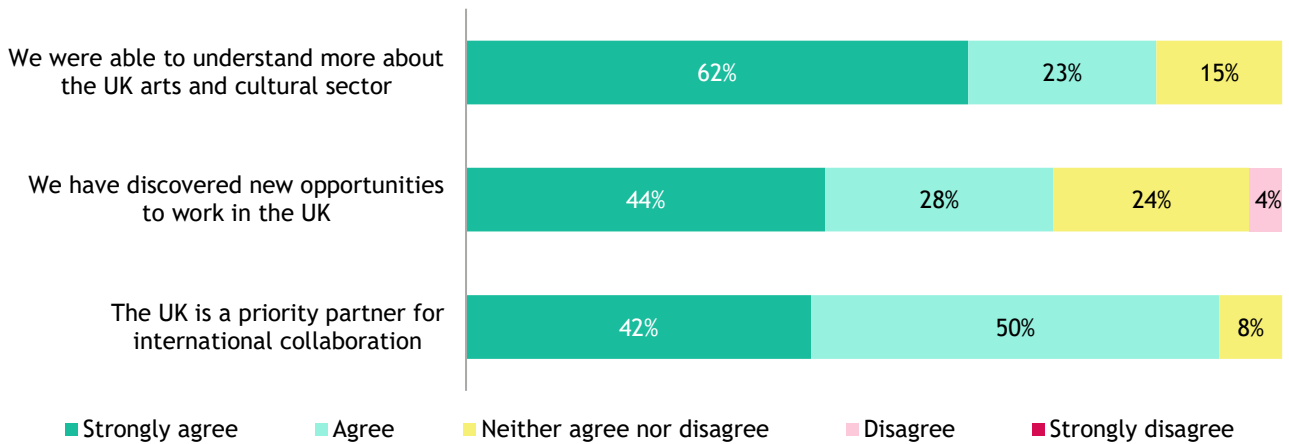
Figure 15: Outcomes around understanding the infrastructure and opportunities in the UK and France
As a result of taking part in the UK/France Spotlight on Culture, to what extent do you agree or disagree with the following statements...

UK partners only



Base: 10 / 10

French partners only



Base: 26 / 25 / 26

Reflections on partnerships, networking and collaborations

Partners saw the UK/France Spotlight on Culture as an opportunity to reignite lapsed partnerships and strengthen existing ones. Some partners had been working together for a number of years and the British Council's support enabled them to continue these bilateral collaborations.

The Orchestre National de Bretagne and the BBC National Orchestra of Wales have been collaborating on cross regional projects since 2018. We have made numerous presentations and worked closely with the British Council throughout the period. The UK/France Spotlight on Culture was a natural continuation of our work. (Project partner, France)

When the [UK/France Spotlight on Culture] focus was announced we saw an exciting opportunity to deepen our understanding of each other's respective artistic contexts & develop opportunities for our associated artists to meet new audiences. (Project partner, UK)

It was amazing. It was such a successful four days in Paris for all. It was also really amazing to have professional artists together with students who were about to graduate. (Project partner, UK, 1-1 interview)

The [UK/France Spotlight on Culture] funding was an enormous opportunity for us to build and strengthen links between our two organisations. (Project partner, France)

For some partners, it offered an opportunity to restart their work in France or the UK after years of post-Brexit difficulties related to touring.

[The United Kingdom's] exit from the European Union was a disaster for the circulation of works in France and for projects built with Starcatchers (example: European projects). Projects like [UK/France Spotlight on Culture] allow us to continually nourish the links between our territories, our families and our children. (Project partner, France, Translated from French)

For us it was important that our activities in Paris felt part of a bigger network of France-UK collaboration, and this was brought from being part of [UK/France Spotlight on Culture]. (Project partner, UK)

Partners sought to contribute to the spirit of international collaboration fuelled by the Paris 2024 Olympic and Paralympic Games.

British Council was committed to the heart of the Paris 2024 Olympic Games, it was logical to continue a partnership in 2023. In addition, the British Council collection provided access to remarkable works on the theme of Olympism and sport. (Project partner, France, Translated from French)

In the long term, and thanks to the support of the British Council, this helps to strengthen relations between the two countries and perpetuate rich artistic collaborations. (Project partner, France, Translated from French)

The collaboration with the Ikon and British Council teams went admirably well, resulting in a comprehensive exhibition project that was very successful with the public and professionals. This project has allowed us to develop new professional relationships with organisations based in England with whom we hope to renew collaborations. (Project partner, France, Translated from French)

Opportunities for future partnerships

The UK / France Spotlight on Culture was set up in a way that ensured it was integrated into the ongoing work of the British Council as well as setting up possibilities for future work. This included participation in the Cultural Olympiad, with projects such as *Du Courage: Together We Imagine* at MC2 Grenoble, *Les conservatoires dansent Shechter* at Theatre de la Ville, *Des exploits, des chefs-d'œuvre* at Frac Sud. This has opened up further avenues for exploration in France.

Together, we have created an open, imaginative and joyful Cultural Olympiad. I thank very much the British Council for the exceptional dynamic generated through our collaboration before and during the Olympic and Paralympic Games. (Director of the Cultural Olympiad, Paris 2024)

Other institutional partners, such as Institut Français, were also involved, including activity in existing bilateral programmes such as Fluxus, Magnetic and Diaphonique. Amongst the observations about the UK / France Spotlight on Culture from Institut Français were these:

- The programme was perceived positively, and working relations with the British Council France are considered smooth and effective.
- It served as a ‘resonance chamber’ to enhance the impact of bilateral programs such as Fluxus.
- It facilitated better cooperation between the British Council France teams and those of the Institut Français in Paris.
- It served as a blueprint and a source of inspiration in terms of outreach, local anchoring, and the ability to collaborate with local partners.
- It highlighted the ability of British cultural actors to integrate a playful and ‘entertainment’ dimension into cultural programmes while maintaining a high level of artistic and scientific rigour.
- The Spotlight format represents an intermediate collaboration model, lighter than the ‘seasons’ of the Institut Français, which are longer, weightier and more costly programs.

For the future, they highlighted the idea of a heritage dimension to be explored through the historical links between the two countries and in the construction of human rights.

Some consulted have observed that, given the regional (territorial) scope of the programme, that there could have been more involvement and potentially funding from regional and local governments.

The UK / France Spotlight on Culture has demonstrated the potential for the further development of partnerships within France and with the UK and the inclusion of a range of stakeholders at various points in the programme including in the final celebration in Paris shows an appetite for new and enterprising partnerships.

Challenges and learnings of UK/France Spotlight on Culture projects

Challenges cited by projects included press relations and coverage, rising costs of production and transportation, language barriers, visas and paperwork, recognition of different cultural approaches at the territorial level and politically sensitive topics that had to be addressed skilfully.

Rising costs of production and artwork transport challenged the scope of our grant from the British Council and internal budgets devoted to the project. (Project partner, UK)

We had to scale back our project significantly and that presented some challenges around budget, in particular the challenge of how to pay writers and translators fairly. (Project partner, UK)

Some documents that didn't arrive on time, and some documents that arrived really late, so the payment was sort of withheld for a while. With, you know, if we didn't have the cash flow here, that would have put us in a really tricky situation.

(Project partner, UK, 1-1 interview)

The issue of art and disability is a highly political subject, we must take things to the end. Sometimes the intercultural challenge or lack of knowledge can be a source of awkwardness. The open and non-judgmental dialogue of our partners has allowed us to express ourselves freely and move forward on proposals in agreement. (Project partner, France, Translated from French)

We encountered some issues with the paperwork requested for UK artists to work in France, as a result of Brexit... This required a lot of information and extra admin from the freelance artists and technical team travelling to France, which is not always counted in the fee they receive. (Project partner, UK)

Cultural and language differences

I try my best to give a lot of breaks and make sure that people are feeling catered to. That was another thing that we said that we want to pick young people who feel comfortable in a Polylingual context. (Project partner, UK, 1-1 interview)

And if I wasn't speaking French, I don't know who in this team would have done it. Would have had to pay someone. (Project partner, UK, 1-1 interview)

Public engagement

960 people were involved in the overall delivery of the core projects.

997,105 people engaged with the core projects, bilateral projects and affiliate events.

- **588,033** audiences, visitors and participants in core projects
- **409,072** audiences, visitors and participants in bilateral projects

66% of partners indicated that they had notable equality, diversity and inclusion impacts.

The audience survey, distributed by 14 projects, received positive feedback, though due to the small sample size the results should be seen as indicative only and not representative of the Spotlight overall.

- **93%** of respondents rated the whole experience as good or very good.
- **93%** of respondents rated the quality of the event as good or very good
- **87%** of respondents said the event was good or very good at introducing them to arts and culture from the UK and **90%** of respondents said that the event was good or very good at introducing them to arts and culture from France.
- **77%** of respondents indicated that they would look out for other UK/France Spotlight on Culture events.
- **50%** of respondents indicated that they had not had a cultural experience like this before.



Image: *Des exploits, des chefs-d'œuvres*, Frac Sud © British Council in France

Audiences and participants engaged

There were **960** people involved in the overall delivery of the core projects, composed of artists, creative professionals and practitioners.

The total estimated number of engagements across the core and bilateral projects is **997,105**². This includes:

- **588,033** audiences, visitors and participants in core projects
- **409,072** audiences, visitors and participants in bilateral projects

Table 2: Estimated Delivery Figures for Core Projects³

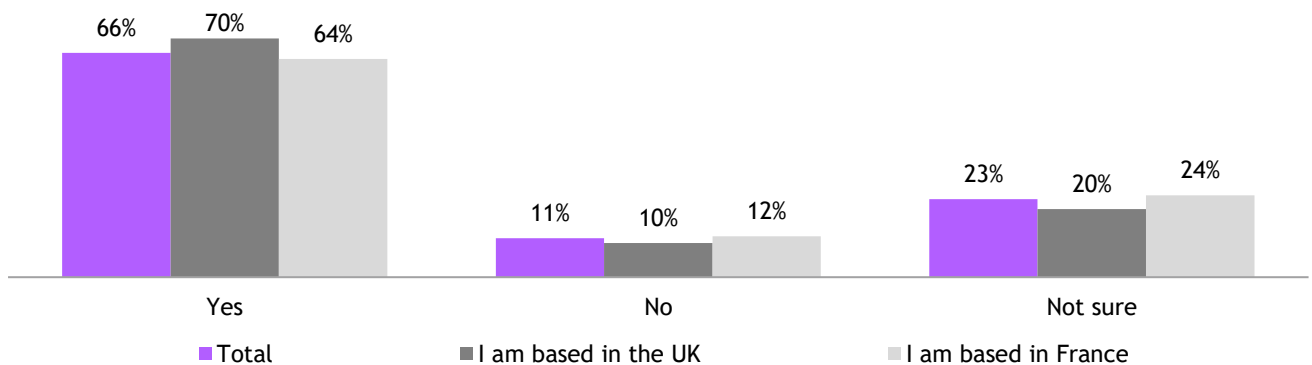
Estimated number of people delivering the project					
Count	Sum	Minimum	Maximum	Median	Mean
30	960	1	250	15	32

Equality, diversity and inclusion impacts

Two-thirds of projects (66%) indicated that they had notable equality, diversity and inclusion impacts, while only 11% indicated that they had not had any such impacts in their project.

Figure 16: Equality, Diversity and Inclusion impacts of projects

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



Base: 35 / 10 / 25

UK/France Spotlight on Culture projects worked with underrepresented communities, artists and musicians with disabilities, female artists, young people, LGBTQIA+ people and had socio-economic diversity amongst those they engaged. For most, there was a deliberate policy to include

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

³ Estimated number of people delivering the project was self-reported by the Spotlight project partners in the end of project survey. Not all projects reported this data, and the above figure comes from 30 responding partners.

those who might not normally be included and many projects implemented access considerations from the outset in the planning and design of their projects.

Working with [an] artist who has a physical disability, enabled us to engage further with, and represent artists from disabled backgrounds. (Project partner, UK)

Our musicians were 75% female performers with caring responsibilities. It was ensured that the project was sensitive to these caring responsibilities so that they could maintain these responsibilities and work on this project. (Project partner, France)

Our first concert took place in an inner-city school in Rennes where many of the children had never had access to live music, and especially not live traditional music. (Project partner, France)

The Making of Pinocchio particularly targeted queer and Trans audiences in Marseille; due to its focus on a personal story of transition, love and societal perceptions of trans people. (Project partner, France)

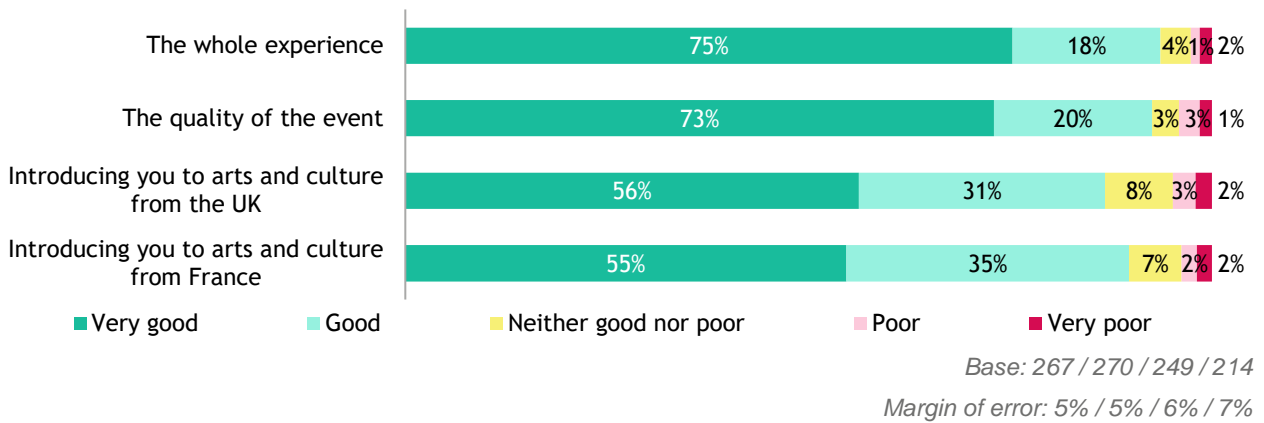
Findings from the audience survey

Full results from the Audience Survey are available in [Appendix III](#).

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

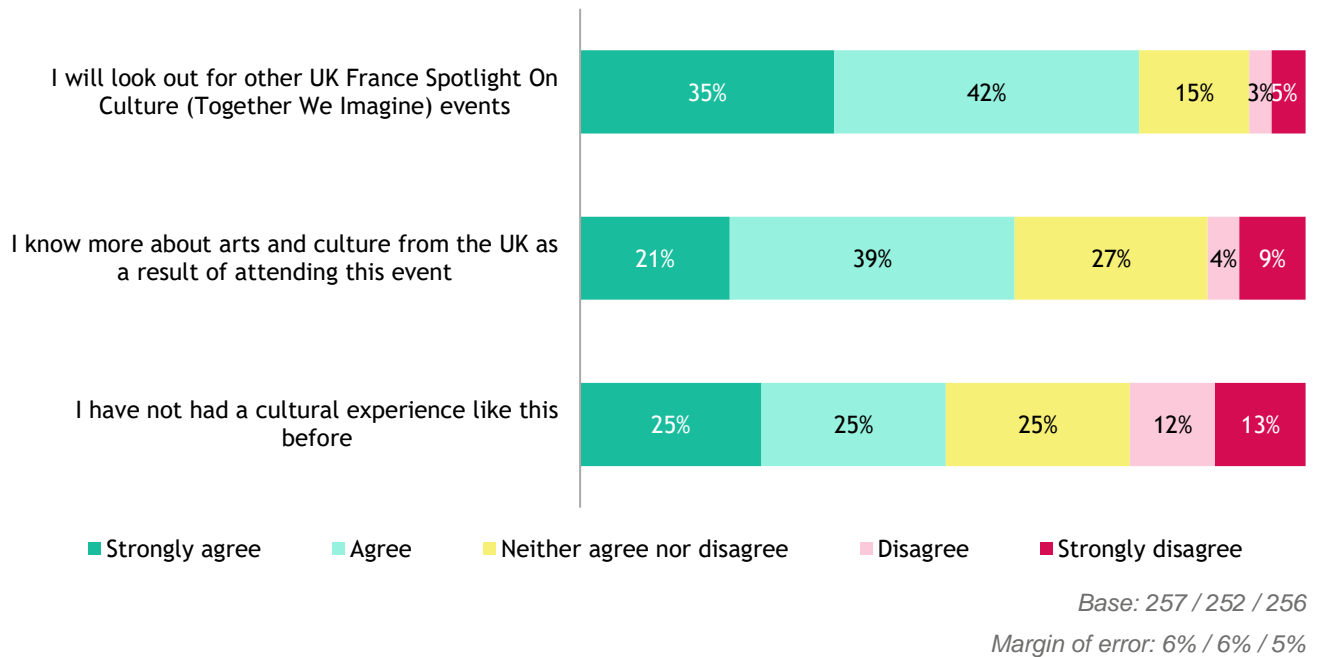
- 93% of respondents rated the whole experience as good or very good.
- 93% of respondents rated the quality of the event as good or very good
- 87% of respondents said the event was good or very good at introducing them to arts and culture from the UK
- 90% of respondents said that the event was good or very good at introducing them to arts and culture from France

Figure 17: How would you rate the event or activity for the following?



As a result of attending, 77% of respondents indicated that they would look out for other UK/France Spotlight on Culture events. 60% of French respondents reported that the event helped them to learn more about arts and culture from the UK. Projects were also able to encourage audiences to try something new, as half of respondents indicated that they had not had a cultural experience like this before.

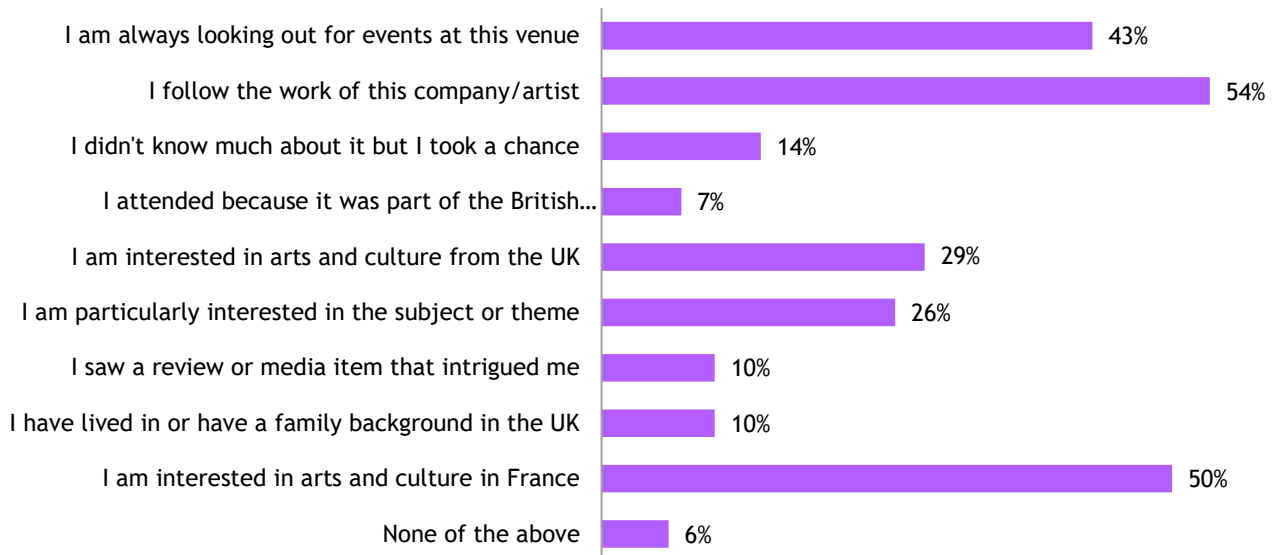
Figure 18: Based on your experience of this event, to what extent would you agree or disagree with the following statements?



Respondents decided to attend or participate in a UK/France Spotlight on Culture event for a variety of reasons, with over half (54%) of respondents attending because they follow the work of a particular company or artist and half of respondents indicated that they were interested in arts and culture in France. 43% of respondents reported that they are always looking for events at the particular venue they attended, suggesting that many respondents were frequent, engaged and

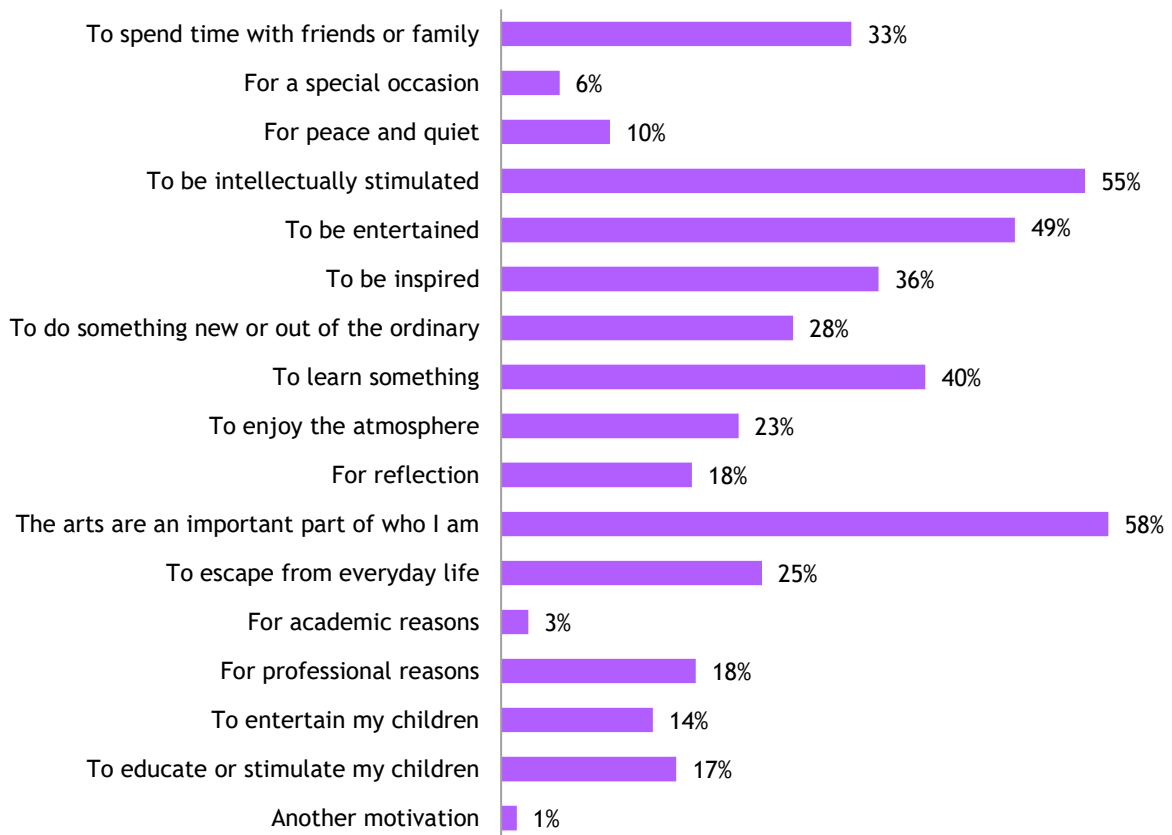
loyal attendees. Accordingly, 58% of respondents indicated that they attended the event because the arts are an important part of who they are. This is followed by 55% of respondents who wanted to be intellectually stimulated and 49% who wanted to be entertained.

Figure 19: Which of the following reasons were important in your decision to attend or participate in this event or activity?



Base: 270
Margin of error: 6%

Figure 20: What were the main reasons why you wanted to attend this event?



Base: 271
Margin of error: 6%

The GREAT Audacious Kingdom Campaign

Some projects formed part of the **GREAT Audacious Kingdom Campaign** which is an international communications programme that aims to enhance the UK's global reputation and drive economic growth by encouraging international audiences to visit, study, trade, invest, live and work in the UK. It has always had a strong connection with the British Council, though not necessarily as part of the International Seasons.

We have always had a relationship with the British Council ... and the strength of that relationship is dependent on different activity but our objectives are inevitably aligned, so we do work with them on sort of different projects all around the world. (GREAT Audacious Kingdom Campaign representative).

For the UK / France Spotlight in Culture, three projects were part of the GREAT Audacious Kingdom Campaign. These received additional funding and had an additional emphasis on showcasing the UK in France.

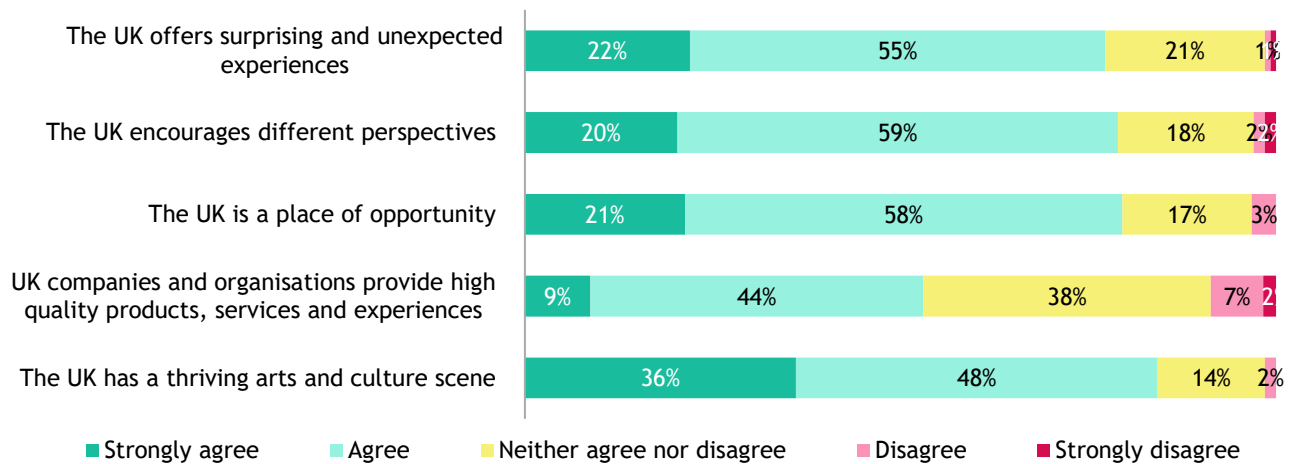
- Concert Orchestre National de Bretagne / BBC National Orchestra of Wales
- Forum Entreprendre dans la culture
- Dinard British & Irish Film Festival



Image: Panel at the Dinard British & Irish Film Festival, October 2024

These projects included additional questions in the audience surveys about perceptions of the UK using the GREAT Audacious Kingdom Campaign survey question framework.

Figure 21: By attending this event, how much do you agree with the following statements



Base: 132 / 133 / 122 / 115 / 133

Margin of error: 8% / 8% / 9% / 9% / 8%

Interestingly, the answers show that the UK is appreciated by the French, for its thriving arts and culture scene and as a place of opportunity, unexpected experiences and different perspectives but less so for the quality of its products, services and experiences.

Encouraging a ‘different perspective’ about the UK is an important element of the GREAT Audacious Kingdom Campaign, hoping to move perceptions away from traditional ideas of the country.

So look a lot of the work that we try to do takes recognisable British cultural icons or institutions, but presents them in a way that that audience might not be familiar with - slightly unexpected ways or just introducing them to new sides. (GREAT Audacious Kingdom Campaign representative).

But the view is, there's lots of interesting things about the UK which are not well known. And certainly, I think a lot of the cliches kind of have quite a historic kind of tint to them. And we obviously want to present ourselves as modern and innovative, and think we have a really strong story there. (GREAT Audacious Kingdom Campaign representative).

Whilst the British Council staff appreciated the importance of the GREAT Audacious Kingdom Campaign and its contribution to the UK / France Spotlight on Culture, they acknowledged that it sometimes felt difficult to include because it is essentially promotional in character.

It's difficult because it's a promotional campaign basically and you're marrying that PR stuff with what the actual depth is and the meaningfulness of the relationships with the partners. (British Council staff member)

However, its value could be seen in the way that it helped to focus on one of the aims of the programme which was to have UK seen as a 'leader in creativity and innovation and as a privileged partner for international collaboration'. Whilst it might not directly encourage people to visit the UK, it has value for its capacity to raise awareness and challenge preconceptions.

Reflections from projects on audiences and participants

Projects indicated in the end of project survey that they took a number of directed, intentional actions to attract and engage their audiences and participants. This included social media communication and online marketing to attract audiences both locally and internationally, employing translation and captioning to ensure the projects could be appreciated in both languages. Projects sought to engage a diversity of audiences and participants and took cultural differences into account. Partners also enabled artists to meet one another and public audiences, fostering shared dialogue between the two countries.

One of the important aspects for us was how the audience experienced the work. We wanted to ensure that whether it was in Caen or Glasgow, the public could connect with the artistic and ecological themes in a meaningful way. (Project partner, France, Focus Group, Translated from French)

We do have international audiences, but it was important to be part of the French cultural infrastructure, and we could have chosen other festivals. But this one made sense, there was a relationship there. (Project partner, UK, 1-1 interview)

Interestingly, there were varied approaches to the audience survey that was developed. A couple of the larger organisations embraced the idea of using the survey but the majority either dealt with it 'tokenistically' in the sense of putting it out but not getting many responses or by ignoring it completely. Whilst some management of this could have been done differently for example, by providing more guidance by the evaluators, or by the British Council persuading the partners of its importance, it did appear to represent a cultural difference between the UK and France. In France, it does not seem to be as normal to undertake such research and therefore is regarded as an added extra on an already big 'to do list' or an imposition on the main elements of management or marketing.

This type of survey generally has little success with [our] audiences and this was confirmed this summer. [Our organisation] does not have staff who can conduct the survey directly in the rooms. (Project partner, France, Translated from French)

It is demanding because we are not used to having support from foreign institutes. My recommendation would have been that we be informed earlier that this evaluation was going to happen, in particular to prepare the one for the public. (Project partner, France, Translated from French)

The audience survey provides an opportunity for cultural organisations to understand more about their audiences, provide useful more objective information about who they are and what they think. It seems to be something that could be advanced further in France to the benefit of the organisations themselves and the wider sector.



Image: Little Top, a performance by Starcatchers Productions © Brian Hartley

Marketing and Communications



Image: Still from [Spotlight sur... 5 activités de notre programme Spotlight sur la Culture 2024](#), British Council

Projects were supported by British Council in France, who led an overall marketing campaign for the Season, spending an estimated £43,300 towards communications during 2023-2024 (excluding staff costs).

Estimated total reach, as reported by the British Council, at the end of January 2025 was as follows:

- **22.1 million** people reached through media coverage (online and print) with 64 mentions
- **344,768** people reached in France and globally through social media with British Council's posts
- **5,254** UK/France Spotlight on Culture website and events impressions

The British Council in France team developed a marketing campaign within the limits of the programme scope and budget. The British Council developed a communications strategy and rolling campaign with a budgeted communications role. Press relations support to bring awareness to both the programme and British Council France work in the arts was delivered by a local press agency. Although the bespoke branding was developed in tandem with a design agency, most subsequent assets were delivered in-house, with a few exceptions for print assets, and ad-hoc marketing campaigns orchestrated with internal support. However, there was no centralised budget nor dedicated marketing plan. Beyond communications including social media, marketing was largely the responsibility of partners. This was an area the team acknowledged could have used greater support but was beyond the scope of the programme.

Finance and prosperity

89% of partners took part in the UK/France Spotlight on Culture to find funding for a new or existing project.

76% of partners indicated that the delivery of their project helped them or their organisation to gain funding for future projects.

80% of partners secured some additional funding or support, with **71%** of partners securing match funding, **29%** securing support in kind and **20%** securing traded / earned income.

For every **£1** received in grant support, projects reported leveraging a further **£3.31** of income/funding. That is, projects reported that they leveraged **£1,456,659.17** of additional funding/income.



Image: River of Hope in Rouen, 17 May 2024 © British Council in France

The core funding of the UK/France Spotlight on Culture was provided by the British Council, with a total amount of **£936,000**.

- **£729,200** towards the UK/France Spotlight on Culture grants in 2023-2024 (excluding staff costs)
- **£111,000** from the GREAT Audacious Kingdom Campaign towards projects and events in 2023-2024⁴
- **£52,500** towards Bilateral programmes in 2024
- **£43,300** towards communications during 2023-2024 (excluding staff costs)

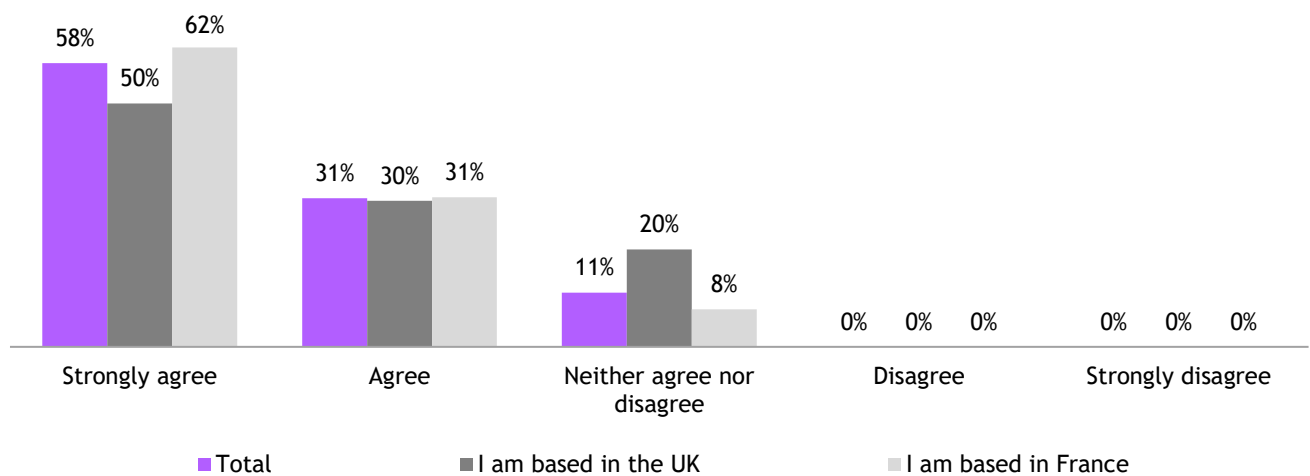
⁴ The British Council France secured £111,000 from The GREAT Audacious Kingdom Campaign to support 3 projects during the UK / France Spotlight: Concert Orchestre National de Bretagne and BBC National Orchestra of Wales, Forum Entreprendre dans la Culture and Dinard Film Festival. The GREAT Audacious Kingdom Campaign is the UK's international communications programme. It enhances the UK's global reputation and drives economic growth by encouraging international audiences to visit, study, trade, invest, live and work in the UK.

UK/France Spotlight on Culture grants ranged from £1,000 to £100,000, and the majority of core projects leveraged additional funding in match funding, support in kind, traded / earned income or sponsorship.

A majority of responding partners (89%) sought to take part in the UK/France Spotlight on Culture in order to find funding for a new or existing project. At the end of the UK/France Spotlight on Culture, 76% of responding partners indicated that the delivery of their project helped them or their organisation to gain funding for future projects.

Figure 22: Motivation to fund a new or existing project

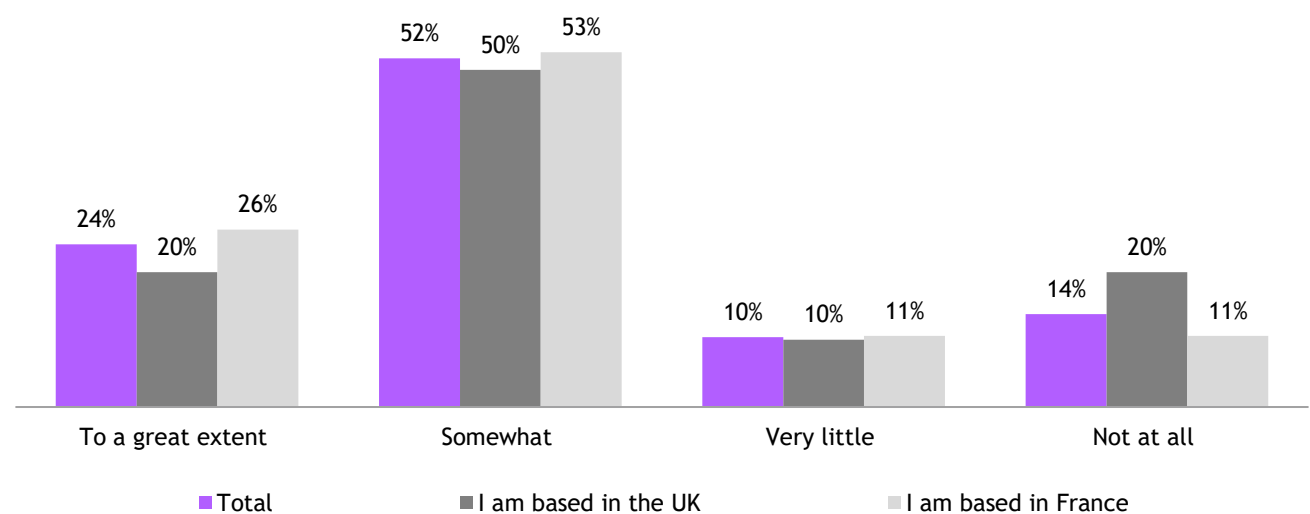
Thinking of your reasons for taking part in the UK / France Spotlight on Culture, please rate your level of agreement with the following statements: This was a good opportunity to find funding for a new or existing project



Base: 36 / 10 / 26

Figure 23: Gaining funding for future projects

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



Base: 29 / 10 / 19

Finance raised

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

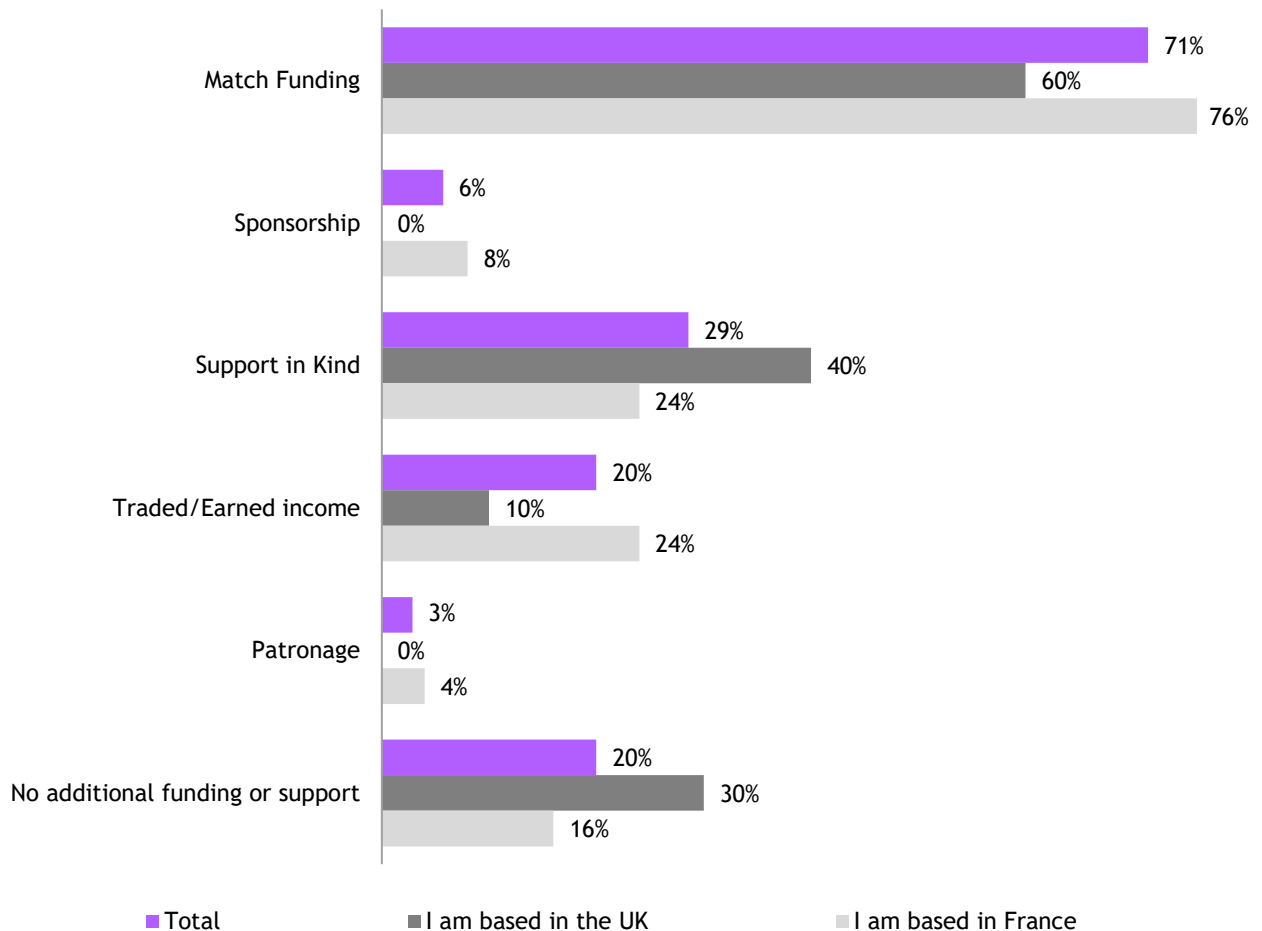
- 71% secured match funding / cofinancing
- 29% secured support in kind
- 20% secured trade/earned income
- 6% secured sponsorship
- 3% secured patronage

Only 20% of responding partners indicated that they did not secure any additional funding or support, however not all partners attempted or needed to secure additional funding.

At the time of reporting just two months after the closing event of the UK/France Spotlight on Culture, 90% of the responding partners indicated that they had not secured new business as a result of taking part in the programme, though this figure may change with time.

Figure 24: Match funding and other income sources

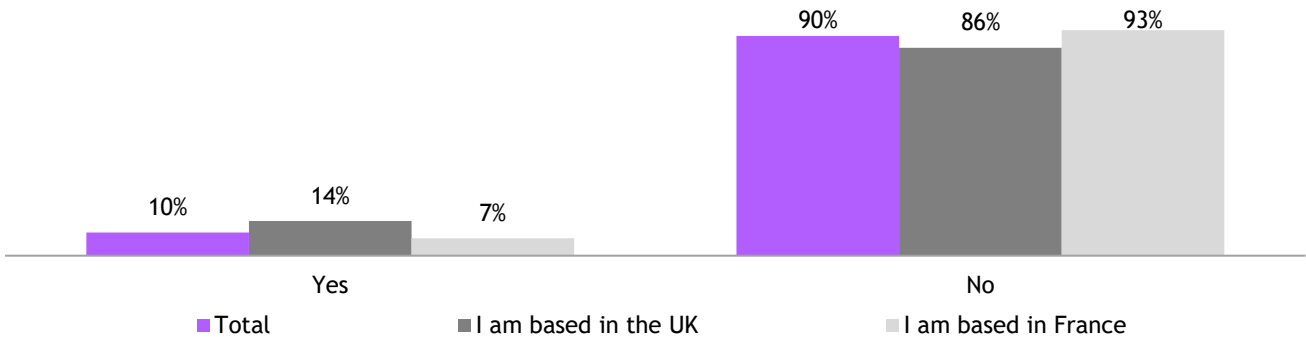
Did you / your organisation secure any of the following?



Base: 35 / 10 / 25

Figure 25: New business

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



Base: 21 / 7 / 14

The end of project survey asked for a breakdown of the budget of the organisations. This was not answered by all and on occasion seems to have been based on rough calculations. Whilst this is an estimate, it does indicate that for every £1 received in grant contributions, another **£3.31** was received/generated from additional funding and income. That is, it is estimated that the projects had **£1,456,659.17** of additional funding/income. This has been calculated using the figures reported below.⁵

Table 5: UK/France Spotlight on Culture Grants from British Council (GBP)⁶

	UK/France Spotlight on Culture Grant <i>(incl. funding secured by the British Council from the GREAT Audacious Kingdom Campaign)</i>
Count	33 projects
Sum	£473,100.00
Minimum	£0.00
Maximum	£100,000.00
Median	£10,000.00
Mean	£15,770.00

⁵ To find the weighted average (£3.31), the following calculations were completed. The sum of all grants was divided by the sum of all additional funding/income to get a proportion. This was then weighted by finding the sum of the products from the grants and proportions, divided by the sum of the grants. This produced a weighted average of £3.31. The total estimated additional funding/income (£1,456,659.17) is the sum of all reported additional funding/income (match funding, sponsorship, patronage, support in kind, traded/earned income)

⁶ These tables only include figures from projects which responded to the End of Project survey and provided figures.

Table 6: Additional Funding and Income Received and Generated by Projects (GBP)

	Match Funding	Support in Kind	Traded / Earned Income	Sponsorship
Count	24 projects	9 projects	6 projects	2 projects
Sum	£854,362.90	£254,289.50	£209,228.21	£88,778.56
Minimum	£596.09	£618.06	£168.57	£3,232.14
Maximum	£283,883.08	£185,247.19	£141,468.82	£85,546.42
Median	£8,201.68	£3,831.97	£7,498.62	£44,389.28
Mean	£38,834.68	£28,254.39	£34,871.37	£44,389.28

Reflections on funding and finance in the UK/France Spotlight on Culture

The finance from the British Council provided benefits in different sorts of ways, depending on the type of project and size of organisation. For some, it was a major part of their costs.

That would not have happened if there had not been this contribution. So almost half was covered by the British Council. (Project partner, France, Translated from French, Focus Group)

On the other hand, some larger organisations used the funding to deliver extra value or benefit to their projects.

There is about €10,000 in aid, which is, I imagine, to take care of the costs of a team that comes from England. But on the other hand, what also allowed in these €10,000 was also the subtitling of the short footage. (Project partner, France, Translated from French, Interview)

The UK/France Spotlight on Culture budget enabled organisations to do something which was beyond 'business as usual'. It demonstrated how sometimes relatively small amounts of financing could make a difference as it rarely covered the whole project but was vital in making them happen within the UK/France Spotlight on Culture.

A point of consideration in relation to this is the way in which the British Council is credited with its contributions in the projects and the way it was framed overall. For example, some projects were more clearly part of a curated programme and others were receiving additional funding in a lighter touch way. The evaluators observed that sometimes, the British Council was not receiving full credit for their financial or other input.

And well, just to emphasise again that you know, a grant was requested of 30,000 and that was carefully budgeted and in the end there was only 10,000, which meant that funding had to be sought from elsewhere. (Project partner, UK)

British Council support and involvement

100% of partners took part in the UK/France Spotlight on Culture as they were keen to work with the British Council

54% of partners had worked with or received funding from the British Council prior to the UK/France Spotlight on Culture and **31%** had never done so.

85% of responding partners rated the value of the British Council's support between **8-10 (very high)**.

100% of French partners see the British Council as a leading partner for cultural relations with the UK.



Image: Launch of UK / France Spotlight of Culture 2024 at macLYON © British Council in France

Project partner experience and engagement with the British Council

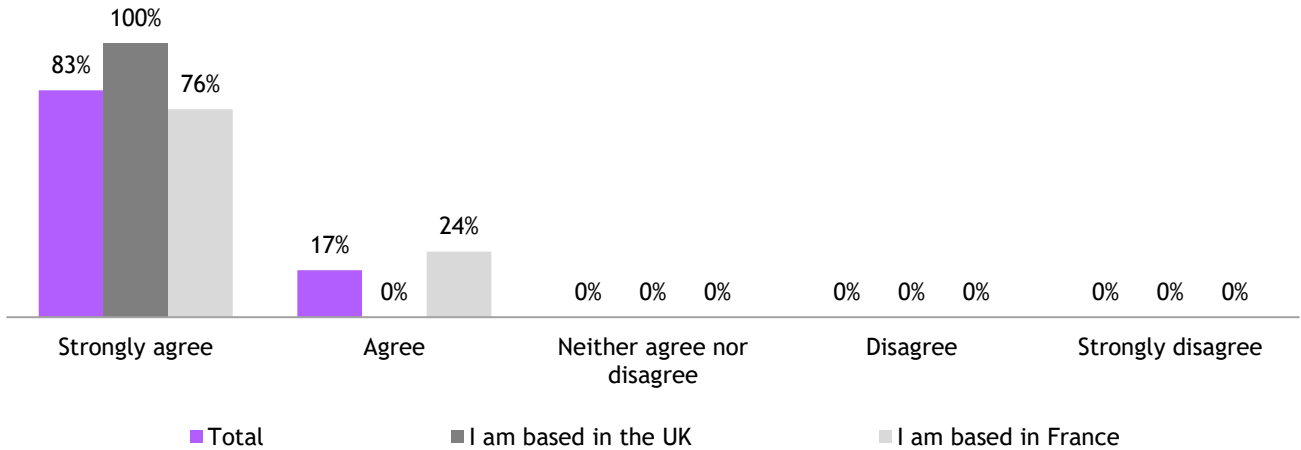
All responding partners indicated that they were motivated to take part in the UK/France Spotlight on Culture as they were keen to work with the British Council. This was a particularly important motivator for UK-based partner as all indicated they strongly agreed with this motivation.

Just over half (54%) of responding partners had worked with or received funding from the British Council before the UK/France Spotlight on Culture, with 20% doing so in the last 12 months, 17% between 1 and 2 years ago and 17% more than 5 years ago. Around one third (31%) of responding partners had never worked with or received funding from the British Council. 14% of responding partners were unsure if they had worked with or received funding from the British Council before.

Previous involvement in British Council programmes included Connections Through Culture 2023, Connecting Classrooms, International Collaborations Grant, Biennials Connect International Delegates Programme, Outburst (Belfast) and the British Council Georgia Season Grant.

Figure 26: Motivations to work with the British Council

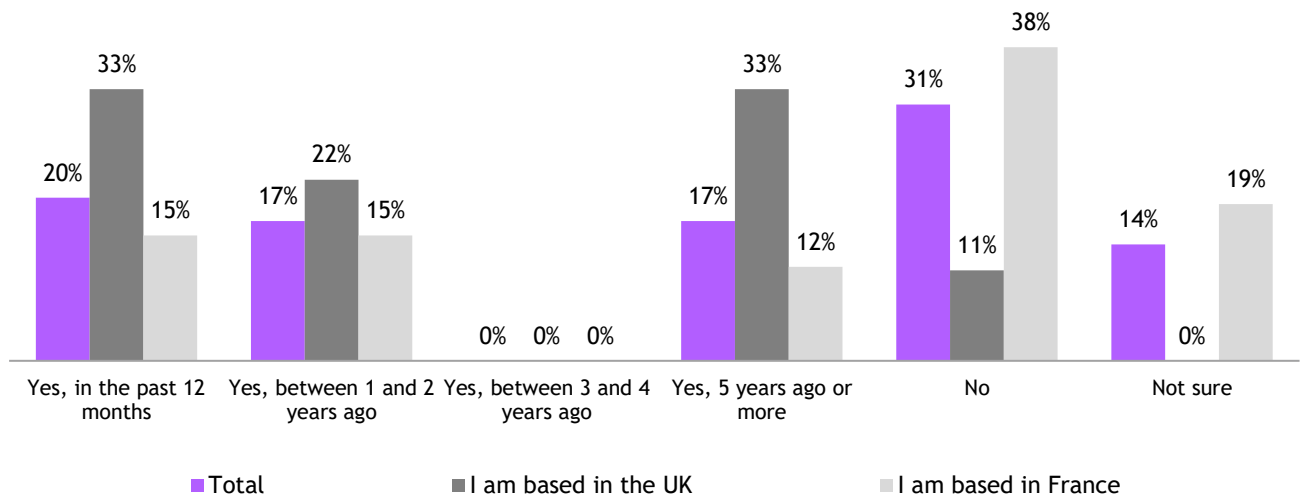
Thinking of your reasons for taking part in the UK / France Spotlight on Culture, please rate your level of agreement with the following statements: We were keen to work with The British Council



Base: 35 / 10 / 25

Figure 27: Previous involvement with the British Council

Before your involvement in the UK/France Spotlight on Culture, had you worked with or received funding from the British Council?



Base: 35 / 9 / 26

During the UK/France Spotlight on Culture, projects greatly valued the support of the British Council, with 85% of responding partners giving a rating of **8-10 (very high)**. Partners were overwhelmingly positive around the process of working with the British Council and the support they received throughout the UK/France Spotlight on Culture. Partners frequently utilised words such as 'helpful', 'trust', 'enthusiasm', 'encouragement' and praised the team for their financial, technical and

expert support. In many cases, the experience during the UK/France Spotlight on Culture has encouraged partners to work with the British Council again in the future.

This is our first time working with the British Council and our first experience of the [UK/France Spotlight on Culture] project. We have found it an extremely positive and rich experience and it has left a lasting legacy with this organisation...We look forward to other Spotlights and partnership projects with the British Council. (Project partner, UK)

We hugely valued the trust that the British Council demonstrated through their balanced approach to engaging with the work that we were undertaking. (Project partner, UK)

A close relationship between the UK and France (and European countries more widely), facilitated by the British Council, is invaluable due to the possibilities for long term collaboration and ambitious productions that can tour while keeping negative environmental impacts to a minimum. (Project partner, UK)

We had an excellent relationship with the British Council throughout this project and hope to grow this in the coming years. (Project partner, UK)

Support from the British Council enabled partners to undertake projects that they would not have otherwise, increasing their visibility, scale and accessibility.

Funding: Financial support from the British Council was crucial to cover the costs of the workshops, speakers and hosting participants. Visibility and credibility: Having the support of the British Council increased the credibility of our project, attracting more participants and interested partners. (Project partner, France, Translated from French)

The British Council was the first partner to agree to provide additional support to financially offset the accessibility needs of interpreters with intellectual disabilities. (Project partner, France, Translated from French)

Without the British Council's support we would have had to scale down our ambitions and work with less artists and students. (Project partner, UK)

In terms of improvements, partners suggested that the reporting and application processes could be simplified and streamlined, with additional time given.

The only thing that I hope we can improve on in the future is the timing of the granting process and approval. It can be difficult for larger institutions to implement certain aspects of a project in a short period. (Project partner, France)

Points that could be made better are a more straightforward application process, including an easier to use online application form, allocation of specific funds for access measures and the alleviation of environmental impact (e.g. a fund to allow train travel including provision for sleeper cabins for longer journeys), and a simpler reporting process. (Project partner, UK)

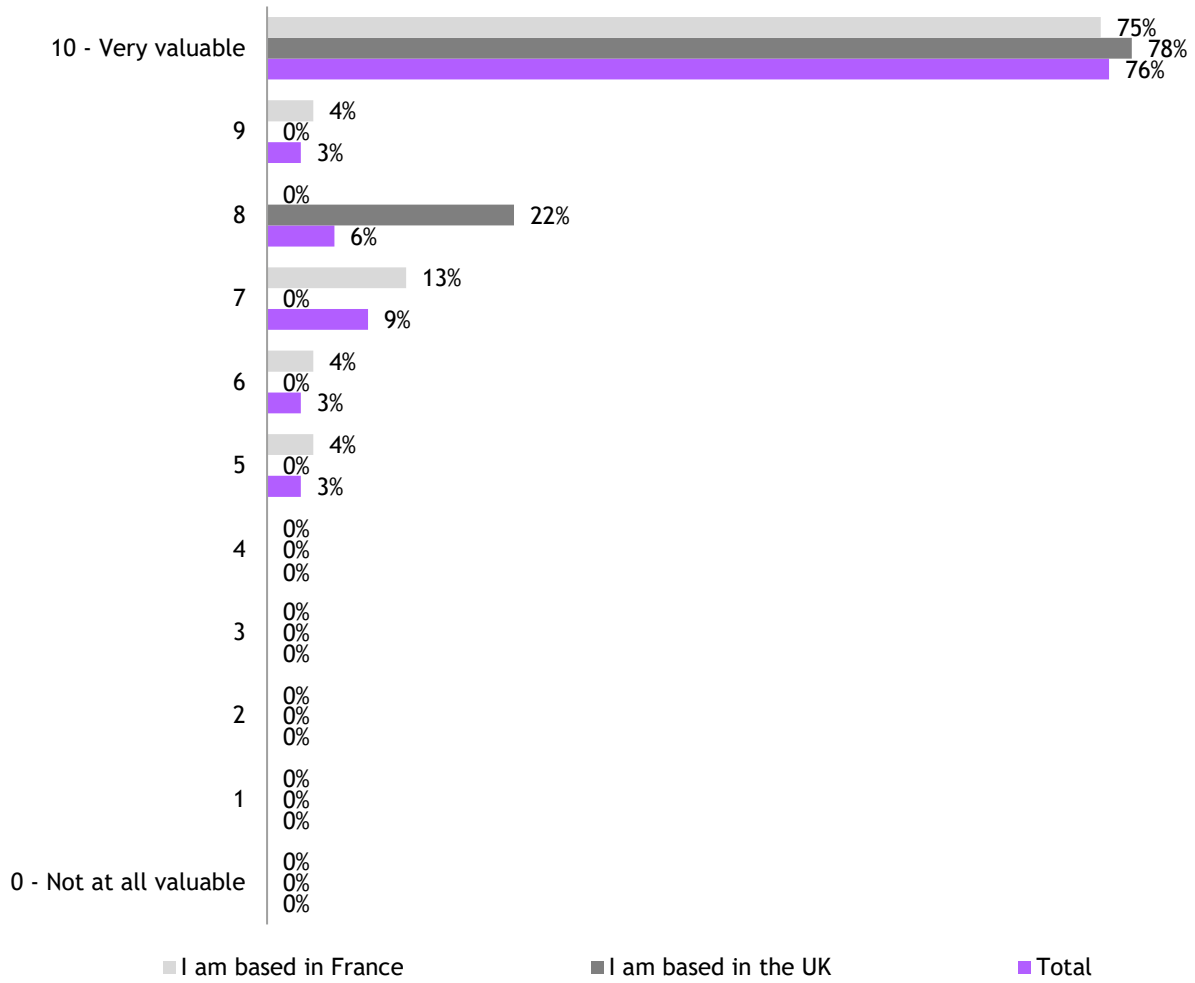
Some partners also indicated that they could have used additional support around marketing and communications for their events.

We would have appreciated better support in terms of press relations, especially because the British Council worked for the [UK/France Spotlight on Culture] with a press agency. (Project partner, France, Translated from French)

Had we had a bit more lead time we could have done a bit more in terms of on-line marketing and some more outreach at the university level. (Project partner, France)

Figure 28: Value of British Council Support

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



Base: 24 / 9 / 33

All French responding partners indicated that they saw the British Council as a leading partner for cultural relations with the UK.

Figure 29: French partner perceptions of the British Council

French Partners Only: I see the British Council as a leading partner for cultural relations with the UK



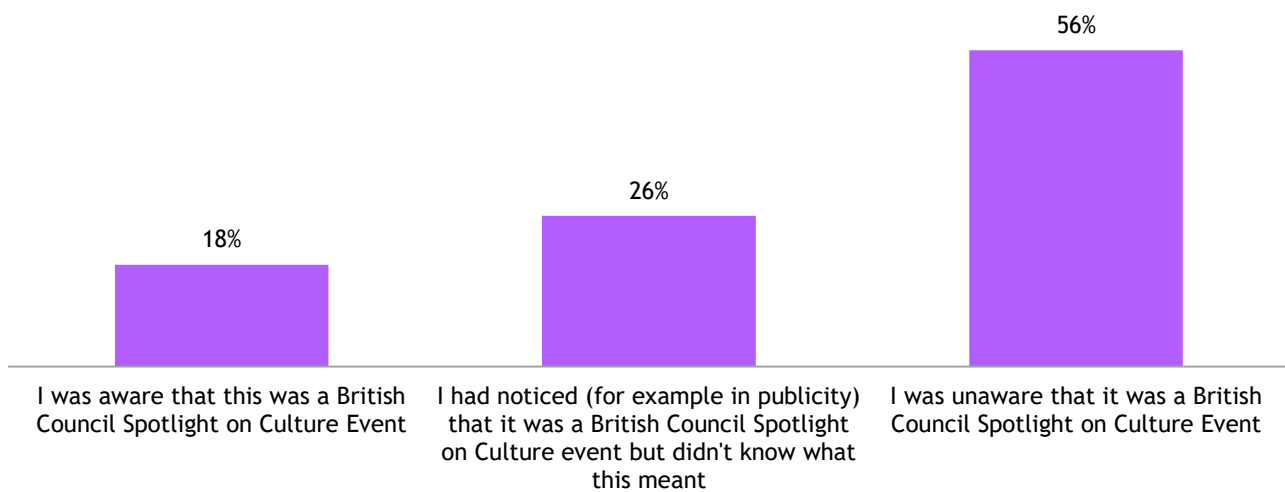
Base: 25

Audience and participant perceptions of the British Council ⁷

The following results from the audience survey should be taken as indicative only. 56% of audience respondents were unaware that they were attending an event that was part of the UK/France Spotlight on Culture. In terms of audience perceptions of the British Council, nearly half (45%) of respondents reported that they knew very little, if anything, about the British Council. Just over a quarter of respondents (26%) indicated that they knew the British Council provides a valuable service for UK arts, culture and education around the world.

Figure 30: Awareness of UK/France Spotlight on Culture

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

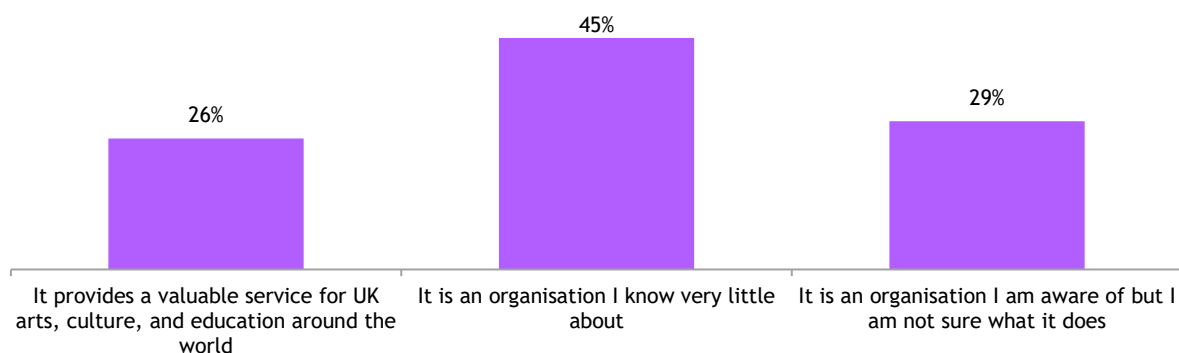


Base: 268

Margin of error: 6%

Figure 31: Perceptions of the British Council

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



Base: 269

Margin of error: 6%

⁷ Audience surveys were only distributed by 14 projects, for which many of these only received a handful of responses. Due to the small sample size, findings from the audience survey should be seen as indicative only and are not representative of all audiences and participants engaged during the Spotlight.

Reflections on the process of working with the British Council

The support from the British Council was not only financial but also served as a form of validation. It demonstrated that we were capable of securing other funding sources and showed an openness to working with different territories, which is valuable for our partners and future collaborations. (Project partner, France, Translated from French, Focus group)

In terms of communication, we ensured that the British Council's involvement was visible, which helped generate curiosity among audiences and partners. It showed that we were part of an international collaboration and that the project had broader relevance.
(Project partner, France, Translated from French, Focus group)

British Council staff were frequently commended for the way in which they support cultural organisations both in the UK and in France. It was appreciated that they understood and were knowledgeable about the cultural sector and were good at connecting people, encouraging them to develop interesting work and being responsive to their needs. The quotation below names one of those people, but other staff were also commended at different points.

I just like to even in kind of that that be documented that Colette Norwood is a huge asset to the British Council in Northern Ireland and she's very supportive and very acknowledged. So if that can be documented in any way, I would, I would appreciate it.
(Project partner, UK, 1-1 interview)

Some of the French partners did say that they would have liked more British Council staff to attend their events, though it is probable that they didn't necessarily understand how small the staff is and how expensive and time consuming it is to travel to events.

Legacy and future opportunities for the projects



Image: *Les conservatoires dansent Shechter* at Theatre de la Ville 18 May 2024 © British Council in France

Reflections from partners on legacy and future opportunities

When partners were asked about the legacy of their project, many expressed a desire to continue collaborations and build the partnerships that were established during the UK/France Spotlight on Culture. 15 partners indicated in the End of Project Survey that they were planning to continue the partnership they started in the UK/France Spotlight on Culture. Partners also look to continue collaborations with the British Council. French partners were keen to explore new opportunities to work in the United Kingdom with cultural organisations.

The joint experience with the Cryptic/Sonica organization allows us to consider future collaborations. As part of the next edition of the [interstice] festival, which will take place in 2025, we will offer [Cryptic] a carte blanche in the programming. Until then, we would like to continue to imagine Franco/British co-productions. (Project partner, France, Translated from French)

We would like to continue our partnership with the British Council around future British filmmakers and visual artists invited by the Centre Pompidou, and within the framework of

the Ideal Cinematheque of the World's Suburbs. (Project partner, France, Translated from French)

The United Kingdom is a partner with which [our organisation] would like to collaborate more frequently. The contacts developed within the framework of the [UK/France Spotlight on Culture] project have allowed it to become more widely part of the British cultural network. (Project partner, France, Translated from French)

The legacy of our project is the continuation of our partnership with Outburst Festival in Belfast. (Project partner, France, Translated from French)

The ONB and the BBC NOW will continue our project for the next two to three seasons. We are planning new commissions of French and British composers [and] continuing musician and staff exchanges. (Project partner, France)

It encourages the creation of new sustainable partnerships with cultural institutions, distributors and patrons, while developing activities around cinema for the general public (meetings, workshops, school screenings). (Project partner, France, Translated from French)

As Glasgow & Marseille are twinned cities we have access to the City Council's twinned cities fund, to further the legacy of this exchange, potentially through residency exchange or presentation opportunities. (Project partner, UK)

Project partners also reported legacies and impacts for their participants and audiences.

Long term: continuation of projects with young people and development of new partnerships; continue to engage young people in artistic projects; prefiguration of an equal opportunities school and the youth participatory council. (Project partner, France, Translated from French)

We had a couple of people there who have been engaging with our work recently, who came to see it and who have come back to The Place to see other shows.

(Project partner, UK, 1-1 interview)

Some of the older participants on the project are already exploring continuing affiliation with our company (work placements and apprenticeships) and/or investigating educational possibilities in the UK. (Project partner, UK)

Project partners also expressed that their UK/France Spotlight on Culture project had an impact on their organisation's delivery approaches, using this as a model for future projects. Projects reported impacts on artist opportunities and development.

We believe that the legacy of this project is that we will be able to undertake further projects of this nature, using this new model of delivery, alongside performances by the company across France. (Project partner, UK)

On an organisational level, this experience makes it possible to consolidate the Festival's British artistic and institutional collaborations and to consider continuing these collaborations in the future. (Project partner, France, Translated from French)

The legacy of this project will be the vital opportunity it provided the artist to develop an ambitious new work in dialogue with a number of creative collaborators. (Project partner, UK)

For artist Tereza Buskova, the platform provided by the exhibition has directly resulted in a major future solo exhibition, planned at a public art gallery in the West Midlands. (Project partner, UK)

Through the wider Season networking events and receptions, project partners were able to meet other projects and plant the seeds for future collaborations.

This also strengthened our relationship with Theatre de La Ville, who we met a few times at the [British Council's] reception events and could open up opportunities for future collaboration. (Project partner, UK)

When partners were asked in the End of Project survey about how the British Council could support them in achieving these legacies, they were primarily interested in how the British Council could support them as a convener or broker of relationships, through financial support and through promotion of their events and activities.

12 partners would like support from the British Council in convening or brokering relationships, with UK and French partners, stakeholders and artists.

Facilitating international partnerships: By connecting the festival with British cultural institutions, filmmakers and distributors, the British Council would help to strengthen exchanges and develop lasting collaborations. (Project partner, France, Translated from French)

To facilitate connections with like-minded organisations in France and the UK through networking events (online and in person) and travel bursaries. (Project partner, UK)

11 partners mentioned financial support, including for exploratory, scoping and research activities, residency grants and mobility grants.

The British Council could also provide financial and human support for these projects with residency grants, mobility grants or support for the dissemination of projects at festivals. (Project partner, France, Translated from French)

9 partners expressed interest in British Council's support in promoting their events and activities, both from the UK/France Spotlight on Culture and future events.

By supporting the promotion of the festival in the UK, it could attract new talent and partners, and strengthen the media impact of the event. (Project partner, France, Translated from French)

The British Council are an amazing resource of experience and ideas. The British Council could support this by providing advice, publicising the recordings and videos made from this project in the future. (Project partner, France)

One partner also suggested that the British Council could support in signposting for educational opportunities and careers for artists in the UK.

In terms of educational progression, the British Council's support in signposting education and careers in dance in the UK would be enormously beneficial, perhaps alongside future presentations by our companies. (Project partner, UK)

Reflections from staff on the impact and legacy of the UK/France Spotlight on Culture

Those involved in the UK/France Spotlight on Culture have emphasised the importance of regarding it as the spark and catalyst for future cultural work in France and to build on the momentum of the projects and partnerships between the two countries.

This can be augmented by building on the achievements of the UK/France Spotlight on Culture and of a new or renewed sense of what the British Council can do in the country.

I'm really proud that it has overcome everyone's resistance to the ideas of really expansive major programming that sets the next level and bar. (British Council staff member)

As with all of the Seasons and Festivals initiatives, the short-term funding and attention cannot easily be replicated. What they can do though, which the UK / France Spotlight on Culture demonstrated, is reveal the appetite for bilateral country work and partnerships, and exemplify how collaborative projects produce innovative and distinctive work that might not otherwise be possible in a year round programme.

There were different views about what can come next, but there was a shared feeling that the UK/France Spotlight on Culture had demonstrated what could be achieved in France, given the right level of support.

I don't think 'legacy'. I don't like the term, you know that. I think it's about organisation development and about strategic development. And I think it's a mistake to have that kind of view that, you know, you do one offs and then you disappear. I think you need to keep building. (British Council staff member)

Within the British Council team in France there was a view that much more could be achieved in the country with more resources, which might not necessarily come from within the British Council but from other sources.

This really proved the model for Europe, non-ODA, limited funding, leverage, you name it. We've knocked the doors off everywhere, and it's just a, it's a disappointment for our organisation that that can't convert into something greater. (British Council staff member)

There are already some initiatives planned, such as the 1000 years of the birth of William the Conqueror, and other such possibilities that could be the basis for future focus.

Theory of Change and Legacy

The main outcomes in relation to the Theory of Change, as originally articulated by the British Council team, are in progress towards achievement. By their nature many are mid or long term aims and therefore their impacts must be assessed in that frame. However, it can be seen that:

- The UK/France Spotlight on Culture was able to position the UK and France as leaders in sustainability and inclusion. Many projects tackled these themes directly, reporting notable equality, diversity, and inclusion impacts. Linked to this, a diverse range of artists and cultural professionals engaged in co-creation, producing innovative and distinctive projects reinforcing the UK's reputation as a leader in creativity, innovation, and inclusion.
- The mid-term outcomes, which emphasised the development of artistic knowledge, skills, and networks, can also be seen to be in progress towards being fulfilled. Numerous new partnerships and connections, with a desire expressed for them to collaborate across borders again in the future, are evident. These results align directly with the Theory of Change's goal of strengthening cultural and artistic networks, showcasing the British Council's role as a facilitator of meaningful international connections.
- Another significant objective, to challenge perceptions and increase appreciation of UK culture, particularly in the aftermath of Brexit has also been achieved. As noted in the evaluation, it could only do this within the necessarily limited framework of the programme. Nevertheless, its connection with the Paris 2024 Cultural Olympiad and its focus on bilateral collaborations allowed UK artists to engage with French audiences on an unprecedented scale, reaching over 997,105 people through performances, exhibitions, and events. The GREAT Audacious Kingdom Campaign further reinforced positive perceptions of the UK, with attenders recognising the country's thriving arts sector and commitment to diversity.
- It also demonstrated the British Council's impact on the culture sector, with project leaders rating the British Council's support highly and the initiative successfully positioning the organisation as a leading cultural facilitator in France.

Case Studies

Bon Appétit

Lead partner(s)	Compagnie de l'Oiseau-Mouche
Partner(s)	Hijinx Theatre
Location	Roubaix, France
Timescale	March 2024
Activity	Participatory, Theatre
Themes	Cuisine, Learning Disabilities



Image: Bon Appétit Performance at L'oiseau-Mouche © Matthias Bosch and Jérémy Flament

Project

Two actors from L'Oiseau-Mouche, Florence Decourcelle and Jérôme Chaudière, were invited to take part in the creation of the puppet show 'Bon Appétit' with Hijinx Theatre Company based in Cardiff, Wales, under the direction of Ben Pettitt-Wade. Joint rehearsals between the two countries resulted in a 'work in progress' performance in March 2024 at L'Oiseau-Mouche. Taking the phrase 'Bon Appétit' as a starting point three Welsh actors and two French actors who become cooks for a

day, come together to make ‘a simple but oh so delicate dish’; the omelette. A clownish farce, borrowing from the art of puppetry, it was a mischievous exploration of cultural differences.

Importance

Bon Appétit was developed as a collaborative project between two complementary theatre companies from different countries using an integrated approach that included learning disabled actors. The project partners aimed to promote inclusion, equality, diversity alongside the artistic and professional development of the participants. The project leaders described the importance of the ‘rapprochement and mutual enrichment of the ways of working of two similar structures in two distinct territories.’

Points of note

- Both companies knew of each other’s work (‘had been on each other’s radar’) but had never had the opportunity to collaborate but this initiative enabled this to happen.
- Hijinx Theatre took part in a previous British Council Season (UK / Viet Nam). Then the British Council in Wales introduced them to the programme.
- Preparatory workshops enabled a proper R&D phase to the project before embarking on the main project.
- Each participant was supported in being able to deal with the cultural and linguistic differences. This would be important in any such participatory bilateral project but was even more so given their backgrounds.
- The main project was developed with exchange work in Cardiff and in Roubaix. The Roubaix team went to Wales twice and then the final work was developed in France.
- By working in neighbouring countries it was easier to travel and exchange (compared to a project with Viet Nam for example).
- There was satisfaction at the way the project developed, the main negative being that they would have liked more time to develop it and then also to have a stronger legacy.
- The Welsh partners appreciated the professional approach of the French company, mentioning the way in which their actors were treated as the company’s actors rather than as disabled participants that needed to be supported, also mentioning their openness and generosity.

Legacy

The two companies hope to be able to tour the finished work on a European tour in the summer of 2025. The companies are looking at further funding possibilities to enable this to happen.

There are also plans to produce a mini-documentary from the filming that took place as film-makers worked on the project in the last few days taking a ‘fly on the wall’ approach. It is intended that some of this filming will also provide the basis for a trailer for the tour.

Both companies will continue to work together on future projects when opportunities and funding arise. Overall, the project had a good feeling amongst all involved.

“We still get emails from both sides and from the actors as well asking when we're coming back.”

Project partner quotations

“We were very satisfied with the artistic collaboration with Hijinx, the quality of the work carried out and the positive impact for actors with learning disabilities.”

“It's just a gorgeous organisation. The way they're split there. They have a training kitchen as well as their training theatre.”

“What was quite interesting was this cultural difference around Bon Appetit. ‘Oh, we don't have a phrase for that in English. Oh, and we don't have a phrase for that in Welsh either.’ So we were really trying to do a trilingual thing like keeping English Welsh and French.”

Further information

[Project information - Hijinx](#)

[Project Information – l'oiseau-mouche](#)

[Clip from performance](#)

Friends in Love and War: Works from the British Council Collection at macLYON and Ikon Gallery

Lead partners	MacLyon
Partner(s)	MacLyon – Ikon Birmingham
Location	Lyon and Birmingham
Timescale	Lyon: March – July 2024, Birmingham: October 2024 – February 2025
Activity	Exhibition
Themes	Friendship – Visual Arts – Diplomacy – Collections



Image: Hetain Patel, Don't Look at the Finger, 2017. Vidéo couleur, son, Durée : 16'09". Collection British Council.
Courtesy de l'artiste © Hetain Patel

Project

Melanie Pocock, artistic director of Ikon in Birmingham, approached macLYON for a co-produced exhibition project based on the British Council Collection. This initiative was part of an open call launched by the British Council on social media to promote their collection. macLYON was keen to join this ambitious project to build partnerships with Ikon and the British Council.

The exhibition presented a selection of works from the British Council Collection and the Lyon Museum of Contemporary Art, centered around the theme of friendship. It explores the meaning and role of friendship in contemporary life. Using painting, drawing, photography, printmaking, textiles, film, sculpture, and installation, the exhibition examines the complex nature of personal and political friendships and their influence on artists.

As it travels from Lyon to Birmingham — two twin cities — the exhibition also addresses diplomatic friendships and how regional capitals and cultural institutions can create new modes of collaboration, particularly in a **post-Brexit** context.

Importance

The aim of the project was to organise a major exhibition that would highlight both the British Council Collection and the macLYON Collection. By being first displayed in Lyon, France, and then in Birmingham, England, this exhibition sought to enhance the international visibility of these two contemporary art collections.

Additionally, by inviting six contemporary artists to showcase or produce new works for the occasion, the project gave these artists greater exposure, while strengthening the ties between the two cities and more broadly, France and England.

Points of note

During the exhibition, two activations of the artwork *Structure de correction, table de débat* by Niek van de Steeg were organised for the public. This artwork consists of a table with attached benches. Visitors were invited to sit, write on the paper tablecloth covering the table, and watch it roll up upon itself. The artwork evolves through various stories and drawings, creating a record of shared moments and conversations.

1 - *The Art of Friendship*

The first activation of *Structure de correction, table de débat* took place in March 2024, with a discussion on friendship, exploring its social practice across different generations and genders. The event featured:

- Christine Détrez (sociologist)
- Melanie Pocock & Marilou Laneuville (co-curators of the exhibition)
- Niek van de Steeg (artist)

2 - *40th Anniversary of the Museum*

For macLYON's 40th anniversary, the second activation of this participatory artwork was held in May 2024, in the presence of artists Niek van de Steeg and Pauline Bastard.

Residency of Tereza Buskova (Supported by Fluxus Art Project)

As part of her research residency, artist Tereza Buskova organised several meetings with women's groups, focusing on community engagement and cultural exchange.

Habitat et Humanisme

Buskova met with women experiencing severe precarity, housed in Habitat et Humanisme's integration villages. She prepared a bread sculpture symbolising maternity and home. After getting to know them better, Buskova returned the following week to cook with them, preparing traditional Czech pastries featured in her films.

Passer'Elles Buissonnières

This association supports women in exile. A meeting with Tereza Buskova was organised, followed by a museum tour and a Czech culinary presentation. The artist also screened her film *Clipping the Church* for the participants.

SOS South Sudan

This association fights against forced marriages in South Sudan and supports exiled women in the Lyon region. Buskova met these women during a music rehearsal and also discovered their embroidered Milayas—traditional textiles redesigned in a project with macLYON and artist Hélène Hulak.

macLYON has worked with these three associations on various cultural initiatives. The goal was to allow participants to meet an artist, discover her work, and share cultural experiences. Buskova's generosity and warm personality fostered strong connections, with her passion for cooking serving as a bridge between the participants and her artistic practice.

These encounters provided a unique and engaging way to experience contemporary art. The residency was highly appreciated by all involved, strengthening relationships between the museum, the associations, and the participants. Notably, the collaboration with Habitat et Humanisme reached the Roma community, a group with whom macLYON had not previously worked.

Legacy

The collaboration with Ikon and the British Council teams was highly successful, resulting in a well-rounded exhibition that resonated with both the public and art professionals.

This project forged new professional relationships with UK-based organisations, encouraging further collaborations.

macLYON aims to expand its traveling exhibitions, with the UK as a key partner. The contacts made during the UK/France Spotlight on Culture project have strengthened macLYON's involvement in the British cultural network.

"The British Council teams, both in France and the UK, were involved at every stage of the exhibition's organization. Always enthusiastic, they were readily available and provided precise answers to our questions."

Further information

[Project Information - British Council in France](#)

[Exhibition Information - macLYON](#)

[Exhibition Virtual Tour - macLYON](#)

[Exhibition Information – Ikon Gallery](#)

[Exhibition Guide – Ikon Gallery](#)

BBC National Orchestra of Wales, Orchestre National de Bretagne partnership

Lead partner	Orchestre National de Bretagne
Partners	Orchestre National de Bretagne, BBC National Orchestra of Wales
Location	Rennes
Timescale	February - April 2024
Activity	Music
Themes	Commissioning – education



Image: Grant Llewellyn dirigeant l'Orchestre national de Bretagne © Laurent Guizard

Project

The project is a continuation of the partnership between the BBC National Orchestra of Wales and Chorus and the Orchestre National de Bretagne. This collaboration included a series of concerts in Rennes, featuring musicians from both orchestras performing works by Welsh and English composers under the musical direction of Grant Llewellyn. The programme also included an educational concert and outreach initiatives involving partners in Brittany.

Members of the administrative teams from both the BBC National Orchestra of Wales (BBC NOW) and the Orchestre National de Bretagne (ONB) collaborated on various aspects of the project, including concert production, marketing and communication, education and outreach, management, and artistic direction.

Following these performances, members of the ONB and its administrative staff travelled to Cardiff in April 2024 to participate in additional concerts.

These concerts were a celebration of the enduring relationship between France and the UK, offering a unique artistic experience and strengthening cultural ties between the two nations.

Importance

An "Anti-Brexit" Approach

The collaboration embraced a spirit of unity and cultural exchange, reinforcing the importance of artistic partnerships beyond political divisions.

- **Shared Cultural Similarities**
Despite geographical differences, Brittany and Wales, France and the UK, share deep cultural connections, reflected in their musical traditions, artistic and Celtic heritage, and commitment to cross-border collaboration.
- **Embodying the "Europe of Regions"**
By linking Brittany and Wales, two regions with strong cultural identities and historical ties, the project embodied the concept of a decentralised and interconnected Europe, where regional collaborations play a key role in cultural diplomacy

Points of note

- **A New Model for Orchestral Collaboration**
Classical orchestras are often deeply conservative in their programming and organisational structures. The concept of two orchestras collaborating fully across all aspects of their processes and programming over multiple years represented a bold and innovative approach to artistic partnerships.
- **Championing Inclusivity Through Artistic Leadership**
A key aspect of the partner's commitment to inclusivity is the recognition of Grant Llewellyn's artistic leadership. Since suffering a debilitating stroke in 2020, Grant has continued to inspire as a physically challenged conductor. His presence in the concerts, both at ONB and BBC NOW, was essential in showcasing artistic excellence beyond physical limitations. His leadership not only enriched the performances but also left a profound impact on both audiences and musicians, reinforcing the values of resilience and accessibility in the arts.

- Institutional and Political Engagement
 - Organisation of events with local elected officials
 - Attendance by the President of the Brittany Region, highlighting the cultural and political significance of this collaboration

This initiative strengthened institutional ties and underscores the importance of cultural diplomacy in shaping meaningful artistic exchanges between France and the UK.

Legacy

The Orchestre National de Bretagne (ONB) and the BBC National Orchestra of Wales (BBC NOW) will continue their partnership over the next two to three seasons, expanding on the successes of their previous collaborations.

Planned Initiatives:

- New Commissions: Works by French and British composers to enrich the orchestral repertoire.
- Musician and Staff Exchanges: Strengthening professional and artistic ties through continued exchange programs.
- Participation in major international events with British and French artists.
- Collaboration with Welsh Universities: Developing chamber music programmes to complement BBC NOW's artistic vision.
- Regional Tour Exchanges: Both orchestras aim to exchange regional tours, bringing performances to Brittany and Wales.

Strengthening Cultural and Human Connections:

- Opportunities for musicians to engage in meaningful artistic and personal exchanges.
- Bridging cultural values between Brittany and the UK, fostering deeper cross-border understanding.
- Consolidating and reinforcing partnerships, with strong enthusiasm to sustain long-term collaboration.

Project partner quotations

“For the two orchestras, composers, artists, as well as audiences, the impact and consequences of our collaboration in France and the UK are important. The discovery of new repertoire and artists has changed our programming. DEI and environmental issues are fairly new to France cultural

practices. Working with the BBC NOW has reinforced the ONB's convictions and opened doors for both organisations.”

“We hope that these concerts would continue to be a stepping stone to further collaboration and more ambitious projects between the BBC NOW and the ONB.”

“Entre institutions culturelles, avons-nous la même celtitude? »

Further information

[Concert Information – Orchestre National de Bretagne](#)

[Video - Spotlight sur... la collaboration unique entre l'Orchestre National de Bretagne et la BBC NOW](#)

Recommendations

Based on the findings of the *UK/France Spotlight on Culture* report, the following recommendations can be made for the British Council's future work in France, as well as broader follow-up actions for involved organisations and partners. Some are evidently easier to achieve than others and these thoughts by their nature assume available budget and resources which are not necessarily available.

One of the benefits of such an initiative is that it highlights some of the opportunities for further work and projects based on the identified outcomes. Some suggestions along these lines are included below.

1. Ensuring Long-Term Impact and Development

- **Sustain and Build on Existing Projects:** Many organisations expressed a desire to continue collaborations initiated through the UK/France Spotlight on Culture. The British Council could provide support to build on the activity of the programme with the existing projects (rather than creating new ones) using the momentum that has been created.
- **Leverage Key Events and Anniversaries:** Future cultural initiatives could align with major historical and cultural anniversaries, such as the 1000th anniversary of William the Conqueror's birth, to generate momentum and attract institutional support.
- **Position the British Council as an Enabler rather than a Funder:** Future initiatives should reinforce the British Council's role as a strategic facilitator of cultural exchange aiming to move away from a perception in which some see it merely as a financial supporter.

2. Strengthening Partnerships and Networking

- **Expand Networking Opportunities:** The British Council should continue its role as a convener and broker of relationships by facilitating networking events, both online and in person, and supporting travel bursaries for UK and French cultural organisations.
- **Develop Regional and Local Government Engagement:** More collaboration with regional and local governments in France could enhance funding opportunities and create long-term sustainability for cultural exchanges.
- **Build on Successful Institutional Collaborations:** Strengthening partnerships with organisations like the Institut Français in France and Wales Arts International in the UK could help to develop and sustain cultural initiatives that are delivered in partnership.

3. Addressing Administrative and Logistical Challenges

- **Improve Visa and Work Permit Processes:** Brexit-related barriers have created additional challenges for artists traveling between the UK and France. Advocacy for simpler visa and permit processes and greater financial support for visa and administrative costs for artists affected by Brexit-related restrictions as well as providing funding for sustainable travel options (e.g. train subsidies for artists) can help maintain cross-border artistic collaboration.
- **Streamline Grant Applications and Reporting:** A more straightforward online application and reporting process would make it easier for organisations to participate in British Council-supported initiatives.
- **Enhanced language and accessibility support:** Language remains a barrier in UK – France exchange, particularly for UK artists and cultural organisations working in France. Consideration for the way this can be supported or improved would enhance co-operation.

4. Expanding Visibility and Communication

- **Improve Public Recognition of the British Council's Role:** Many projects did not fully acknowledge British Council support in communications, reducing visibility. Future initiatives should ensure branding is integrated into all promotions. Where this involves artistic direction, curation or facilitation by the British Council, this could be clearly stated in promotion, distinguishing it from associate or 'purely' funded projects.
- **Enhance Media and Marketing Support:** Marketing and communications was enterprising and innovative, using social media effectively and utilising excellent recognisable branding. Whilst it worked well centrally, more support for individual projects and organisations could be considered.
- **Strengthen Outreach to Younger and Diverse Audiences:** The Spotlight programme attracted a younger, more diverse audience, particularly in multicultural urban areas. Future efforts could build on this success by prioritising bilingual content and youth-focused programming.
- **Earlier funding decisions:** Projects would benefit from more time to plan and prepare as well as raise funding and find partners if they have earlier funding decisions.

5. Deepening Cultural Exchange and Artistic Development

- **Encourage Cross-Border Artistic Residencies:** Further structured residencies between UK and French artists and cultural organisations could help to develop deeper collaborations and long-term relationships between partners in each country.
- **Increase Engagement with Local Communities:** While the events met Equality, Diversity, and Inclusion (EDI) objectives, more grassroots involvement and outreach to different socio-

economic groups could enhance the cultural impact of future projects in France. This appears to be a strength of the UK Cultural Sector and is something that could be further drawn on.

6. Evaluation and Audience Research

- **Emphasise the benefits of audience research:** Cultural Organisations in France could benefit from better knowledge of their audiences (visitors, participants, users) and this seems to be a relatively undeveloped area of interest and commitment.
- **Regular reporting and data collection:** The organisations and the British Council would benefit from ensuring that data about activity is collected as a matter of course in projects they support. A standardised and simplified process which perhaps goes beyond collection of REF data would provide regular ingredients for advocacy of the British Council.

7. Leverage Cultural Exchange as a Diplomatic Tool for Soft Power

- The UK/France Spotlight on Culture has demonstrated the power of cultural diplomacy in strengthening bilateral relations such as through invitation to and attendance arts events and through participation in forums, debates and celebratory activity (such as the closing event). There is an opportunity for cultural exchange to be a key soft power tool to reinforce positive perceptions of the UK in France.
- In practice, this could include:
 - Embedding UK artists in diplomatic missions and trade delegations to showcase British creativity alongside economic and political discussions.
 - Using culture to address shared global challenges, such as climate change, social inclusion, and migration, by developing co-created projects that reflect common values.
 - Aligning cultural programming with key political moments, such as UK-France summits, G7/G20 meetings, or EU-UK dialogues, to reinforce collaboration beyond trade and security.
- The Institut Français and the British Council could also co-host annual Franco-British cultural summits to discuss new diplomatic and funding models for sustaining artistic collaborations.

Ideas for projects

The UK / France Spotlight on Culture has showcased a number of innovative concepts of content and presentation. Further consideration of the successful projects through ideation and reflection by the British Council France team will likely lead to innovative initiatives such as

- Develop a Franco-British Cultural Fellowship Programme offering mid-career artists and cultural leaders from both countries the opportunity to engage in research, residencies, and mentorships. This could focus on interdisciplinary work, exploring new cultural narratives that are relevant to both countries.
- Create a UK-France Digital Collaboration Hub, given the success of digital engagement during the UK/France Spotlight on Culture, the British Council could establish an online platform dedicated to connecting UK and French creatives. This hub could serve as a matchmaking and resource-sharing space for artists, cultural institutions, and funders looking to collaborate on new projects as well as hosting virtual residencies, webinars, and joint artistic commissions.
- Establish a UK-France Emerging Artists Exchange Programme providing early-career artists from both the UK and France with the opportunity to collaborate, tour, and exhibit across both countries. The programme could be themed annually (e.g., climate change, digital arts, cultural heritage) to align with wider societal and artistic trends.

The UK / France Spotlight on Culture has come at a time when collaboration between the two countries is more positive than it has been for years. There is an opportunity to seize the moment and develop this for the benefit of both countries.

Appendix I: Full List of Projects

Affiliate	London Symphony Orchestra at La Philharmonie de Paris
Affiliate	Gandini Juggling – Tour in France
Affiliate	AΦE's LILITH.AEON World Premiere
Affiliate	Tilda Swinton and Apichatpong Weerasethakul in conversation at Centre Pompidou
Bilateral	“Éire Chlasaiceach” Classical Ireland with the National Orchestra of Brittany
Bilateral	Diaphonique Soundinitiative/James Saunders
Bilateral	Diaphonique The Night With...Ensemble Écoute presents: Across Borders / Entre les Horizons
Bilateral	Fluxus Art Projects <i>Tituba, who protects us?</i> at Palais de Tokyo, Paris
Bilateral	Fluxus Art Projects <i>Free to choose</i> Bahar Noorizadeh at La Ferme du Buisson
Bilateral	Fluxus Art Projects <i>Borrowed Light Through Metz</i> Cerith Wyn Evans Centre Pompidou Metz
Bilateral	Fluxus Art Projects <i>Educational Complex</i> Clémentine Bruno at Tonus, Paris
Bilateral	Fluxus Art Projects group exhibition <i>Air de Repos/Breath Work</i> at CAPC Bordeaux
Bilateral	Fluxus Art Projects - <i>J'ai pleuré avant la fin d'un manga</i> with Rachel MacLean at Château d'Aubenas
Bilateral	Fluxus Art Projects group exhibition <i>Science/Fiction a non-history of plants</i> at Maison Européenne de la Photographie
Bilateral	Magnetic residencies
Bilateral	Fluxus Art Projects - <i>Channel</i> group exhibition at Centre d'Art Contemporain de Nîmes
Bilateral	Paris + Art Basel Fluxus Prize
Bilateral	Diaphonique (L) AUTRE, Lovemusic Collective
Bilateral	Diaphonique <i>Timothy Cape: Throwing word</i>
Bilateral	Diaphonique Contemporary Music For All
Bilateral	Diaphonique Festival Page Blanche
Bilateral	Diaphonique Lovemusic collective (FR) at SoundFestival
Bilateral	Diaphonique Hirundo Rustica Oonchancy project
Core (GREAT)	Concert Orchestre National de Bretagne and BBC National Orchestra of Wales
Core (GREAT)	Forum Entreprendre dans la Culture
Core (GREAT)	Dinard Film Festival
Core	<i>The McAdam Lexicon Poetry Jukebox</i>
Core	<i>The Violet Hour</i> by Colette Sadler/ Stammer Production at Festival de Marseille
Core	Centre international de la Tapisserie d'Aubusson and Dovecot Studios/Edinburgh
Core	<i>The Doppler Effect</i> by Conor Mitchell at Festival de Marseille
Core	<i>After Kinte</i> , a performance by Tako Taal at CAPC Bordeaux
Core	Reading and Workshop with Chloe Savage at médiathèque Saint-Germain en Laye
Core	<i>Fresh from The Place</i> at La Villette
Core	Le Livrodrome in Saint-Germain-en-Laye



Core John Akomfrah at Pompidou Centre

Core *Friends in Love and War: Works from the British Council Collection* at macLYON and Ikon Gallery

Core *Tapeomana* at Festival [interstice] in partnership with Cryptic Glasgow

Core *David Hockney: Normandism* at Musée des Beaux-Arts de Rouen at Normandie Impressionniste Festival

Core Young British Novelists at *Littérature Live* at La Villa Gillet

Core *Du Courage: Together We Imagine* at MC2 Grenoble

Core *Des exploits, des chefs-d'œuvre* at Frac Sud

Core *The Disappearing Act*, by Yinka Esi Graves at the Festival d'Avignon

Core *After All*, Solène Weinachter at Rencontres chorégraphiques internationales de Seine-Saint-Denis

Core *Deepstaria*, Wayne McGregor at Montpellier Danse Festival

Core UK/France Spotlight launch at macLYON

Core *River of Hope*, Arts and education project involving schools from Rouen and Norwich

Core *Resonance Paintings*, Oliver Beer at Normandie Impressionniste Festival

Core UK Alumni event at the British Embassy

Core Collaboration Actoral Festival Marseille/Take Me Somewhere Glasgow

Core Festival d'Automne Liquid Violence de Forensic Oceanography at CentQuatre Paris

Core Festival d'Automne Signal to Noise - Forced Entertainment at Centre Pompidou

Core Festival d'Automne The Making of Pinocchio de Rosana Cade et Ivor MacAskill / MC93

Core Louder is not always clearer - Gareth Clark / Jonny Cotsen at the Théâtre National de Bretagne

Core 'I am Martin Parr' documentary avant-premiere screening

Core *Reanimation Paintings*, Oliver Beer at Musée d'Art Moderne

Core Travel grants for Scottish art professionals to France

Core *The Other Voices*, Scottish fiddle music by women composers, Ensemble La Pie qui Joue, Rennes/University of Aberdeen

Core *Specky Clark* by Oona Doherty at Pavillon Noir

Core Fluxus Art Projects UK artists at the Lyon Biennale

Core Unlimited: from London 2012 to Paris 2024

Core *Disability Art and international mobility*, in partnership with Goethe Institut at Menagerie de Verre, Paris

Core GREAT8 at Cannes Festival

Core Terence Davies retrospective at Centre Pompidou

Core Chantiers d'Europe Festival at Théâtre de la Ville

Core A tribute to Derek Jarman at Lyon's Ecrans Mixtes Queer Film Festival

Core *Bon Appétit*, Hijinx Theatre & Compagnie de l'Oiseau Mouche

Core *Little Top*, a *Starcatchers* production at Festival Premières Rencontres

Appendix II: Partners

Aberystwyth Arts Centre
Aquarium Ciné Café
Art Basel
Arts Council England
Arts Council Northern Ireland
BBC National Orchestra and Chorus of Wales
British Embassy Paris
British Film Institute
Cade-MacAskill
CAPC Bordeaux
CentQuatre Paris
Centre Culturel Irlandais
Centre d'art contemporain de Nîmes
Centre National De La Danse
Centre National du Livre
Centre National pour la Création Adaptée
Centre Pompidou
CFC
Cinémas Lumière
Cité internationale de la tapisserie
City of Rouen
Collectif dans la peau
Compagnie ACTA
Concert Orchestre National de Bretagne
Condor Distribution
Contact Theatre
Cove Park
Creative Scotland
Cryptic Glasgow
Culture en Laye
Department for Business and Trade DBT
Department for Culture, Media & Sport
Dinard Festival du Film Britannique et Irlandais
Dovecot Studio
Ecole élémentaire
Eisteddfod Festival
Ferme du Buisson
Festival Actoral
Festival d'Automne
Festival d'Avignon
Festival de Marseille
Festival Ecrans Mixtes
Festival étonnants voyageurs
Festival interceltique de Lorient
Festival Pages Blanches
Festival Premières Rencontres
Festival Transform!
Flax Art Studios
Foundation Credit Mutuel pour la lecture
Foundation La Poste
Forced Entertainment
Foreign, Commonwealth & Development Office
FRAC Bretagne
Frac Sud - Cité de l'art contemporain
France Culture
Glasgow International
Goethe-Institut
Granta
GREAT Audacious Kingdom Campaign
Hijinx Theatre
Hofesh Shechter Company
Ikon Gallery
Institut français et centres culturels étrangers
La Biennale de Lyon
La capsule
La Chaufferie
La Clef
La correspondance
La Philharmonie de Paris
La Pie Qui Joue
La Villette
L'Adrc
le collectif IDEM
Le Lieu Unique, Nantes

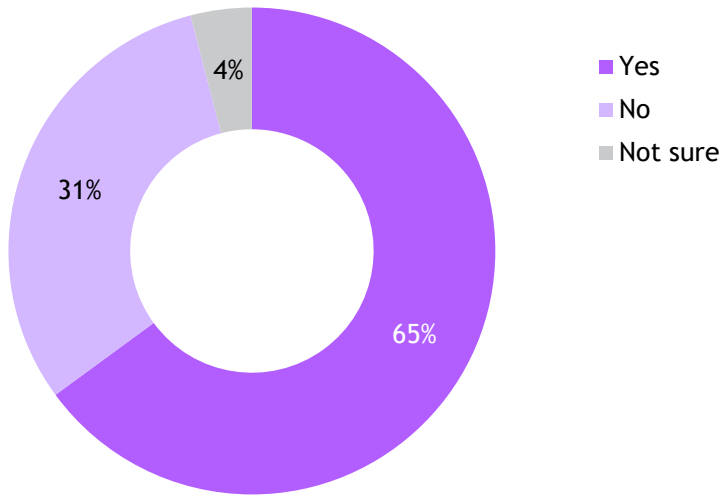


Librairie l'Allée des Feuilles
l'Oiseau Mouche
London Symphony Orchestra
MAC Musée d'art contemporain, Marseille
macLYON
Made in Scotland
Maison européenne de la photographie, Paris
Manchester University
Manœuvre
MC2 Grenoble
MC93 – Maison de la Culture de Seine-Saint-Denis
Médiathèques de Saint-Germain-en-Laye
Métropole de Lyon
Ministère de l'éducation nationale et de la jeunesse
Ministère de la Culture
Montpellier Danse
Mucem Musée des civilisations de l'Europe et de la Méditerranée
Musée d'Art Moderne, Paris
Musée des Beaux-Arts de Rouen
Musée Rodin Meudon
Norfolk & Norwich Festival
Normandie Impressionniste
Oblique/s
Office national de diffusion artistique ONDA
Oliver Beer Studio
Olympiade Culturelle – Paris 2024
Olympias Music Foundation
Oona Doherty Ltd
Outburst Arts
Palais de Tokyo
Pathé
Pavillon Noir
Plateforme culture
PRIF
Rencontres chorégraphiques internationales de Seine-Saint-Denis
Royal Academy, London
SOFIA

Stammer Productions
Starcatchers
Station Mir / Festival Interstices
Street art festival
Studio Wayne McGregor
Take Me Somewhere
Thames Festival Trust
The Linen Hall
The Place
The Terence Davies Estate
The University of Aberdeen
The Work Room
Theatre de la Faïencerie - Creil
Théâtre de la Ville
Théâtre National de Bretagne
Unlimited
UNLIMITED
Villa Arson
Villa Gillet
Ville de Lyon
Ville de St Germain en laye
Ville de Villiers-le-Bel
Wales Arts International
Wysing Arts Centre

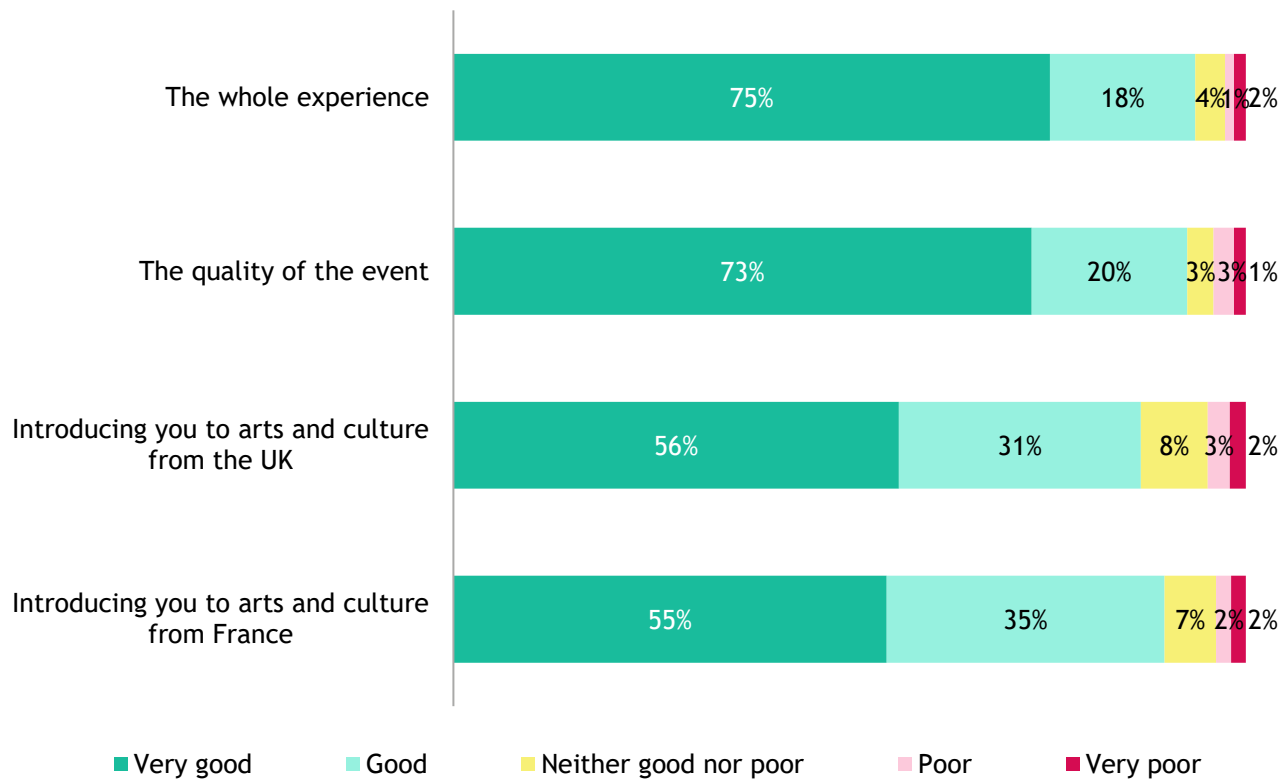
Appendix III: Audience Survey Results

Have you attended an event at this venue before?



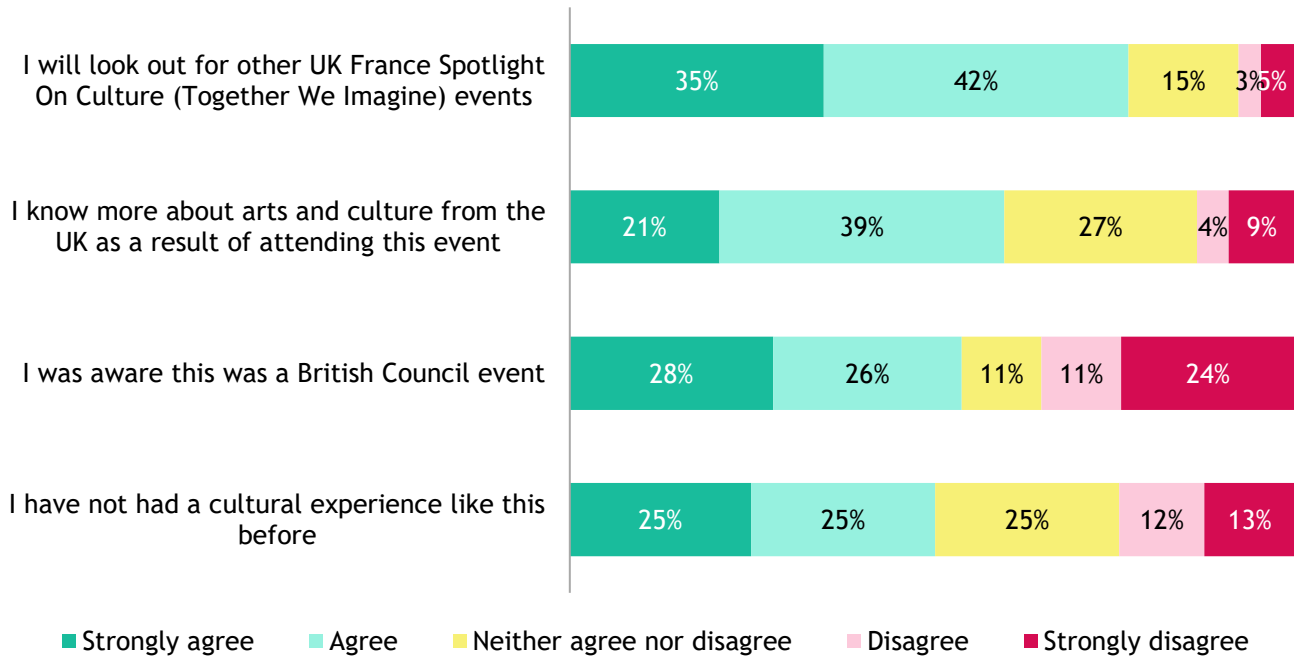
Base: 271
Margin of error: 6%

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



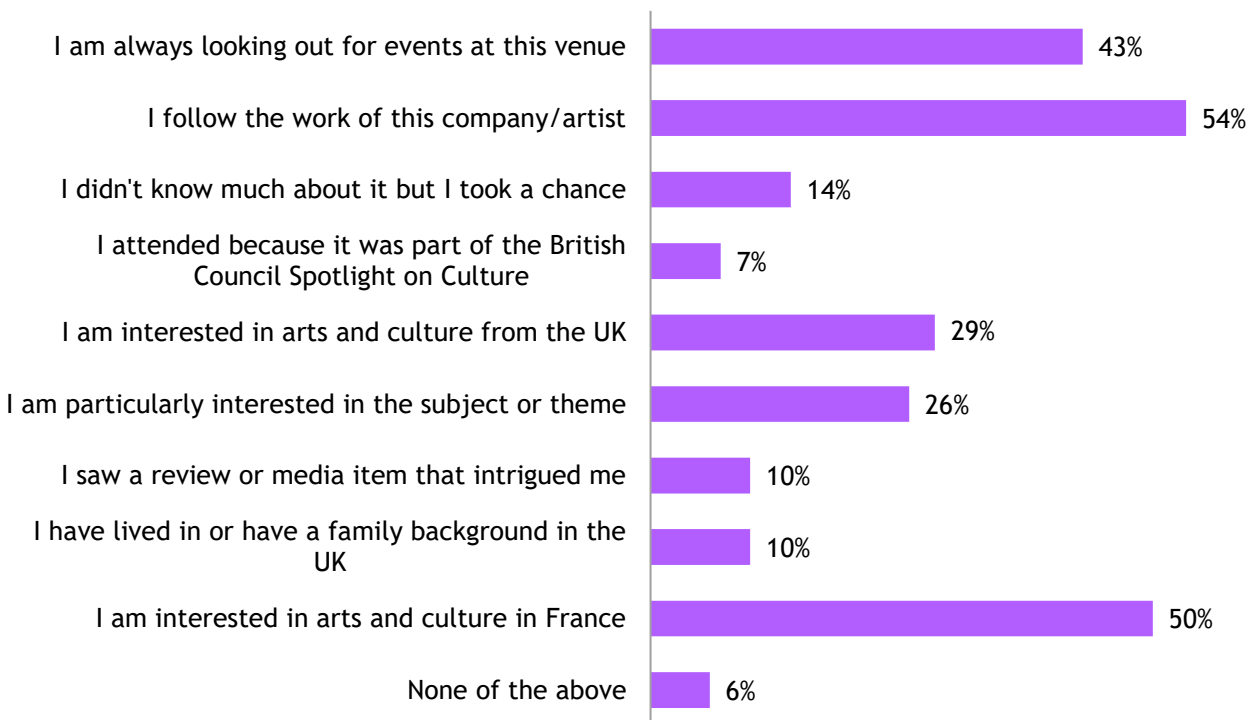
Base: 267 / 270 / 249 / 214
Margin of error: 5% / 5% / 6% / 7%

Based on your experience of this event, to what extent would you agree or disagree with the following statements?



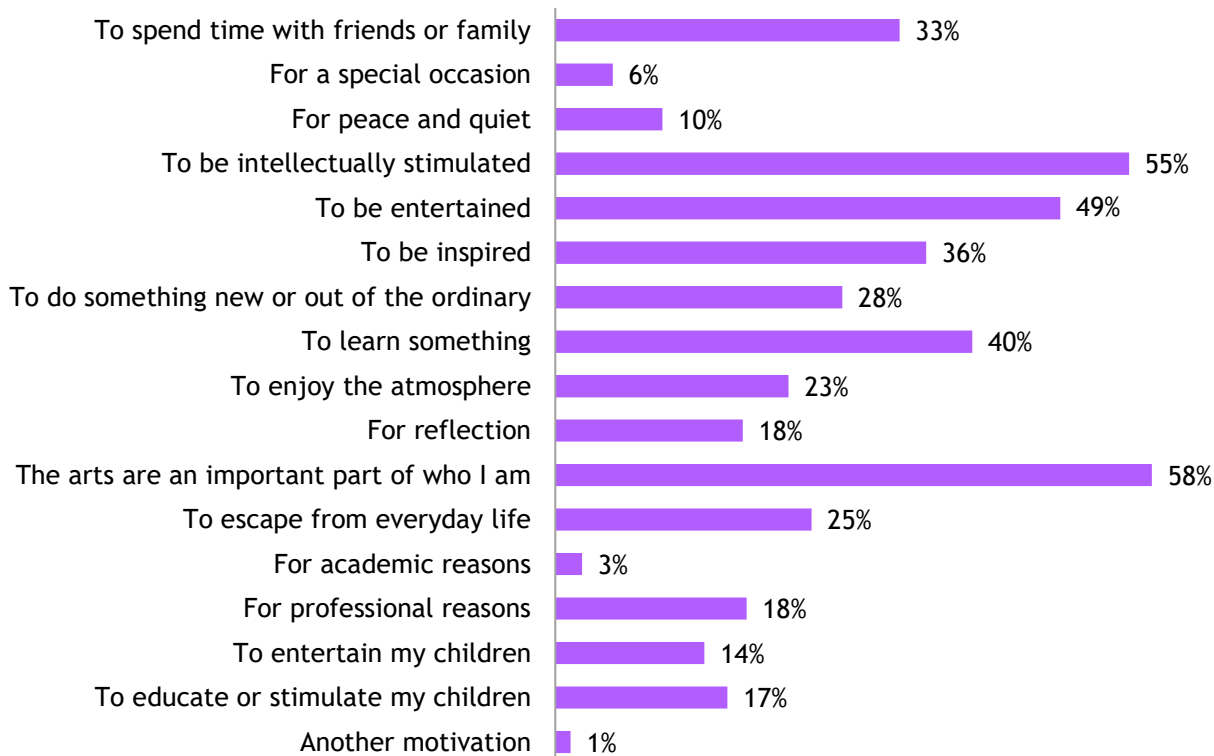
Base: 257 / 252 / 246 / 256
 Margin of error: 6% / 6% / 6% / 5%

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



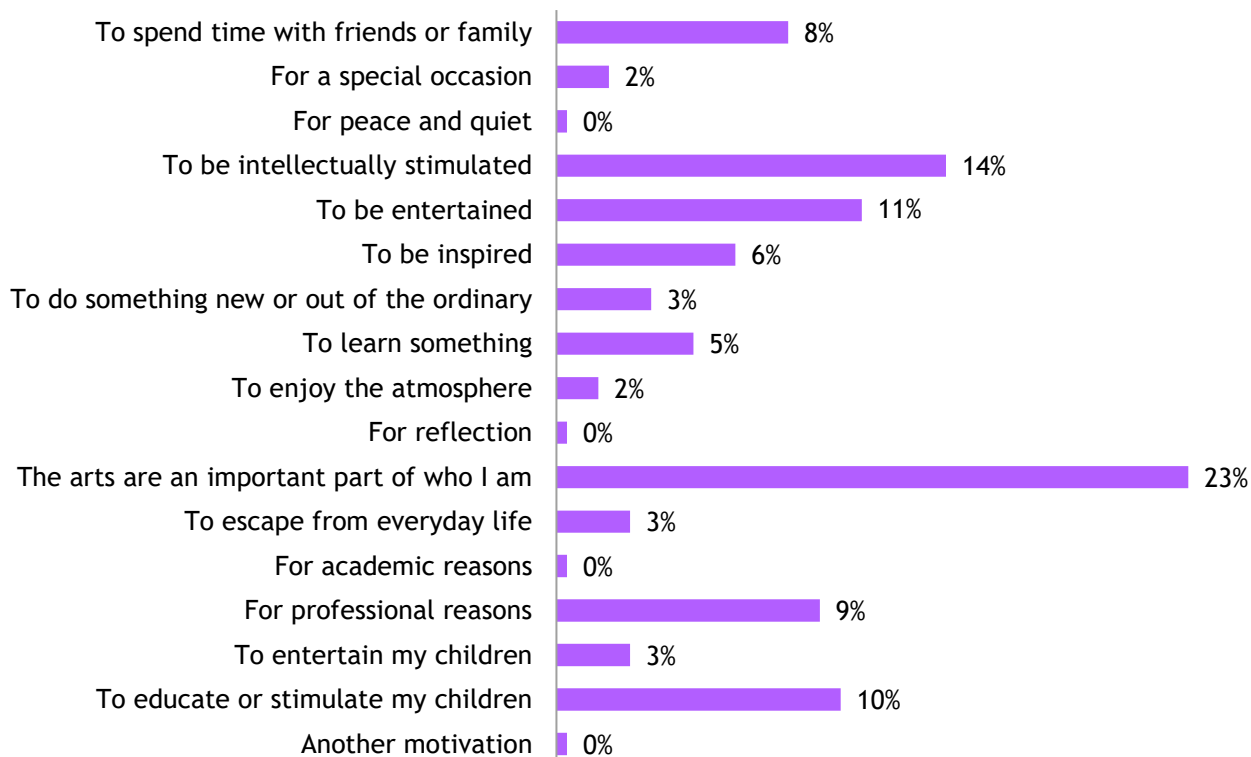
Base: 270
 Margin of error: 6%

What were the main reasons why you wanted to attend this event?



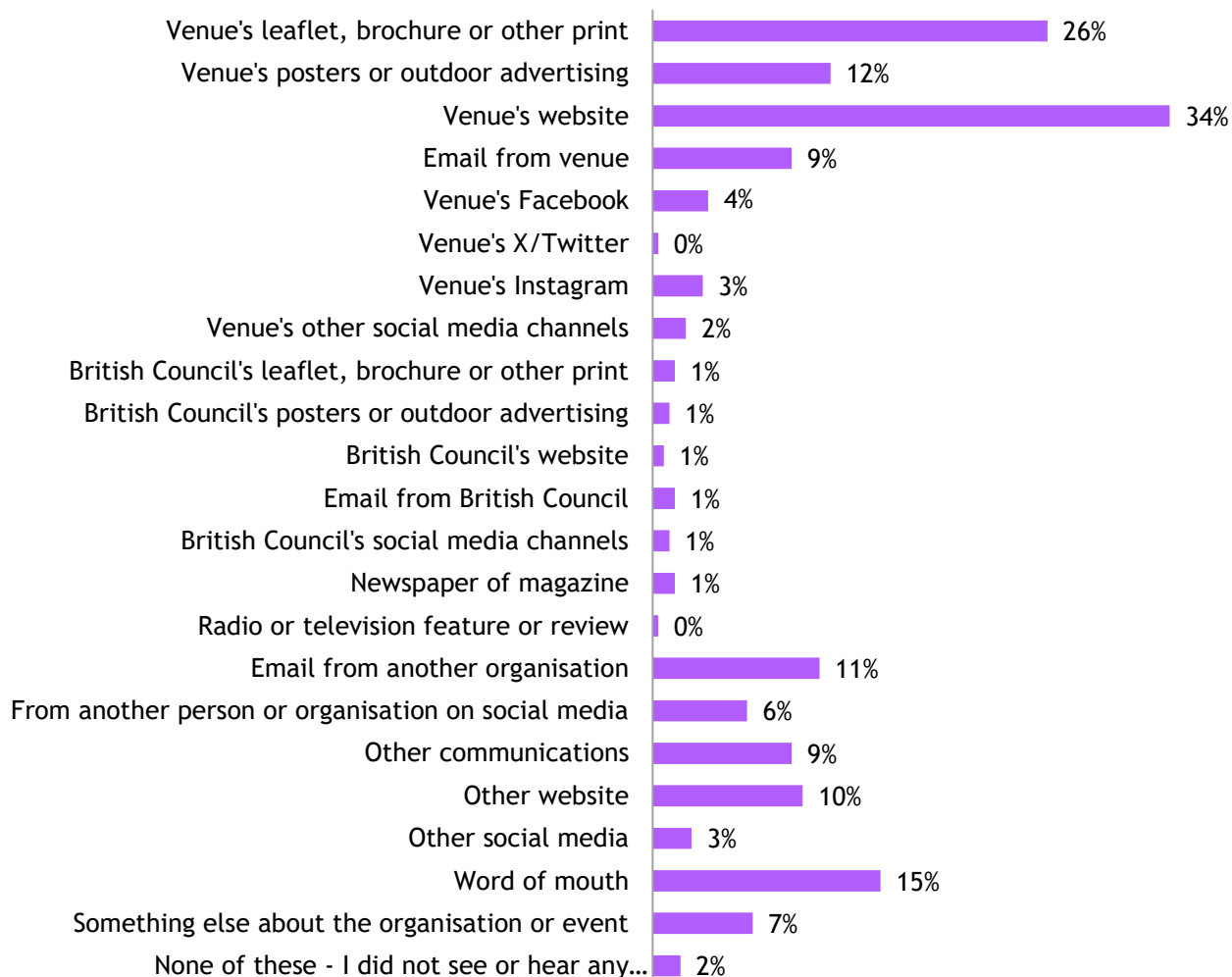
Base: 271
Margin of error: 6%

And which of these was your main motivation?



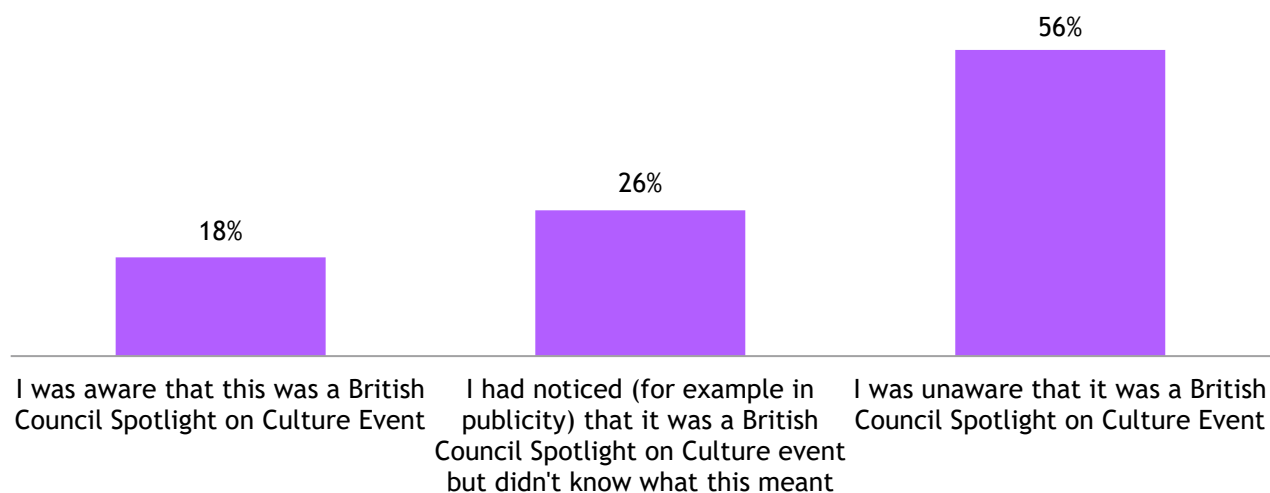
Base: 266
Margin of error: 5%

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



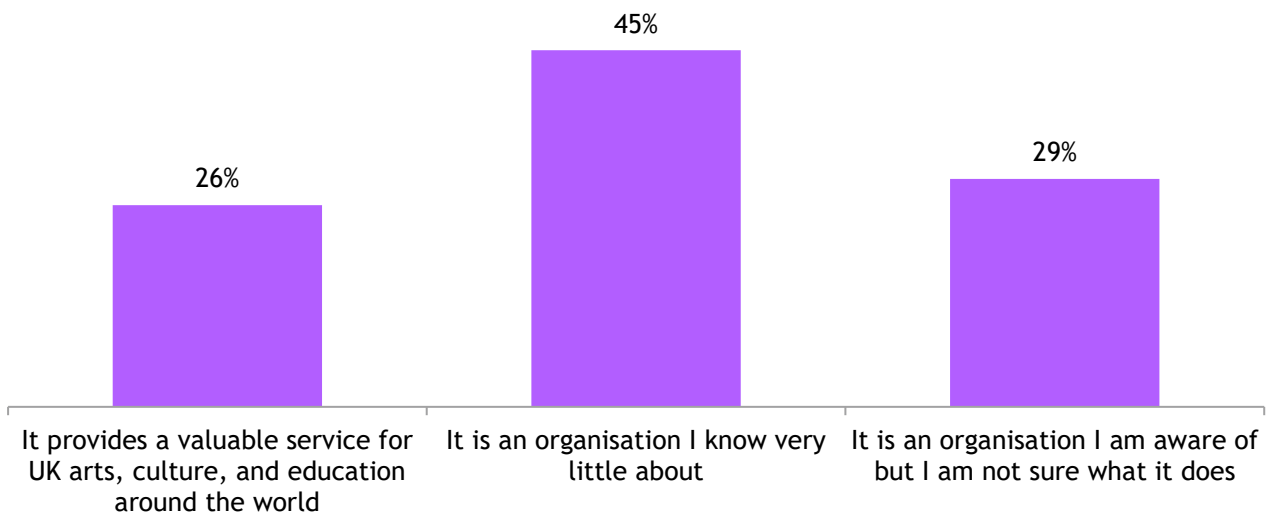
Base: 271
Margin of error: 6%

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



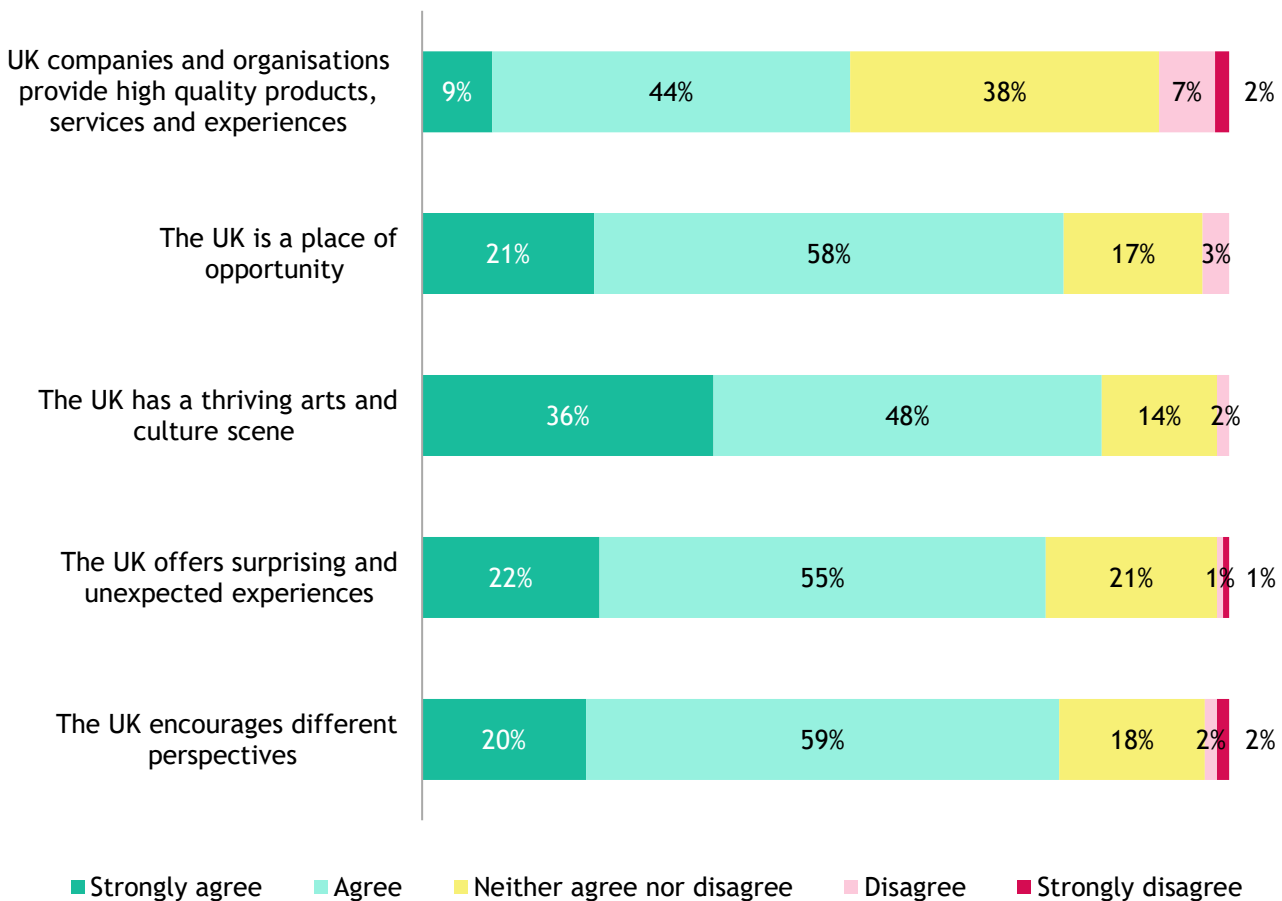
Base: 268
Margin of error: 6%

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



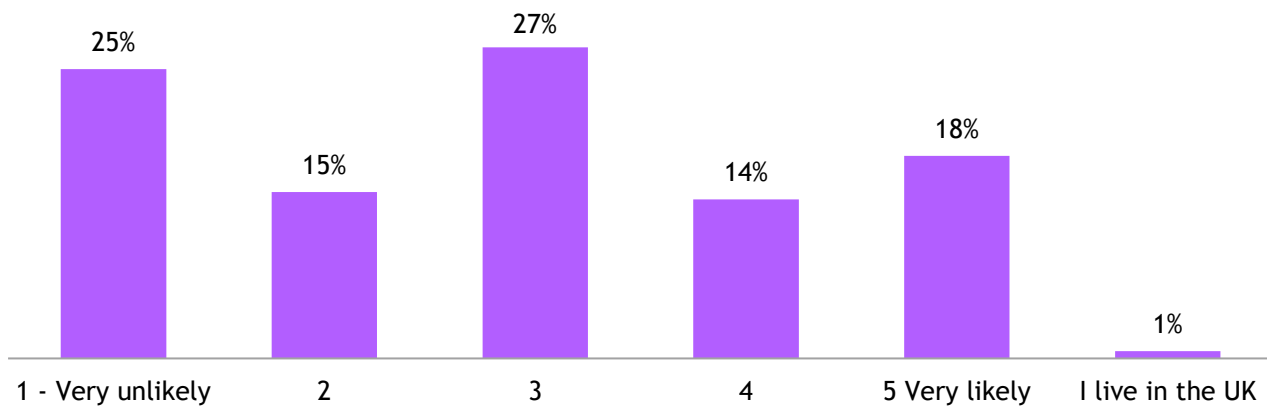
Base: 269
Margin of error: 6%

By attending this event, how much do you agree with the following statements:



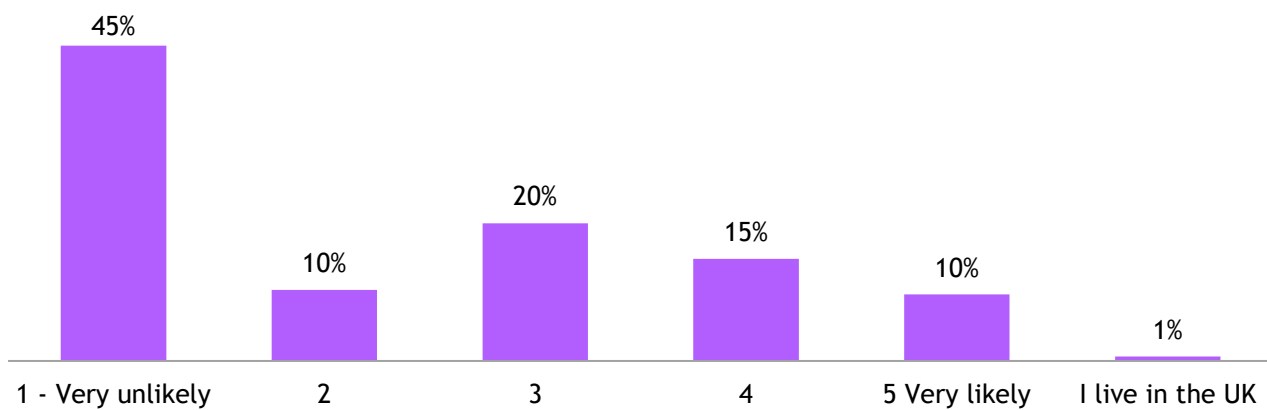
Base: 115 / 122 / 133 / 132 / 133
Margin of error: 9% / 9% / 8% / 8% / 8%

Following this event, how likely are you to visit the UK in the next 12 months?



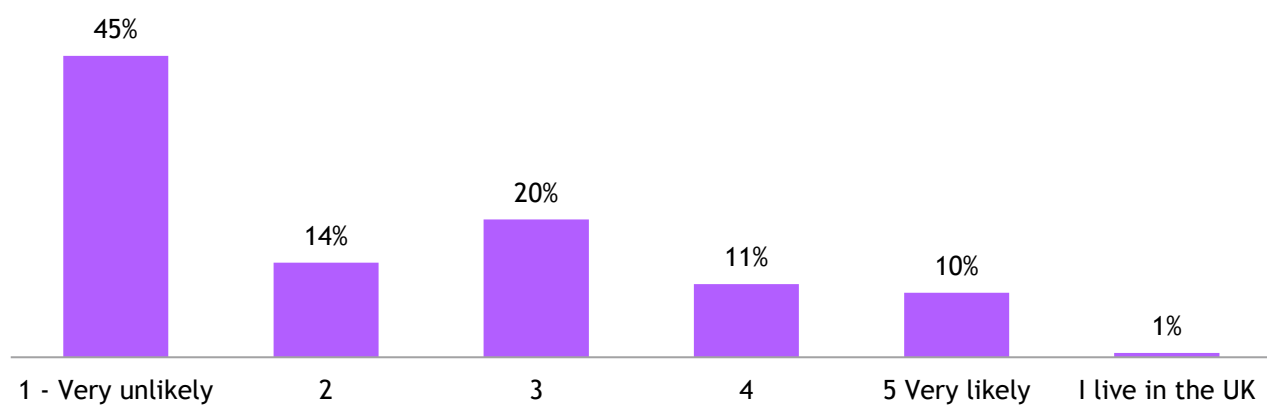
Base: 157
Margin of error: 7%

Following this event, how likely are you to study or recommend study in the UK in the next 12 months?



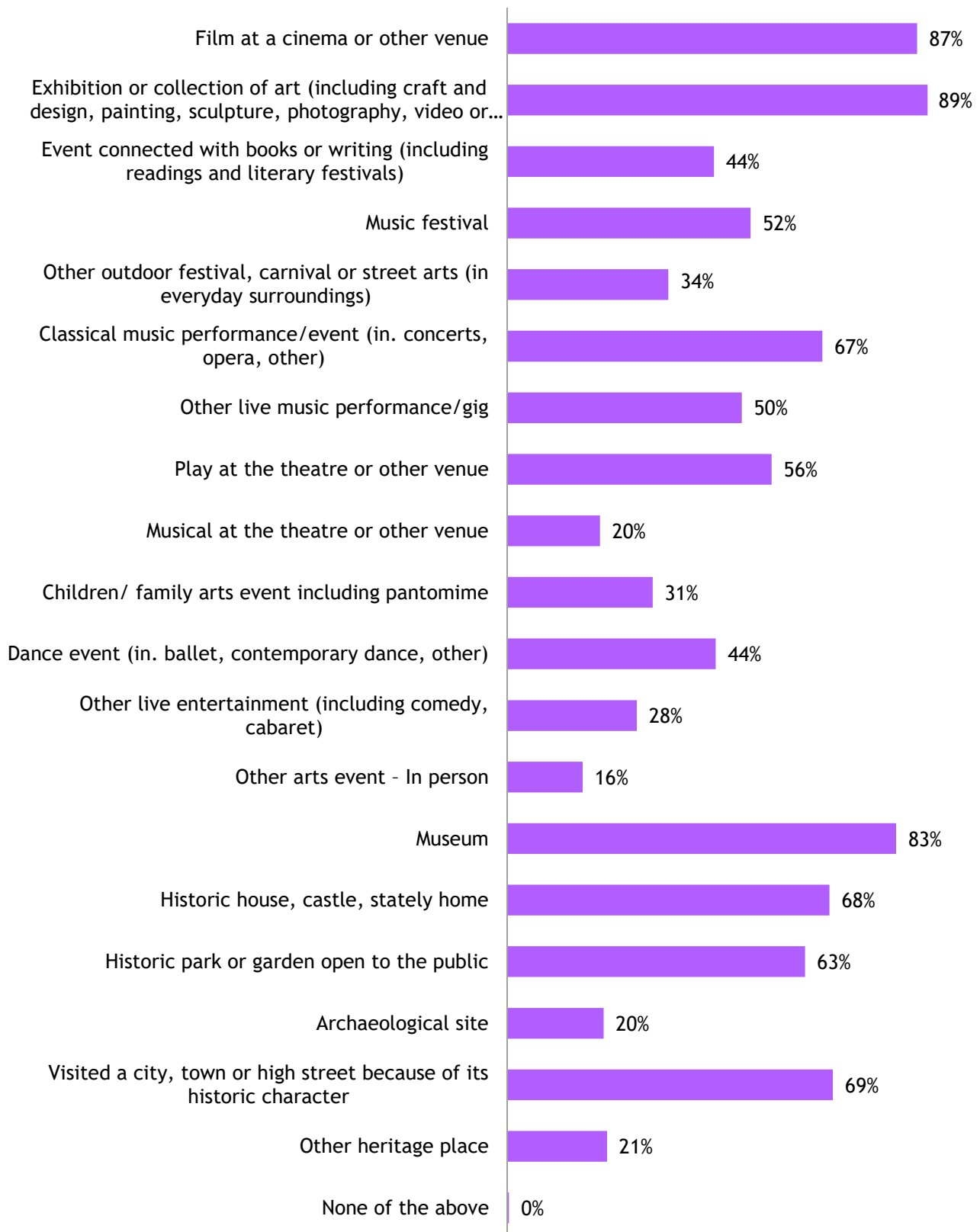
Base: 157
Margin of error: 8%

Following this event, how likely are you to purchase goods/services from the UK and/or explore business opportunities with British companies in the next 6 months?



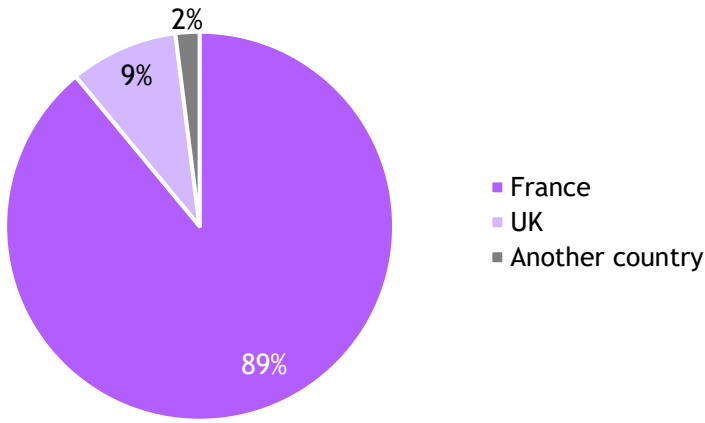
Base: 157
Margin of error: 8%

Thinking back to the last 12 months (i.e. since this time last year), did you do any of the following IN PERSON?



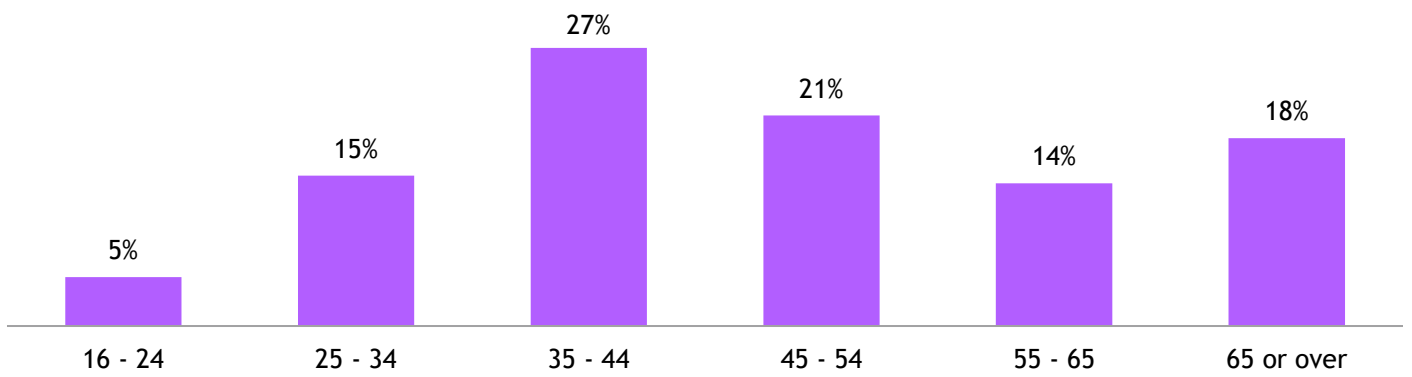
Base: 269
Margin of error: 6%

Which country do you live in?



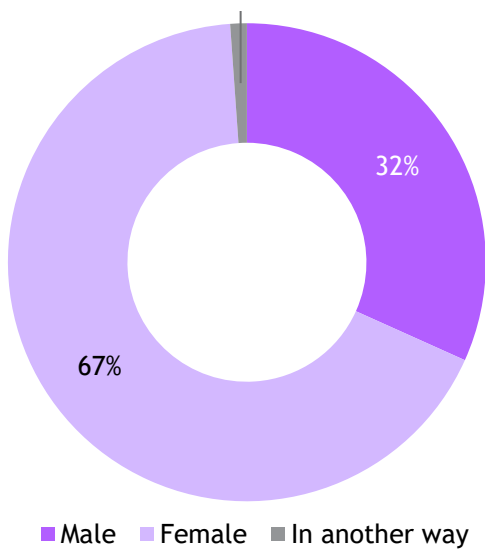
Base: 271
Margin of error: 4%

What is your age?



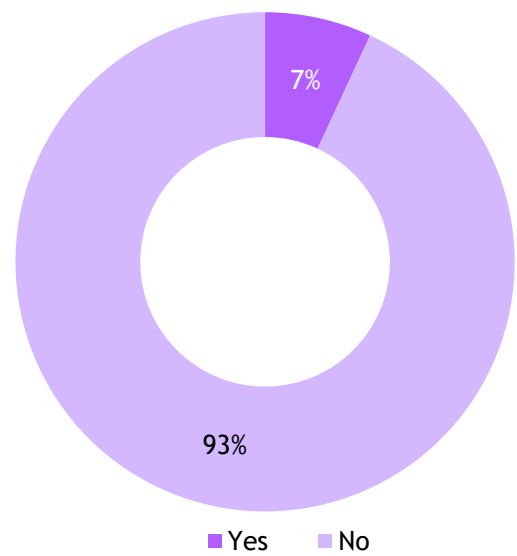
Base: 271
Margin of error: 5%

Which of the following options best describes how you think of your gender identity?



Base: 268 Margin of error: 6%

Do you identify as a D/deaf and/or D/disabled person, or have a long term health condition?



Base: 260 Margin of error: 3%

Appendix IV: Theory of Change

Increase and deepen partnerships that create opportunities for exchange and innovative solutions to common challenges through arts and culture

	Long-term outcomes	Mid-term outcomes	Activities	Overall Indicators
UK & France	<p>UK and France seen as leaders in sustainability and inclusion contributing to their international influence and attraction</p> <p>Spotlight demonstrates how arts and culture have relevance in addressing global challenges as exemplified in the UK and France</p> <p>Spotlight explores the next steps in the 'Franco - British Story'</p>	<ul style="list-style-type: none"> Cultural operators and artists develop knowledge, artistic practice, skills and networks contributing to stronger connections between both countries. Provide opportunities for artists and cultural organisations to respond to the climate emergency Value of arts and culture demonstrated Increased awareness of need for diversity of leadership profiles New models of sustainability established Artists, cultural operators and audiences inspired and enthused by arts and culture 	<ul style="list-style-type: none"> Prior to Spotlight: regional meetings & cultural delegations, open calls During Spotlight: joint projects, exhibitions, festivals, residencies, conferences, showcases. Develop, introduce and share ways of measuring and monitoring engagement and impact Findings of evaluation shared and used in advocacy 	<ul style="list-style-type: none"> Successful completion of projects Number and strength of cultural connections Number of artists and creative practitioners Diversity of audiences / visitors Continuation / legacy of ongoing partnerships Engagement by cultural organisations in evaluation process Numbers of audience surveys completed Satisfaction by project leaders Understanding and satisfaction amongst British Council and stakeholders
UK Specific	<p>UK seen as a leader in creativity and innovation and a priority partner for international collaboration.</p> <p>UK seen as diverse and inclusive society, where the arts are for all.</p>	<ul style="list-style-type: none"> Increased arts collaborations with France that promote excellence, innovation, inclusion and diversity. Quality of arts and culture from UK recognised The practices of the UK cultural sector appreciated as effective methods of encouraging diversity and inclusion in cultural practice Innovation of project processes recognised Negative perceptions of British Culture challenged 	<ul style="list-style-type: none"> Skills workshops, master classes, panel discussions, lectures for/with young people. Spotlight platform for opportunities for collaboration between organisations and artists with disabilities and facilitating dialogue around policy change Excellent examples of UK arts and culture profiled Exchange of practices between two countries in collaborative projects 	<ul style="list-style-type: none"> Positive perception changes amongst key influencers Positive appreciation of UK culture (esp. 'Great' events) Audience appreciate innovation, diversity, sustainable aspects of projects Work enjoyed and appreciated French cultural operators project satisfaction
British Council	<p>British Council seen as the leading partner for cultural relations with the UK by French cultural professionals</p> <p>Spotlight provides a means to further and long term collaboration between the two countries</p>	<ul style="list-style-type: none"> Increased awareness of the British Council as a brand and as a major cultural actor and institutional partner in France Recognised as facilitator not just funder including with smaller less mainstream partners BC seen as the 'go to' organisation for brokering relationships with the UK for French cultural organisations 	<ul style="list-style-type: none"> Comms activities (offline and online) supported by a comms strategy Spotlight enables communication with government departments, agencies and DCMS UK. Providing a space for dialogue between partners Provide or signpost help and advice 	<ul style="list-style-type: none"> Project partners rating of BC support Increased awareness of the BC brand in France, increased reach and engagement of BC cultural website pages, increased performance of #Imaginonsensemble Legacy ideas and projects developed BC's work beyond Spotlight recognised Further funding / income generated

Context and challenges

Both countries face similar challenges such as ensuring opportunities for young people, wider and more equal access to culture and making our societies more sustainable and inclusive. The British Council contributes to cultural relationships between people and institutions and in 2024 it celebrates 80 years working in France. It is also a year of the Olympic and Paralympic Games, which take place in Paris during the summer of 2024, accompanied by a Cultural Olympiad.

To this context and overview of challenges can be added:

- Lack of visibility of culture in both countries
- Post Brexit changes and the need for the UK and France to 'reconnect' and find new ways of working together
- Shrinking of resources for arts and culture – esp. in France, linked to this the difficulties of people working in the sector feeling burnout and a need for well-being, employability and attractability of the cultural sector
- A need to demonstrate what the arts are for

- Need for greater diversity of profiles of leadership in arts and culture (especially in France)
- Need to make touring arts and culture more environmentally sustainable
- British Council brand sometimes not known / misunderstood

Meeting the challenge

The UK/France Spotlight on Culture can help to meet these challenges by

- Profiling different elements of the UK and French cultural sectors and of the British Council's role. Doing something special provides a focus for ongoing work and programmes by showcasing and demonstrating this.
- Providing a way of communicating / advocating the British Council's work in France to government departments, agencies etc. This includes being closer to the DCMS UK.
- Responding to the UK government prioritisation of France / EU (in process since 2016 and now becoming a reality)
- Being able to reach out to a new broader range of partners and stakeholders
- Focusing communications and press relations around the UK/France Spotlight on Culture which gives higher profile to the BC's work – communicating confidently and well about what the BC does
- Providing a space for dialogue with partners – getting to know them better – leading to longer term legacy
- Enabling the BC to be seen as an 'enabler' rather than a 'funder'

Cultural Relations

To meet one of the key long-term outcomes for the British Council, the UK/France Spotlight on Culture can

- Help to change perceptions of the BC – a broker that can enable new collaborations
- Facilitate relationships with new partners, including smaller less mainstream UK partners
- Being able to provide or signpost professional expertise for partners
- Enable people in cultural organisations to reach out beyond their usual communities - 'reconnecting' interculturally with confidence
- Giving perspectives outside of France (for French organisations) or outside the UK (for UK organisations)
- Open new possibilities and opportunities developed as part of the UK/France Spotlight on Culture activity

Sustainability and Inclusion

Given the need for the UK and France to be seen as leaders in Sustainability and Inclusion there are important considerations such as

Sustainability:

- The need for the development of an ecology around sustainable practice and models – which has become even more urgent since the Pandemic – for example in terms of different practices
- Providing opportunities for cultural organisations to respond to the climate emergency using new artistic ways of creating
- Linking the environmental and financial / business elements to create new models of practice, helping creatives and cultural organisations to operate in a more sustainable way
- Creating a forum for exploration of the different concepts around sustainability in the UK and France, for example looking at the differences around language such as sustainability or 'pérennisation'
- Legacy of the projects and the UK/France Spotlight on Culture is a key part of the ideas of sustainability – not one offs but leading to other initiatives

Inclusion:

- Put good examples in the UK/France Spotlight on Culture – focus on the good practices for others to follow
- Inclusion of different types – eg. Based around gender or disability, class, origin, ethnicity, age, gender
- Involvement of schools in different areas is important
- Look at the way that this is measured – how do we develop and spread these elements
- Working with people who have been marginalised or excluded in some way previously

Appendix V: Evaluation Framework

Long-Term Outcome	Mid-Term Outcome	Indicators	Methodology
UK & France			
<p>UK and France seen as leaders in sustainability and inclusion contributing to their international influence and attraction</p> <p>Spotlight demonstrates how arts and culture have relevance in addressing global challenges as exemplified in the UK and France</p> <p>Spotlight explores the next steps in the 'Franco – British Story'</p>	<p>Cultural operators and artists develop knowledge, artistic practice, skills and networks contributing to stronger connections between both countries.</p> <p>Provide opportunities for artists and cultural organisations to respond to the climate emergency</p> <p>Value of arts and culture demonstrated</p> <p>Increased awareness of need for diversity of leadership profiles</p> <p>New models of sustainability established</p> <p>Artists, cultural operators and audiences inspired and enthused by arts and culture</p> <p>Provide opportunities for artists and cultural organisations to explore new artistic forms, approaches, ideas, ways of working and engaging with audiences</p>	<p>Satisfaction</p> <ul style="list-style-type: none"> • Recognition of Spotlight by Stakeholders • Satisfaction by British Council staff, project partners and stakeholders • Successful completion of projects - % of projects completed as planned <p>Partnerships/Collaborations</p> <ul style="list-style-type: none"> • Existing partnerships utilised • New partnerships, networks and connections are developed, and partners indicate that they discovered new opportunities to work in UK/France • Number and strength of cultural connections • Partners indicate their organisation has become part of a wider intercultural / international network • Partners indicate that they are likely to return to work in UK/France in the future. • Continuation/legacy of ongoing partnerships <p>Organisational Development</p> <ul style="list-style-type: none"> • Partners indicate that the Spotlight improved their reputation locally or internationally, increased organisational capacity and developed skills. • Partners indicate they developed new approaches to their work • Partners indicate they developed new artistic forms, approaches, ideas and ways of working • Partners indicate they were able to work on new themes and topics • Engagement by cultural organisations in evaluation process <p>Engagement</p> <ul style="list-style-type: none"> • Number of artists and creative practitioners • Partners indicate they found new ways of engaging with participants / audiences • Audience profiles demonstrate diversity in terms of age, gender, disability • Partners indicate notable equality, diversity and inclusion impacts. • Numbers of audience surveys completed • Audiences rate the event or activity highly in terms of their experience and the quality <p>Perceptions</p> <ul style="list-style-type: none"> • Partners indicate that they were able to understand more about the UK/French arts and cultural sector • Partners indicate that the UK/France are leaders in sustainability and inclusion. • Partners indicate that the UK/France are leaders in creativity and innovation. • Audiences indicate that were able to understand more about arts and culture from UK/France after attending a Spotlight event 	<p>End of project survey</p> <p>Audience survey</p> <p>REF form + project reporting</p> <p>Online and Social Media analytics</p> <p>Interviews and discussions</p> <p>Evaluator observation</p>

UK Specific

<p>UK seen as a leader in creativity and innovation and a priority partner for international collaboration.</p> <p>UK seen as diverse and inclusive society, where the arts are for all.</p>	<p>Increased arts collaborations with France that promote excellence, innovation, inclusion and diversity.</p> <p>Quality of arts and culture from UK recognised</p> <p>The practices of the UK cultural sector appreciated as effective methods of encouraging diversity and inclusion in cultural practice</p> <p>Innovation of project processes recognised</p> <p>Negative perceptions of British Culture challenged</p>	<ul style="list-style-type: none"> • Positive perception changes amongst key influencers and stakeholders • Positive appreciation of UK culture (esp. 'GREAT Audacious Kingdom Campaign' projects) • Audience appreciate innovation, diversity, sustainable aspects of projects • Work enjoyed and appreciated • French cultural operators project satisfaction • Number/type of events with EDI focus • Audience recognition and understanding of themes and impacts • Positive feedback from audiences and participants - ratings • Satisfaction of French project partners / leaders + useful criticism • Artists / creatives empowered to create with innovation and enterprise • Improved understanding of UK culture • French partners indicate that the UK is a priority partner for international collaboration 	<p>Interviews and discussions</p> <p>End of project survey</p> <p>REF form</p> <p>Audience survey</p> <p>Evaluator observation and participation</p> <p>Social media feedback</p>
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British Council

<p>British Council seen as the leading partner for cultural relations with the UK by French cultural professionals</p> <p>Spotlight provides a means to further and long term collaboration between the two countries</p>	<p>Increased awareness of the British Council as a brand and as a major cultural actor and institutional partner in France</p> <p>Recognised as facilitator not just funder including with smaller less mainstream partners</p> <p>BC seen as the 'go to' organisation for brokering relationships with the UK for French cultural organisations</p>	<ul style="list-style-type: none"> • Project partners indicate the value of the British Council's support • Increased awareness of British Council's brand in France, increased reach and engagement of British Council's cultural website pages, increased performance of #Imaginonsensemble • Legacy ideas and projects developed • British Council's work beyond Spotlight recognised • Further funding / income generated • Understanding of British Council's role (eg. as facilitator and convener) • A majority of partners are new to working with British Council • Further funding / income sourced (beyond BC grant), including match funding, sponsorship, support in kind and traded/earned income • New projects (ideas or actual) generated from the Spotlight • Partners indicate that they see the British Council as a leading partner for cultural relations with the UK • Audiences indicate positive awareness and views of the British Council 	<p>End of project survey</p> <p>Interviews and discussions</p> <p>Online and social media analytics</p> <p>Evaluator observation</p>
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Appendix VI: Evaluators

This evaluation and report was delivered by The Audience Agency (UK) and Praxis & Culture (France) during 2024-2025.



The Audience Agency is a UK-based not-for-profit organisation which delivers high quality specialist research, evaluation and professional development projects in arts, culture and heritage. Evaluating international cultural, arts and education programmes is a central part of The Audience Agency's work having worked in over 40 countries in the last few years. It was the evaluator of the Galway 2020 European Capital of Culture and several British Council projects such as the UK/Australia Season (2021–2023) and the UK/Viet Nam Season (2023). Other notable projects have included the Adeste + and Asset European projects and the current Horizon Hamlet project exploring the role of AI in the performing arts. It is also an associate of the Centre for Cultural Value at Leeds University and helped to devise their Evaluation Principles. The main personnel for this evaluation were Jonathan Goodacre (Senior Consultant), Caitlin Wagner (Consultancy Project Manager) and Francesca Lugli (Senior Research Officer).

www.theaudienceagency.org

Praxis & Culture

Conseil

Praxis & Culture is a specialty consultancy in the culture and education sectors led by Elias Lecocq based in Marseille, France where they are responsible for working on topics such as : audience research, audience development strategy and management for cultural organisations and public policies evaluation. Praxis & Culture supports public and private stakeholders in the development of their projects, at the crossroads of culture, education and digital technology. Recent clients have included Musée du Louvre Lens, Musée des Confluences, Musée de la Marine, Institut Français, Centre National de la Musique.

www.praxisculture.com

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