

Cultural institutes abroad in the 21st century: The case of the Korean Cultural Centre UK

Abstract

South Korea's global network of politically arms-length Korean Cultural Centres (KCCs) represents an interesting divergence from the dominant neo-liberal cultural practices of recent decades which give preference to market-led rather than policy-led curatorial decision-making. Operating alongside the global commercial success of K-pop and the broader Korean Wave, KCCs play an active, hitherto under-investigated, role in the promotion of Korean culture abroad. The present paper draws on a case study of the Korean Cultural Centre UK (KCCUK) to explore the ways in which cultural institutes abroad in the 21st century engage in cross-cultural collaborations with local partners such as venues, artists, curators, media, and audiences. We used field observations, interviews, and an audience survey (total n=101) to analyse 54 collaborative events between the KCCUK and the UK partners over an eighteen-month season in 2017-18. Our findings show that "Ambiguities", "Challenges", and "Tensions" are recurring themes arising from cultural and managerial differences and future cross-cultural collaborations need to pay extra attention to these three areas. The teaching notes provide detailed instructions for designing a session for undergraduate level students.

Keywords: *cultural institute, cross-cultural collaboration, soft power, Korean culture, audience, diversity*

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1. Introduction

Soft power is defined as “the ability to get what you want through attraction rather than coercion or payments” and it “arises from the attractiveness of a country’s culture, political ideals, and policies” (Nye, 2004: 256). The so-called Korean Wave (*hallyu* in Korean) has been a significant manifestation of the exercise of soft power through culture (Jang and Paik, 2012; Elfving-Hwang, 2013). South Korea’s creative industries made substantial inroads into East-Asian markets in the late 1990s and into global markets in the 2000s (Kwon and Kim, 2014; Moeran, 2022). During this process, Lee (2019) argues, South Korea has become ‘a new kind of patron state’, which emulates the existing patron states in the West firmly within the statist framework and ambitiously renders the development of cultural economy as a new mission of the patron state. Given that neo-liberal cultural practices in recent decades have given preference to market-led rather than policy-led curatorial decision-making, South Korea’s global network of the Korean Cultural Centres (hereafter, KCCs) represents a significant divergence from this trend. The marketisation of culture (Navarro, 2018) has transformed ‘culture’ and ‘arts’ that previously relied on state subsidies into ‘creative industries’ that can generate, rather than consume, economic value (Cunningham, 2002; Garnham, 2005). This neo-liberal ‘turn’ in cultural policy (Flew and Cunningham, 2013) in which the production and consumption of culture becomes a mechanism for capital accumulation via cluster and creativity ‘scripts’ (Flew, 2013: 2-3).

As Mandel and Lambert (2020) note, professional cross-national cultural cooperation has international, transcultural, and intercultural dimensions. This paper draws on the case study of the KCCUK’s cross-cultural collaborations with local partners such as venues, artists, curators, media, and audiences. We used a mixed method approach (field observations, interviews, and an audience survey) covering all 54 collaborative events between the KCCUK and the UK partners in 2017-18. Based on our findings, we propose an A-C-T model (Ambiguities-Challenges-Tensions) highlighting the key areas that cross-cultural collaborations need to pay extra attention to. In addition, the teaching notes for undergraduate students are provided. We followed the case study approach used in Carbó-Catalan and Sanz (2022) whereby cultural institutes are discussed not in isolation but in conjunction with other disciplines from interdisciplinary perspectives.

2. Literature review

2.1 Cultural management and national cultures

Over the past four decades, we have seen a transition from arts administration (Anderton and Pick, 1995) to arts management (Chong, 2009) to cultural policy (Miller and Yúdice, 2022; Bell and Oakley, 2014). The entrepreneurial turn (Rentschler, 2002; Lewis, 2013; Hartley, 2005; Flew, 2011) in the transition from cultural to creative industries (Cunningham, 2002) has continued this rationalistic trend in which broadly West European and notably Anglo-American business practices are applied to the arts and cultural contexts. Under this guise, whether ‘arts management’ or ‘creative industries’, the basic premise is the application of generic business concepts to the cultural sphere (Brkić, 2009) following largely Western conceptions of business globalisation (Robertson, 2008).

In East and Southeast Asia, these Anglo-American tendencies have been readily adopted in formerly colonial contexts such as Singapore and Hong Kong. The dominance of cultural management and cultural policy research by the English-speaking world however has largely ignored the possible influence of national cultures (Keeney and Jung, 2018). Indeed, as argued by Howard (2016:705), “adopting theories to explain the Korean case will never be wholly satisfactory.” Current paper addresses the gap in research about what happens when two differing modes of cultural management – South Korea and UK - intersect through collaborations.

2.2 Creative industries and cultural institutes: Definitions and designations

Since the late 1990s, the United Kingdom (UK) has witnessed a shift in terminology from ‘cultural industries’ to ‘creative industries’ (Garnham, 2005). This has resulted in a general trend towards the instrumental marketisation of culture whereby culture is treated as a driver of economic value rather than as an inherent public good which requires subsidy (Flew, 2011). As a result, embassies and high commissions have been retreating from direct intervention the cultural sphere. A consequence of this withdrawal from the cultural sphere has been a contraction in the number of, and outputs of, national cultural institutes or centres abroad. Instead, and in keeping with the broader neo-liberal turn, the matching artists with venues and audiences has increasingly relied on the free market, rather than direct intervention. One of the

main problems facing cultural organisations today is the saturation of their market (Colbert, 2009). In this regard, the government support for the arts, especially through cultural institutes abroad is worthy of investigation.

Cultural institutes abroad provide social anchors that contribute to the planning and development of tourism in the home country (Bressan and Alonso, 2013), as well as promote trade and foreign investment (Demir and Im, 2020). Long-standing national cultural institutes in London include the Institut français (1910), the Istituto Italiano di Cultura (1949) and the Goethe Institute (1962) (Paschalidis, 2009). Cultural institutes and similar national cultural representative organisations nowadays tend to operate at arms-length from their respective national governments and are required to manage their own financial budgets.

The word “institute” in UK company law is a protected designation that requires approval from the Secretary of State (Companies House, 2020). Simply being affiliated to, or operating under, the aegis of a foreign government agency is not sufficient to designate and organisation or venue as an “institute”. Rather, the designation, according to UK law, specifically refers to “organisations that typically undertake research at the highest level or are professional bodies of the highest standing” (Companies House, 2020). This explains the prevalence in the UK and elsewhere of alternative appellations such as “centre”, “foundation”, and “society”. Regardless of nomenclature, the operations and outputs of cultural institutes and centres are not unproblematic. Curatorial choices need to be made as to which artists and performers to include in programming for local audiences with varying degree of familiarity with the presented culture. In addition, strategic alliances need to be created and maintained with venues, suppliers, partners, stakeholders, and the media.

2.3 The Korean Wave 2.0

The term “Korean Wave” was coined in China in 1997, when the first broadcasts of Korean television dramas were aired (Howard, 2010: 144). According to Chua (2012), Japanese pop culture waned regionally by the end of the 1990s, which created the niche for Korean cultural exports. The period from the late 1990s to around 2006 is referred to as the Korean Wave 1.0 while the following period as the Korean Wave 2.0 (Jin, 2017). Despite a brief decline at the start, the Korean Wave 2.0 gathered pace by 2008 with the emergence of smartphones and social media (Howard, 2017: 706). The Korean Wave 2.0 targets younger age

groups and more global audiences, involving a much more hands-on approach from government (Howard, 2017: 706), focusing on creative industries as a significant part of the economy (Jin, 2017). Initially started with the Korean dramas, the exports became more diversified with pop music, games and movies which gained an increasingly wider fanbase in the global context (Yoon, 2021). Especially, SVODs (Subscription Video on Demand) such as Netflix has been actively co-producing and adding Korean drama series because of an increase in demand from international audiences (Kim, 2021). Korea's cultural diplomacy manual (Ministry of Foreign Affairs and Trade, 2011) illustrates how the Korean Wave has been mobilised and utilised to achieve many political and economic goals by the government and national organisations such as the Ministry of Foreign Affairs and the Presidential Council on Nation Branding. Cultural diplomacy is a form of state soft power by which states aspire to achieve political, economic, military, or technological goals through cultural programs, events, and experiences (Ang et al., 2015; Lanshina, 2015; Nye, 2008; Zamorano, 2016). However, this cultural diplomacy initiative also faced backlash from China, Japan, and Taiwan in the form of anti-Korean Wave movement in recent years (Ahn, 2019).

In recent years, there has been growing interest in the Korean Wave either in the East Asian context (e.g., Lee and Lim, 2014; Moeran, 2022; Otmazgin, 2021) or global context (e.g., Jin, 2017; Kim, 2021). For example, scholars examined cultural diplomacy (Yun and Lim, 2022), cultural policy (Jin, 2014; Kim and Jin, 2016; Kim, 2017; Lee and Zhang, 2021), nation branding (Huang, 2011; Hong, 2014) and the government's cultural industry policy and entrepreneurship (Kwon and Kim, 2014; Otmazgin, 2011). Despite the growing interest in Korea's cultural policy and the global success of the Korean pop culture, there is limited research exploring Korea's cultural institutes abroad. Existing research on KCCs (e.g., Ryu, 2014) has relied on a small-scale, quantitative study about the relationship between festivals and participating artists. Therefore, current case study analyses and discusses the following questions:

- What are the audience perceptions and experiences of the KCCUK events?
- What are the operational effectiveness and challenges of collaborative efforts between the foreign cultural institute (in this case, the KCCUK)?
- What are the lessons that can be learned from this case study for other cultural institutes and their future collaborations with local partners?

The remainder of the paper is structured as follows. In the next section we provide an overview of the KCCUK and 54 events that made up the “Korea/UK 2017-18 Season”. We then give an overview of the methodology used. This is followed by our findings and discussion. Recommendation for practice and further research are offered. Lastly, the teaching notes provide the detailed guidance on designing a session for undergraduate students. An appendix is provided with details on the 54 events reviewed.

3. The KCCUK and the Korea/UK 2017-18 Season

Established in 2008, the KCCUK is operated by the Korean Culture and Information Service (KOCIS), an *‘arms-length’* organisation launched in 1971 by the Korean government (KCCUK, 2020) (italic in original). The stated aims of the KCCUK are “...to enhance friendship, amity and understanding between Korea and the UK through cultural and educational activities” (KCCUK, 2020). The KCCUK occupies a prominent physical location near Trafalgar Square in the cultural heart of London. The KCCUK hosts its own events as well as acting as a key coordinator of Korean cultural activities at other venues in the capital and across the UK. For several years after its opening, the KCCUK initially organised and hosted many cultural events without much collaboration with other cultural organisations in the UK. The KCCUK gradually started to work towards a new direction in terms of programming and the ways in which they reached out to the UK partners. As the KCC researched the needs of the cultural organisations and audiences in the UK, Arts Council England (ACE) and the Arts Council Korea (ARKO) agreed on creating a joint fund. Modelled on the British style of Arts Council, the ARKO was established in 2005 as an autonomous and consensus-based organisation (Lee, 2012). With the help of the fund, KCC organised research trips between Korean and UK artists, curators, and producers, which consequently resulted in many of the collaborative projects that are discussed in this paper.

This case study draws on a mixed method research approach covering all 54 events which ran from July 2017 to August 2018, which the KCC UK called “the Season” (KCC UK, 2018). The Season aimed to establish sustainable partnership between organisations (e.g., venues and producers) and individuals (e.g., audiences and artists), enhancing valuable ties between Korea and the UK, to build sustainable cultural partnerships between the two countries (KCCUK, 2018). The events are categorised as Performing Arts, Visual Arts, Film, Festivals,

and Hansik (food). The events took place at a variety of different venues, including the KCC's own premises in central London, other venues in London, and across the UK including the rest of England, Scotland, Wales, and Northern Ireland. Venues included indoor and outdoor locations, mainstream prestigious venues like the Southbank Centre and more cutting-edge locales. The details of 54 events are shown in Appendix 1.

4. Methodology

The data collection followed a longitudinal, inductive research approach. We used a mixed method approach, consisting of field observations, in-depth interviews (with both audience members and experts), and a survey. The expert interview method was adopted as it is a widely used qualitative method aiming at exploring or collecting data about a specific field of interest, focusing on the knowledge of the expert (Döringer, 2021; Meuser and Nagel, 2009). Our sample (n = 101) was drawn from a range of stakeholders consisting of: audience members (75 surveys and 15 interviews: n = 90), local venue representatives/ co-producers (n = 7), and experts on the Korean culture in UK (n = 4). Venue representatives and co-producers of the KCCUK events were selected based on their specific knowledge and in-depth understanding of the KCCUK's offerings, organisational culture, and audience feedback. Furthermore, three cultural experts and one web publisher were interviewed for their independent perspectives and insightful observations on the KCCUK's identity and contribution to the UK's creative industry and arts sector.

To design the survey questionnaire, the participant observation technique was used at two events during the research period, namely the London Korean Festival at Olympia, London (8th July 2017) and the Munbangsau exhibition at the KCCUK, London (23rd April 2018). Pilot interviews and a short preliminary survey were conducted with attendees and with the KCCUK marketing team. The final survey was then produced using Microsoft Forms (GDPR compliant) and distributed via the following websites: British Association of the Korean Studies (BAKS), London Korean Links, University of Greenwich's Korea Society, and Oxford University's Korean Students Association. In the survey, we probed audience behaviours and experiences, curatorial issues, and working relationships between the KCCUK and the local venues.

5. Findings and discussion

Our analysis of the findings led to the construction of three key thematic categories. Firstly, we noted substantial *ambiguities* and variations in audience perceptions, habits, and preferences. Secondly, we identified, *challenges* in curating, promoting, and representing Korean culture abroad. Thirdly, we located numerous organisational and operational *tensions* in these cross-cultural, cross-national collaborations. We discuss each of these three sets of findings in this section.

5.1 Ambiguities in audience perceptions: Attendee habits and preferences

“There is a great breadth and variety available which I feel caters to a range of tastes.” (Participant 50).

Very high-quality events presented with style. Impressed by the range of talent on display and the welcoming, accessible venues & staff.” (Participant 39)

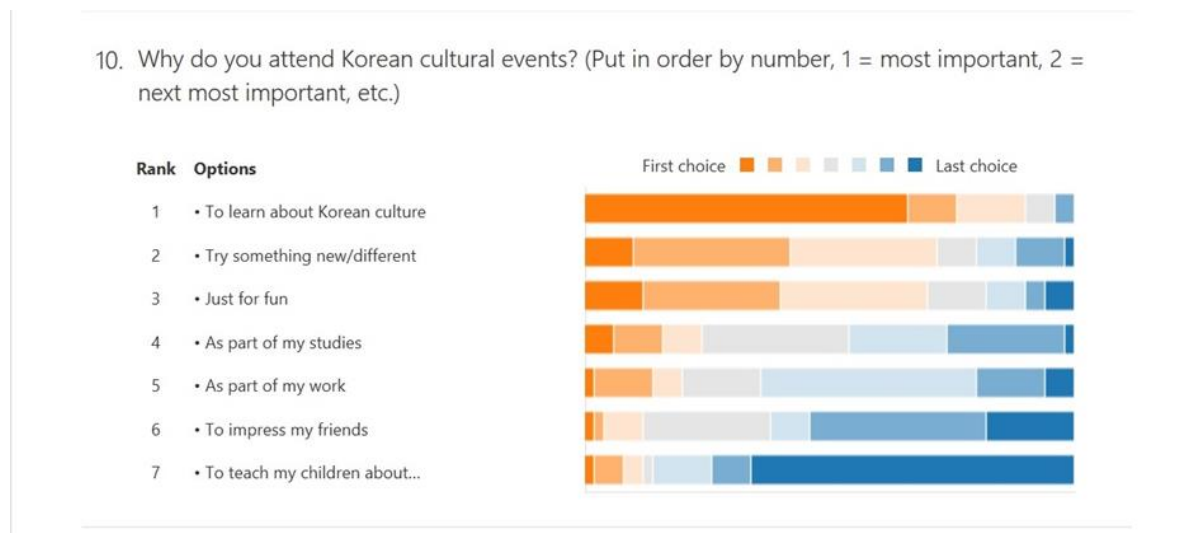
Two thirds of the participants ranked the events as very good or excellent. Approximately half the participants attended events on their own. Weekdays and weekend daytimes were preferred to weekend evenings for an audience base that consisted largely of professionals and students. Audiences were generally impressed by the variety and quality of programming and thus the core role of a cultural institute to promote familiarity with and knowledge of the culture was achieved. However, audience perception on programming and venue locations elicited mixed responses. Many participants offered ambiguous and differing views with regards to preferences for the KCCUK offerings. Some believed that there should be more focus on traditional arts instead of contemporary programming, especially K-pop. In addition, while some preferred accessibility of venues in central London, others viewed the venue choice as too London-centric.

It was also noticeable that there was a lack of clarity emerged from participants in terms of the definition of the KCCUK events. Although the survey questionnaire clearly explained the definition of KCCUK’s events (e.g., as only the events that KCC have *funded, initiated, organised, promoted, collaborated and conducted*), many participants could not recall whether or not the events they attended were the KCCUK events or not. Commercial events, especially K-pop related, were sometimes mistaken as the KCCUK events.

5.2 Challenges in the promotion and representation of Korean culture

Our survey results indicated that most attendees come to the Korean cultural events with a view to learn about the Korean culture (Figure 1.)

Figure 1. Attendee motivations of Korean cultural events



Source: Authors' table from the audience survey (responses from the participants who gave the authors permission to use the data)

However, difficulties emerged in balancing different levels of audience prior familiarity with Korean culture. For example, some participants were novices to Korean culture while others had significantly more in-depth knowledge. So much so, there were audience's questioning about why North Korean artists were not represented in the KCCUK offerings. Representation of Korean culture has, thus, been questioned and challenged.

“Korean cultural events tend to focus on the same topic, e.g. music, food, cinema and seem too often target audience that has never been to Korea and is only at the beginning stage of getting to know the culture. I would love to attend events like meeting with writers, scholars or even journalists where they would discuss more the current issues, not necessarily political but for example about the Korean society today. I believe that there is number of Korean culture enthusiasts that are knowledgeable about the Korean history and culture and would love to explore it further, in more depth.” (Participant 11)

As shown in the above comment, different levels in knowledge and understanding about Korean culture resulted in different types of suggestions for curatorial choices and future

programming. Further challenges were also found in venue and stage management as well as venue location and quality.

“[venue X] was not a good fit. The acoustics were poor and the interaction between the performer and the audiences were not great, possibly due to the setting” (Participant 39)

Many participants emphasized the need for diversifying the venue of KCCUK events across the UK. In fact, less than 20 per cent of the Korea/UK Season 2017-18 (Appendix 1) took place outside London.

“There's a huge variety of different events suitable for all ages and interests. A lot of them are very London-centric though, so it might be difficult to access for people not based in London.” (Participant 33)

“I think we need more events around the UK not just in London.” (Participant 37)

“To expand the events in other places across the UK.” (Participant 22)

Thus, venue selections in future need to be less London-centric, making the KCCUK events available and accessible across the country. However, if the events have to take place in the KCCUK's own premise in London or other venues in London for cost and logistics reasons, hybrid format incorporating online and virtual experiences (e.g., livestreaming) is worth considering. It will be beneficial for the audience to receive more targeted advertising and promotion of such options to attend the events virtually.

5.3 Tensions in working relationships in collaboration

Another recurring, critical point was the tensions expressed by local venue representatives and co-producers regarding the collaborative working relationship. Sometimes these tensions were caused by external factors such as immigration and visa issues (e.g., delay or shortage in staffing due to such factors). However, other times, it was said to be due to compound factors such as cultural, organisational, or operational differences (e.g., staffing, workloads, timeframes). Especially, there was an overall need for better communication between venues and the KCC, and better familiarity with lead times for budgeting purposes.

“Communication is an intimate thing but could structure day to day. [These are matters of] capacity and urgency.” (Anonymous staff at New Art Exchange, Interview on 6th December 2018)

“The communications could have been better. For example, the visa issues were massive, yes, massive. Complications, it was a long process. The problem was probably on our [UK] side.” (Anonymous staff at Space Studios, Interview on 6th December 2018)

“Better communications... Better familiarity with lead times, especially for budgeting purposes” (Anonymous staff at C Venues, Interview on 15th January 2019)

Authors such as Lewis (2018) and Trompenaars and Hampden-Turner (2020) identify significant differences in values, behaviours, and communications across different national cultures. East Asian cultures such as South Korea favour understated communications, avoid overt conflict, and hold collective and social values higher than the individual. It seems that there are cultural differences in both individual and organisational level that cause tensions surrounding communications.

However, these shortcomings were offset by positive elements of brand association with KCC

“Part of the package was a solo show at the centre [KCC]... [an advantage is our] being part of that connection and raising our profile, it highlights part of the work that we do” (UK venue manager)

“It really was a pleasure [to work with KCC]. We appreciated the visit of the vice [prime] minister. It all plays into that [brand/profile aspects].” (UK artistic director)

6. Recommendations

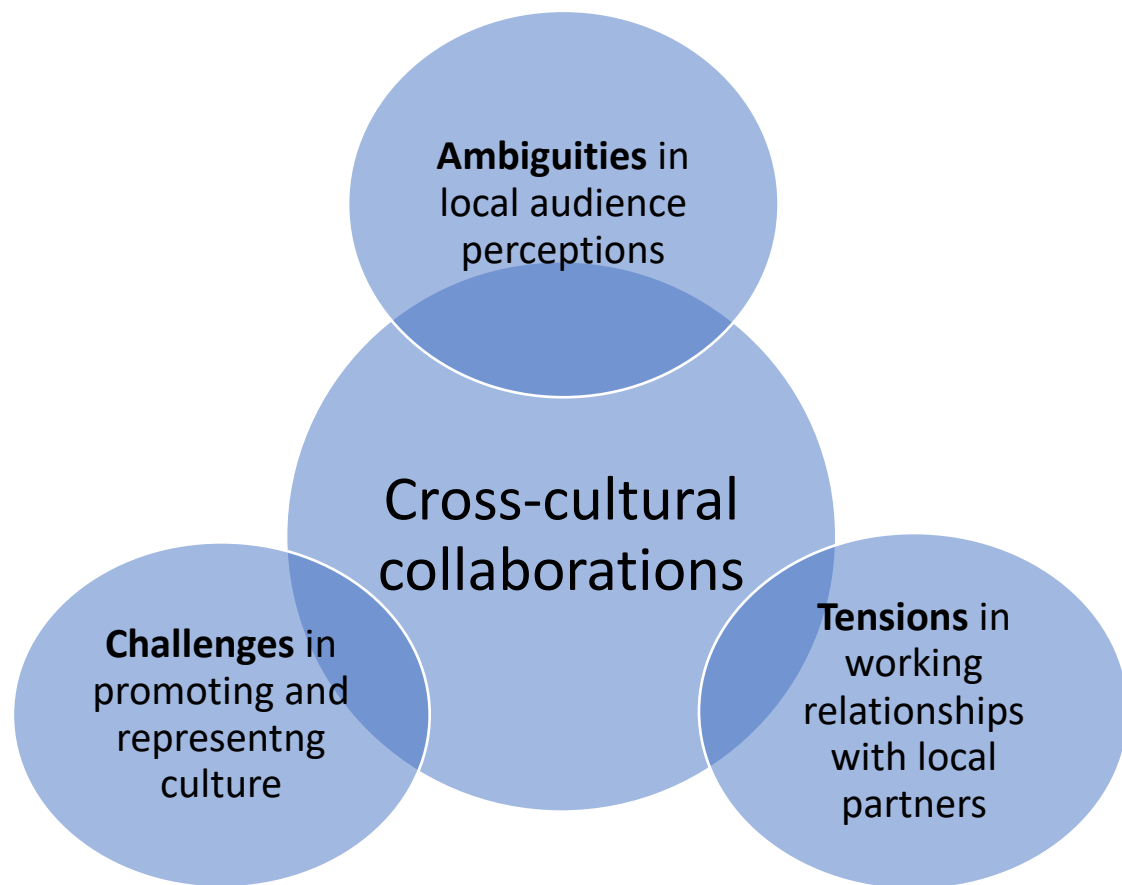
From cultural institutes and centres' standpoint, participatory decision-making process, fluid interaction with local audiences and partners, and relationship marketing are crucial measures to ensure effective management of their cultural offerings. Firstly, these efforts facilitate better understanding of the characteristics of local audiences and partners. For example, our survey revealed the strong preference of events in weekdays and weekend daytimes. In addition, there were far more single attendees than those with friends and family. Therefore, even though the audience profile was largely professionals and students for whom planners and programmers tend to focus on evening events, the optimal timing turned out to be weekdays and weekend daytimes. In addition, through the effective communication and interaction with local audiences (e.g., survey after the event or online survey with those on the mailing list via email), ambiguities around the type of events or the identities of organising institutes and centres could be resolved. Tensions arising from differences in organisational cultures can also be reduced.

Secondly, cultural centres abroad need to focus more on relationship marketing approach, with a view to recruit and retain more local volunteers. The volunteer invests time, social commitment as well as an emotional element (Bussell and Forbes, 2007). Relationships established and maintained from participatory and interactive processes between cultural centres abroad and local partners and audiences will lead to the larger number of “supporters”. Different types of supporters are volunteers, donors, purchasers, and advocates (Bussell and Forbes, 2007). Especially, recruiting and maintaining committed volunteers will play a significant role in addressing the challenges shown in A-C-T model (Figure 2).

Thirdly, by adopting more participatory, interactive, and relationship-based approach, more effective planning of curatorial choices and event management will be made possible with less resources from cultural centres only. Mixed audience expectations can be identified from an earlier stage and the potential tensions with local venue, programmers and artists can be avoided. Based on this case study, the authors propose an A-C-T model as the visualisation of the dynamics of cultural centres abroad, local audiences and local partners in collaboration. The following 3-point-model provides practical insights into cultural centres abroad in collaboration with local partners (Figure 2).

Figure 2.

A-C-T Model: Dynamics of cross-cultural collaborations for cultural institutes abroad



Source: The Authors.

As shown in Figure 2, cultural centres abroad need:

- (1) to establish their identities as a brand to avoid *Ambiguities* local audiences might experience
- (2) to overcome *Challenges* in meeting mixed audience expectations and in representing culture accordingly
- (3) to decrease potential *Tensions* caused by cultural, organisational, and operational differences with local partners

Our model illustrates the ways in which cultural centres abroad can work more efficiently with local partners. Firstly, cultural centres abroad need to establish their identities as a brand to avoid *Ambiguities* local audiences might experience (A). Secondly, they need to

address *Challenges* in meeting mixed audience expectations (C). Lastly, they need to decrease potential *Tensions* caused by cultural, organisational, and operational differences with local partners (T). This model illustrates potential barriers for achieving the successful and synergistic partnership between cultural centres abroad and local venues and co-producers. This model also addresses issues concerning both audiences and cultural organisations. As highlighted by Jancovich (2015), to include the audience voices in the decision-making process, that is, participatory decision making, seems crucial to address the above challenges that cultural centres face.

6. Conclusions

This paper draws on the case study of the Korean Cultural Centre UK's collaborations with local UK partners such as venues, artists, media, promoters, and audiences. Cultural centres abroad provide programmes and activities for local communities which sometimes represent the only opportunities for the locals to be involved with the foreign culture. In contrast to home country mega events, the programmes and activities hosted by cultural centres abroad produce more frequent and localised effects (Lein and Lo, 2017). Our findings are limited to 54 events for which the KCCUK and UK partners collaborated in 2017-18. As several of our participants noted, there were many other Korea-related cultural events in the UK during this period, both non-profit and commercial, that could have been included. Looking forward in the post-COVID era, it will be interesting to see how Korean culture abroad is manifested in the future, and how cultural centres more generally will navigate their way ahead with their audiences, production partners, and other stakeholders.

As mentioned earlier, the marketisation of culture has led to a general retrenchment of government agencies from the cultural sphere. However, the KCC's approach to cultural provision abroad is notable due to its contrast to the more dominant market-led trend in cultural export policy. The KCC's strategy represents a return to more proactive and hands-on involvement of national governments either directly via their ministry of culture or indirectly via arms-length but closely monitored 'institutes'. Whether other national governments will begin to follow the South Korean government's more active approach to cultural soft power remains to be seen.

7. Teaching Notes

This section contains the detailed guide for a session design, suitable for undergraduate level students. We provide the learning outcomes, type of activity, length of the session, and the instructions for students and instructors.

Learning outcomes:

- To understand the representation of Korean culture outside the home country through KCC
- To analyse different aspects of cross-cultural collaborative events between the KCC and local partners, using the A-C-T model
- To familiarise with the practices of cross-cultural collaborations in the wider context

Instructions (Session length: 1 hour):

- Small group discussions (in groups of 3-4).
- Allocate each group a minimum of 20 minutes for research, followed by 20 minute-discussion within the group. For the next 10 minutes, each group present the summary of their group discussion using the A-C-T model (Figure 2). Last 10 minutes will be used for sharing concluding thoughts amongst all students and instructor(s).
- Each group selects one KCC from <https://www.kocis.go.kr/eng/openInformation.do> and browse the events in the last 12 months. Select at least one event from the chosen KCC that include cross-cultural collaborations between the KCC and local venue, artists, curators, media and audiences.
- Students will be encouraged to evaluate reviews on social media as well as the local media and trade press about the events in discussion.
- Instructor and all students together share their thoughts on how the A-C-T model facilitate the analysis and evaluation of the chosen events

Resources

<https://www.kocis.go.kr/eng/openInformation.do>

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Appendix 1 – List of Korea/UK 2017-18 events

2018

Programme	Artform	Content	Dates
New Art Exchange: The Real DMZ	Visual arts	As part of the Midlands Korea Season (led by New Art Exchange and Eastside Projects), in collaboration with The Real DMZ Project, New Art Exchange had invited Eight South Korean artists who address the reality of the division of the Korean peninsula.	27 Jan – 15 Apr 2018
Serpentine Galleries: Lee Ufan, Artist Talk	Visual arts	The Serpentine Galleries present the sculpture commission <i>Relatum – Stage</i> (2018) by avant-garde artist Lee Ufan in Kensington Gardens from February to July 2018	7 Feb – 29 Jul 2018 Artist Talk: 6 Feb 2018
AV Festival: Jeamin Cha	Visual arts	AV Festival is a contemporary arts organisation based in Newcastle whose main activity is the delivery of its biennial Festival.	3 -31 Mar 2018
KCCUK: Seung Ae Lee	Visual arts	KCCUK presents a solo exhibition of Seung Ae Lee, who is acclaimed for her meticulously detailed pencil drawings.	8 Mar – 7 Apr 2018
Cheongju International Craft Biennale/KCCUK: Munbangsau	Visual arts	As part of the 2017-2018 Korea/UK season, Cheongju International Craft Biennial and the KCCUK are collaborating to present an exhibition featuring Korean master craftsmen at London Craft Week 2018.	23 Apr – 26 May 2018
Hayward Gallery: Lee Bul	Visual arts	During the Korea/UK season, Hayward Gallery, The Courtauld Institute of Art and KCCUK are collaborating to present a symposium that forms part of the first major solo show in London for pioneering Korean artist Lee Bul.	1 Jun – 19 Aug 2018
Eastside Projects: Mixrice	Visual arts	As part of The Midlands Korea Season, Eastside Project presents the first solo exhibition in the UK of Korean art group, Mixrice, based on the stories, recollections and memories of the migrant and asylum-seeking communities in Birmingham and Seoul.	2 Jun – 21 Jul 2018
KCCUK: Jheon Sooscheon	Visual arts	The KCCUK presents the first solo exhibition in the UK of an Internationally acclaimed artist Jheon Sooscheon, famously known for his large-scale installation works.	7 Jun – 21 Jul 2018
Somerset House: Kimchi and Chips	Visual arts	Somerset House and the KCCUK present a new work by Anglo-Korean artists Kimchi and Chips, which combines pioneering technology with creative innovation.	8 – 27 Jun 2018
Liverpool Biennale: Suki Seokyeong Kang, Haegue Yang	Visual arts	Liverpool Biennial is the UK biennial of contemporary art. Taking place over 15 weeks across the city in public spaces, galleries, museums and online, Liverpool Biennial has commissioned more than 40 artists from around the world to make and present work in the context of Liverpool.	14 Jul – 28 Oct 2018

KCCUK: Jungyoon Hyen	Visual arts	The Korean Cultural Centre UK (KCCUK) is pleased to present the first solo exhibition of Jungyoon Hyen, the winner of the inaugural KCCUK and SPACE Studio Award.	6 Aug – 1 Sep 2018
Artist of the year: Yunchul Kim	Visual arts	The Korean Cultural Centre UK (KCCUK), London, is pleased to announce Dawns, Mine, Crystal the first UK solo exhibition from South Korean artist Yunchul Kim. The exhibition marks Kim's nomination as '2018 Artist of the Year', the KCCUK's major annual award programme.	17 Sep – 10 Nov 2018
Art Night: Do Ho Suh	Visual arts	As part of the 2017-2018 Korea/UK season, Arts Council Korea and the KCCUK are participating in Art Night Legacy, presenting a new large scale architectural insertion entitled, <i>Bridging Home – London (2018)</i> , by renowned Korean artist Do Ho Suh.	19 Sep 2018
Douglas Gordon	Visual arts	As part of 2017-2018 Korean/UK season, Locus+ and KCCUK have commissioned a new film work by internationally acclaimed Scottish artist Douglas Gordon	9 Nov 2018
K-Music Festival 2018	Performing Arts	Presented six Korean bands	2 Oct – 20 Nov 2018
A Festival of Korean Dance	Performing Arts	Representing the rich cultural exchange and collaboration between South Korea and the UK, leading London dance institution The Place collaborates with the KCCUK in London to present a festival featuring performances by five Korean dance companies for three nights.	9 – 16 May 2018
K-Music Showcase	Performing Arts	The 2018 K-Music London showcase take place as part of the Korea/UK season 2017-18, a year-round cultural exchange programme between the two countries as well as the Culture for a Changing City programme hosted by Rich Mix.	10 May 2018
LIFT: Trojan Women	Performing Arts	The London International Festival of Theatre (LIFT) officially invited the National Theatre of Korea for the first time in partnership with the Korea/UK season and presented the changgeuk version of <i>Trojan Women</i> as the opening performance.	2 & 3 June 2018
Korea/UK 2017-18 Closing Concert	Performing Arts	The 2017-2018 Korea/UK season marks with Shi-yeon	14 Jun 2018
Meltdown: Jambinai	Performing Arts	The Korean band Jambinai perform their distinctive mix of folk, metal, and traditional music for Meltdown.	16 Jun 2018
Edinburgh Festival Fringe 2018 London Showcase	Performing Arts	The Edinburgh Festival Fringe 2018 London Showcase is an exciting sneak peek of the performances from Korea that was presented at the Edinburgh Festival Fringe.	27 July 2018

Korean Novels on Screen	Film	The Korean Novels on Screen season focuses on stories that cover the key historical events that have shaped modern Korea.	Mar – Jun 2018
Korean Film Festival 2018 in Edinburgh with the University of Edinburgh	Film	As part of the Festival's UK tour, Korean Studies and Film Studies in the School of Literatures, Languages and Cultures (LLC) are worked with Edinburgh Filmhouse and the Korean Cultural Centre UK with taking a selection of the Festival to Edinburgh.	16-21 Nov 2018
Documentary Fortnight	Film	The London Korean Film Festival 2018: Korean Noir in Edinburgh presents a very special series of screenings and events showcasing exemplary pieces of independent documentary filmmaking from Korea. Based around themes of social justice and political resistance, this unique documentary programme will see acclaimed directors Kim Dong Won and Song Yun-hyeok present their films across two weekends, joined by noted critic Nam In Young for a selection of panel discussions and in-depth conversations.	11 Aug – 19 Aug 2018
Korea Day	Festivals	In 2018, the KCCUK also embarked upon a 2-stop city tour, bringing our Korea Day programme to the UK's regions. Performers and Guests in Sheffield and Nottingham filled the venues with a unique Korean vibe. - SHEFFIELD	Mar – Jun 2018
Korea Day	Festivals	In 2018, the KCCUK also embarked upon a 2-stop city tour, bringing our Korea Day programme to the UK's regions. Performers and Guests in Sheffield and Nottingham filled the venues with a unique Korean vibe. - NOTTINGHAM	Mar – Jun 2018
Woo Kwan's Korean Temple Food – Book Talk and Tasting Event	Hansik	Woo Kwan is a temple-food expert and leading practitioner of this discipline. We also were celebrating the launch of her new cook book, Woo Kwan's Korean Temple Food, to be written in English. Woo Kwan shared her philosophy and principles behind Korean temple food.	2 May 2018

2017

Programme	Artform	Contents	Dates
Gasworks/ARKO Residency Artist Exhibition: Minja Gu	Visual arts	Since 2012, Gasworks has dedicated a strand of its residency programme to hosting s yearly residency for a Korean artist, offering them the opportunity to be linked with the dynamic UK art scene and its influential professionals.	3 Apr – 26 Jun 2017
Photo London 2017 Public Programme Pavilion Commission Bae	Visual arts	As part of the Korea/UK season, Photo London 2017 is building on the success of its 2016 Pavilion Commission by Wolfgang Tillmans with Dual Reality, a project featuring work by Korean photographers Bae Bien-U and Noh Suntag, curated by Jiyeon Lee,	18 – 21 May 2017

Bien-u & Noh Sontag		director at SUUM Project, in partnership with KCCUK.	
2017 KCCUK Curatorial Lab: Rehearsals from the Korean Avant-Garde Performance Archive	Visual arts	The Korea/UK season launches with 'Rehearsals from the Korean Avant-Garde Performance Archive'. This exhibition at KCCUK in London traces the development of South Korea's performance art scene during the late 1960s and 1970s, and explore its contemporary relevance.	26 June – 19 Aug 2017
KCCUK/SPACE STUDIO AWARD: Jungyoon Hyen	Visual arts	SPACE and KCCUK are partnering on the KCCUK/SPACE Studio Award, which is awarded to a Korean artist graduating from a London art school in 2017.	1 Sep 2017 – 30 Aug 2018
British Ceramics Biennial: Lee Kanghyo	Visual arts	The opening performance of the British Ceramics Biennial is presented by Lee Kang-hyo. Lee did one of the performances for which he has become known: the decoration of a large pot to the sound of samulnori percussion music.	21 Sep – 5 Nov 2017
Spike Island-KCCUK 2017 Artist of the Year: Kim Yong-Ik	Visual arts	As part of the Korea/UK season, Spike Island, Bristol and KCCUK, London join forces to present two complementary exhibitions of work by KCCUK Artist of the year, Kim Yong-Ik.	25 Sep – 4 Nov 2017
Spike Island 'I believe my works are still valid': Kim Yong-Ik	Visual arts	At Spike Island, a survey exhibition covering forty years of Kim's artistic practice showcase the visually compelling and intellectually sharp works that established him as one of the most important artists of his generation.	29 Sep – 17 Dec 2017
Delfina Foundation: Geumhyung Jeong	Visual arts	As part of the Korea/UK season, KCCUK, in collaboration with SongEun Art & Delfina Foundation, has invited choreographer, dancer and performer Geumhyung Jeong to take part in a residency.	28 Sep – 11 Nov 2017
Frieze project: Moon Kyungwon & Jeon Joonho	Visual arts	Frieze Projects 2017 is a non-profit programme of artists' commissions, films and music events, curated by Raphael Gyax.	2 – 8 Oct 2017
Contemporary Korean Ceramics Display / V&A Korea-UK Ceramics Residency: Neil Brownsword, Juree Kim	Visual arts	To mark the start of Korea-UK season 2017-18, the V&A presents a special display titled 'Contemporary Korean Ceramics' from 19 May 2017 to 11 February 2018 in the Ceramics Galleries.	1 Oct 2017 – 31 Mar 2018
ICA: Post-Cyber Feminist International Project: Anika Yi, Dew Kim	Visual arts	3D Screening of 2016 Hugo Boss Prize winner, Anicka Yi's The Flavour Genome (2016) was presented at ICA on the fourth night of Post-Cyber Feminist International conference. Dew Kim's film work The church of Telepathy was screened on the last day.	15 – 19 Nov 2017
Spacex/KCCUK	Visual arts	Spacex and Exeter Phoenix have worked with Korean artist Young In Hong to produce the artist's new	20 Nov – 29 Dec 2017

The Moon's Trick: Young In Hong		project 'Mine and yours', which culminates in solo exhibitions at KCCUK. - SPACE X	
SpaceX/KCCUK The Moon's Trick: Young In Hong	Visual arts	SpaceX and Exeter Phoenix have worked with Korean artist Young In Hong to produce the artist's new project 'Mine and yours', which culminates in solo exhibitions at KCCUK. – KCCUK London	2 Mar – 22 Apr 2017
The Showroom Jewyo Rhii & Jihyun Jung	Visual arts	As part of the Korea/UK season, The Showroom in London presents a collaborative exhibition by the artist Jihyun Jung and Jewyo Rhii.	8 Dec 2017 – 27 Jan 2018
Fact/Cern Residency Award + KCCUK New Commission: Yunchul Kim	Visual arts	FACT is the UK's leading media arts centre, based in Liverpool. FACT, CERN and KCCUK are partners on Yunchul Kim's project 'Cascade' which includes a series of events and a new commission, and premiers at KCCUK in October 2018.	Feb – Mar 2017
K-Music Showcase	Performing Arts	Each year the KCCUK in partnership with The Great Escape and Sound City, provides its K-Music Showcase presenting exciting Korean bands in London before they embark upon the UK festival circuit.	23 May 2017
The Greenwich Docklands International Festival	Performing Arts	Greenwich + Docklands International Festival (GDIF) is London's leading festival of free outdoor performing arts, including theatre, dance, and performance to name but a few. Developed in association with XTRAX, this year's Korean Focus showcased the talents of performing arts companies from Korea at this extraordinary festival.	23 Jun – 1 Jul 2017
Edinburgh Festival Fringe 2017 London Showcase	Performing Arts	The Edinburgh Festival Fringe 2017 London Showcase is an exciting sneak peek of the performances from Korea that was presented at the Edinburgh Festival Fringe.	27 Jul 2017
London Korean Festival 2017 With Feel Korea	Performing Arts	The Korea/UK season celebrated showcased Korea's innovation and excellence in the arts and creative industries.	8 Jul 2017
K-Music 2017: Woojae Park	Performing Arts	As part of the UK/Korea season, K-Music 2017 focuses upon collaboration with UK artists as well as experiment with western music.	09 Oct 2017
Dance Umbrella: Eun-Me Ahn Dance Company performance	Performing Arts	Dance Umbrella, one of the most prestigious contemporary dance festivals presented the first-ever Korean work entitled <i>Let Me Change Your Name</i> by Eun-Me Ahn Dance Company in partnership with the Korea/UK season.	24 & 25 Oct 2017
Dance Umbrella Studio Saturday	Performing Arts	Dance Umbrella and Rambert join forces to host an informal platform for British choreographers during the Dance Umbrella festival.	21 & 28 Oct 2017