

QATAR UK 2013



FINAL EVALUATION REPORT

04/03/2015





“

The relationship between Qatar and the UK is a deep bond, forged by generations and rooted in shared values. Through Qatar UK 2013 Year of Culture, it found fresh expression in the arts, through education and sport.

”

**His Excellency Dr. Hamad bin
Abdulaziz Al-Kuwari, Minister of
Culture, Arts and Heritage**



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Change Sheet

Version	Date	Changes	Author	Comments
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Executive Summary

This is the final report of the impact evaluation of the Qatar UK 2013 Year of Culture (hereafter called QUK 2013).

QUK 2013 was conceived as a catalyst for an increase in bilateral relations between Qatar and the UK through arts and education, a platform on which to build new long-term partnerships between the respective countries' institutions, and to generate more 'people-to-people' engagement.

During the year, over 100 events took place in Qatar and across the UK, showcasing the quality, diversity, breadth and innovation of creative Britain and Qatar. The year of intensive cultural exchange aimed to expand opportunities and increase the flow of ideas between institutions and individuals in culture, sports and education. It also aimed to expand the definition of what UK arts and culture means to Qatari audiences and expand the awareness of Qatari culture among UK audiences.

The year was conceived around eight themes or pillars:

- Art and Design
- Community Building
- Education
- Film and Media
- Performing Arts
- Science and Research
- Sport
- Sustainability

The scale of the year's ambition was such that more than 400,000 people took part in the events, either as direct participants or audiences. The number and range of events and the logistics required to plan and manage the year was on a level never undertaken previously in either country and made especially challenging because of the dynamic nature of the year as it evolved and grew.

To plan and manage the year, there were two steering committees – one in Qatar, overseen by Qatar Museums, and one in the UK, overseen by the British Council. Steering committee meetings were held throughout the year with participation from a large and wide-ranging number of

participants from the arts and cultural sectors, including education bodies as well as core government partners.

Following a call for proposals and selection process in August 2013, the organisation selected to carry out an evaluation of the year was awarded the contract. An interim report in the form of slides detailing results collected during the events in the last four months of the year 2013 was presented to the steering committee in March 2014. Many of the results included in that report are integrated into this report. During the 2014, the evaluators completed work on the legacy aspects of the year, collecting evidence of 'legacy' outcomes and how relationships had developed as a result of the year. This report describes in detail the audience responses to their experience of the events of the year, the legacy projects which by late 2014 were identifiable, the impact on relationships stimulated by the year and the evaluators' conclusions and recommendations.

Summary of conclusions

Can we conclude that the Qatar UK 2013 Year of Culture was a success?

The audience data collected provides consistent evidence of strongly positive reaction and engagement with the events. Their responses provide evidence of new awareness, changed perceptions and intentions to look for more information, and/or plan a visit to the other country and and/or further exploration and engagement in similar activities and events.

The legacy projects described in this report provide some specific developments that have already demonstrated evidence of further cooperation, development and commercial and/or social and creative exchanges going forward.

Moreover, the relationship network analysis provides evidence that the year did indeed contribute to the strengthening of relationships and networks for future partnerships between individuals and institutions.

Finally, the extensive media coverage is evidence that the year captured media attention widely in both countries. Social media also generated a lot of comment and may have helped to increase audiences for events and interest in the work of the various pillars of the year.

Did the year enable audiences in both countries to experience something of each other's 'culture'?

The answer to this is evidently 'yes' and the audience data demonstrates that audience and participants had very positive experiences. However, as noted, the range of events and how they

were assembled under the QUK 2013 umbrella in a very short planning period meant that this was more of a smorgasbord open to anyone and everyone from which they could select; positively, it offered something for everyone.

What it was not was a curated year with a clear plan of a coherent, developing experience for specific audiences. The evaluators conclude that the aim was wide and a little for everyone, rather than deep and focused. Were someone to experience a 'year' as both a menu on which to feast and a growing, deepening experience, it would need much longer planning, with the resources to provide not just operational support but curators with a grand vision as well as detailed knowledge of each activity and event.

The downside is the risk that audiences are just that: 'audiences' for specific events rather than for the year. The data collected shows that audiences demonstrated high levels of intent to go and do more, find out more, learn more – but given that they were there and then gone, there was no way to find out what they actually did, if anything, after the events they attended. This question cannot be answered for reasons explained in the report.

Building new relationships, strengthening ties

It is evident from the network analysis that extensive new relationships were built, existing relationships were deepened, and institutions and individuals came to know the 'other' a little better and, in some cases, individual relationships at high levels have enabled the principals to have a 'direct line' which did not previously exist. These relationships are enabling more collaborative creative work between individuals and institutions, supporting shared plans for educational exchange and development, increasing commercial opportunities and helping to bring about changes in social policies and practices notably in the nexus of disability, education and culture.

Was the 'public good' served by the investment in the year?

Political and institutional partners believe it was. It is not possible to say that this could only have been done with a managed programme led by nominated organisations such as the British Council and Qatar Museums. Their role is to hold fast on the centrality of the wider public interest, whether that is perception (tolerance/openness/understanding/mutual recognition/trust), trade, adding to the sum of knowledge of both, and/or enabling both countries to develop their social and economic systems and grow their human social and cultural capital. The evaluators tentatively suggest that for Qatar the public good was more focused on building cultural capital, whereas for

the UK the focus was more on building social and economic capital. A particularly strong example is the work now carried through into a strong legacy strand on Arts and Disability, building on the core values of inclusiveness and diversity. Both countries were equally focused on building stronger political and diplomatic relationships and the events of the year enabled a frequency of exchange which might otherwise have not happened.

Will the enhanced networks continue to serve the public good in both countries?


These wider networks are assets, just as the individual relationships are assets that the investment during the year has helped to enhance. If these assets are maintained and further developed, their value will be maintained and potentially increased. The risk, however, is that institutions and individuals change their focus and move on. One recommendation is that the partners consider a further follow-up study to ascertain whether these relationships have been maintained and how well the legacy projects develop after a 24-36 month period after the end of the year.

Was it worth the investment?

The only way to answer this question would be if it were possible to put on one side of the scales the impact outcomes (and their monetary value) and on the other the full cost of achieving them. Neither of these can be measured accurately. The full cost of the investment in the year by each participating organisation is unknown. Based on interviews, all partnering organisations said it cost them more than they had anticipated, largely due to the amount of time required for planning and managing events and activities. None had undertaken a full cost analysis.

As for the impact outcomes, no partner established a measurable outcome expected from the year before committing to their participation. This says a great deal for the strength of the reputation and trust in the managing organisations, the British Council and Qatar Museums. Moreover, as detailed in the report, it is too early to identify any actual evidence measureable impact outcomes.

This does not mean that there weren't any impact outcomes that can be directly attributable to the year; as shown for the legacy projects described in the report, there is strong evidence of continuation and further development emerging out of the year. Moreover, several, although not all, of the partner organisations 'feel' it was worth doing even though they cannot point to a measurable outcome. At least one sponsor has committed to further funding following their experience as a sponsor during the year. Interestingly, there does not appear to be an appetite on

A decorative graphic consisting of three squares: a large black square, a medium magenta square, and a small grey square, arranged in a cluster.

the part of any of the organisations to carry out sustained monitoring of impact outcomes or cost benefit analysis from the year, and so this question will probably never be answered.



Introduction

This is the final report of the impact evaluation of the Qatar UK 2013 Year of Culture (hereafter called QUK 2013).

QUK 2013 was conceived as a catalyst for an increase in bilateral relations between Qatar and the UK through arts and education, a platform on which to build new long-term partnerships between the respective countries' institutions and to generate more people-to-people engagement.


The impetus for a year-long bilateral cultural partnership originated in Qatar, through the office of Her Excellency Sheikha Al-Mayassa, Chair of Qatar Museums. It was the second of Qatar's Cultural Diplomacy Years, the purpose of which is for Qatar to become more prominent as an international hub for cultural exchange, in accordance with the long-term plans set out in its 2030 National Vision.

Qatar-UK 2013 was launched at the Museum of Islamic Art in Qatar in November 2012 by Ed Vaizey MP, Minister for Culture, Communications and Creative Industries, Sheikha Al-Mayassa and Dr Hamad Bin Abdulaziz Al-Kuwari, Qatar's Minister of Information and Culture.

During the year, more than 100 events took place in Qatar and across the UK, showcasing the quality, diversity, breadth and innovation of creative Britain and Qatar. The year of intensive cultural exchange aimed to expand opportunities and increase the flow of ideas between institutions and individuals in culture, sports and education. It also aimed to expand the definition of what UK arts and culture means to Qatari audiences and expand the awareness of Qatari culture among UK audiences.

The year was conceived around eight themes or pillars:

Art and Design	Education
Sport	Sustainability
Film and Media	Science and Research
Performing Arts	Community Building



To plan and manage the year, Terms of Reference (ToR) were prepared in Qatar, which set out the agreement that the year would have two steering committees, one in Qatar and one in the UK, overseen by the British Council. The Qatar steering committee was composed of the respective heads of the Partnering Organisations and chaired by H.E. Sheikha Al-Mayassa bint Hamad al Thani. Other key points in the Qatari ToR included roles and responsibilities, steering committee plans and schedules, sponsorship protocols, PR and communications.

The UK steering committee, led by the British Council, included partners from the Foreign and Commonwealth Office (FCO), the Department for Culture, Media and Sport (DCMS), UK Trade and Industry (UKTI) and Visit Britain, as well as leading arts and educational organisations.

UK steering committee meetings were held throughout the year, with participation from a large and wide-ranging number of participants from the Arts and cultural sector, including education bodies as well as core government partners. The scale of the year's ambition, the number and range of events and the logistics required to plan and manage the year were on a level never undertaken previously in either country and made especially challenging because of the dynamic nature of the year as it evolved and grew.

Furthermore, in line with a growing number of public policy investments, there was a desire to measure the impact and effectiveness of the year and in July 2013, the British Council and Qatar Museums¹, joint managing partners of QUK 2013, issued a call for proposals² for a study and report measuring qualitative and quantitative evidence of the impact of the year-long programme of activities in Qatar and the UK. It was hoped that the evaluation would benefit all Qatar UK partners and serve as a planning tool for future bilateral partnerships of this kind.

¹ In 2014, the organisation previously known as Qatar Museums Authority (QMA) changed its name to Qatar Museums. To avoid confusion, the name Qatar Museums is used in this report although throughout 2013, it was named Qatar Museums Authority.

² Appendix 1



Qatar UK Artists' Residency 2013, Katara Cultural Village

Following a call for proposals and a selection process, the organisation selected (abdi ltd) was awarded the contract and commenced detailed discussion on its proposed approach and planning to start collecting data as rapidly as possible.

Work began immediately, with a focus on collecting data from event audiences and participants during the final four months of the year. In November 2013, work commenced on gathering feedback from the partner organisations that had either arranged events and activities and/or been part of the steering committee.

An interim report in the form of slides detailing results collected during the events in the last four months of the year 2013 was presented to the steering committee on 7 March 2014. Many of the results included in that report are integrated into this report. Almost 100 events took place during the year across all eight pillars. The list of events is in Appendix 3. Over 400,000 people took part in the events, either as direct participants or as audiences. Figure 1 classifies these events by type,.. The size of the circles denotes the numbers of events³.

³ This figure is scaled according to the number of events in each category. The evaluators do not have the data on audience numbers for every event or activity, nor the investment cost of each event or activity. Such data would show a different scaling by category.

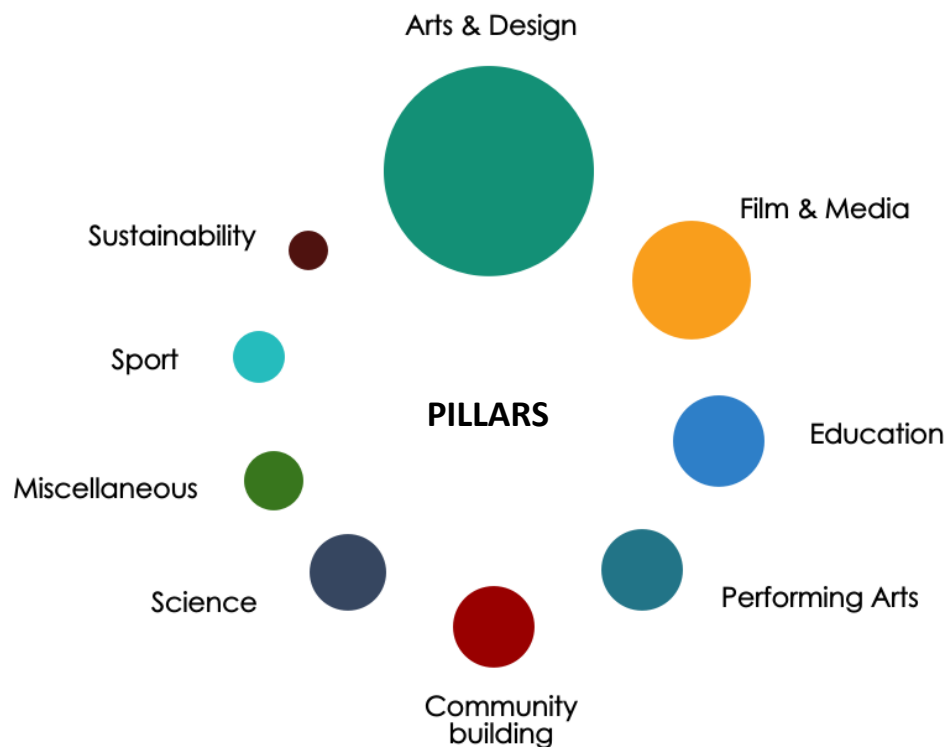


Figure 1

1. Evaluation methodology

1.1 The Logic Model

The methodology proposed and accepted for the evaluation was based on abdi's outcome framework which was used in the past to develop the British Council's logic model (Figure 2).

This methodology was aimed at building evidence about impact and other 'progress marker' outcomes such as engagement, planned actions, changes in practices, new shared learning and commitments to change: all of which are evidence of progress towards the achievement of impact. There is a paucity of literature about impact outcomes in cultural exchange and an absence of robust research in the literature about impact outcomes from 'years of culture'. This was the first time there had been a serious effort to collect empirical data and evidence of outcomes across two countries from audiences, participants and organisations.

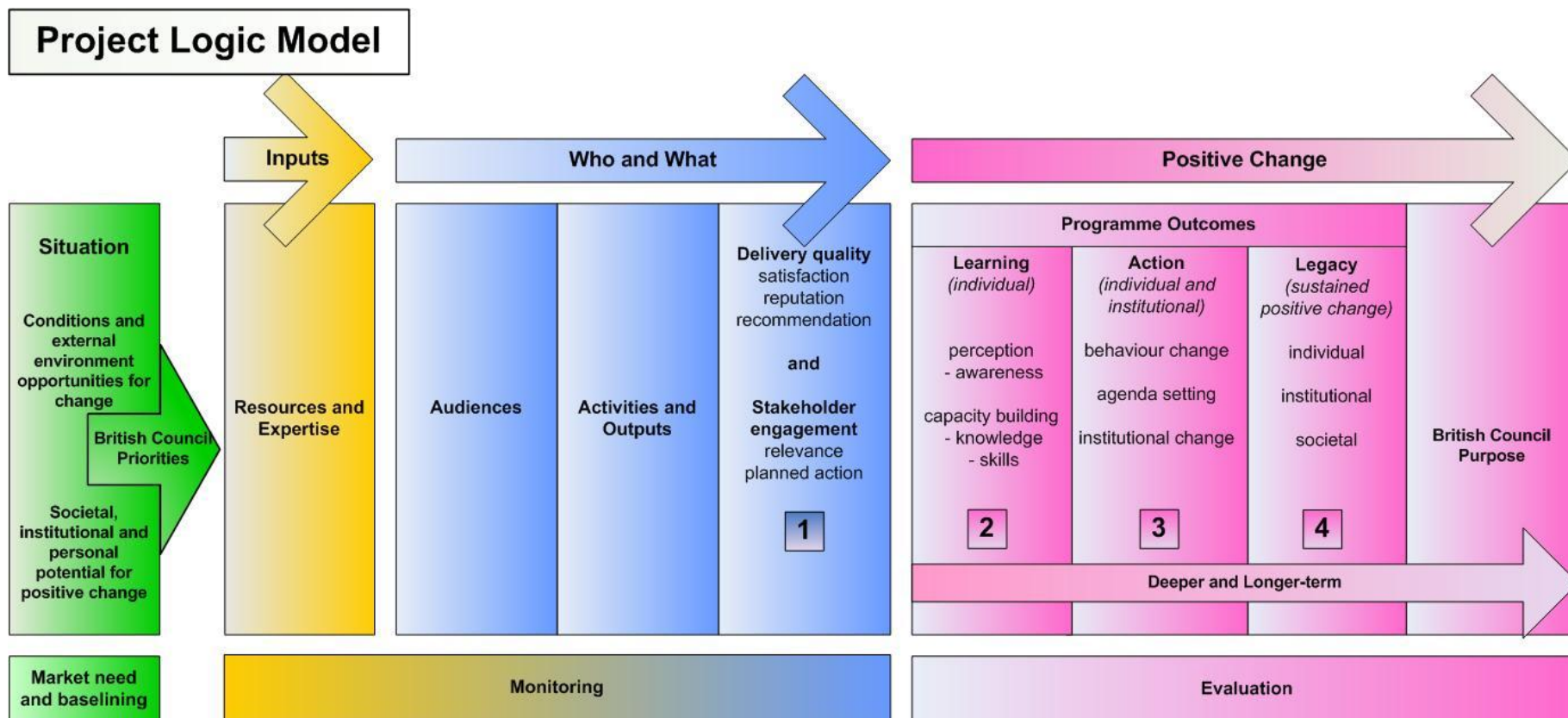


Figure 2

What became evident in the year is that impact outcomes, if they occur, will take time to be demonstrated in concrete measureable terms and that in order to evaluate the impact on bilateral relations there would be a requirement to set up a longer-term study following different individuals and projects to establish creative, economic and social impact.

Using the logic model provided the framework for the evaluators to collect very rich and positive data from audiences with regard to their reaction to the experience of the event, some information about what they had learned and how they describe changes in their perceptions. The logic model also supported the focus on post-year evidence of legacy 'projects'; in other words, activity and developments prompted by or progressed as a direct result of the year. During the year following 2013, when legacy evidence was being collected, the evaluators added a new and innovative set of data drawing on economic and social network research, and this new additional analysis enabled the evaluators to present how 'relationships' were created and/or further enhanced as a result of the year.

The methodology was adapted given the special circumstances of this year-long programme of events. Specifically, levels 1 and 2 data (Engagement and Learning) were collected for events where the evaluators could access audiences from September to December 2013. Audiences were also asked at these events what they planned to do as a result of their attendance and/or participation in these events. Evidence of actual behaviour change and/or follow-up actions could not be collected because in almost every case, no personal details were available – and where organisations did have access to audiences' personal data, they were not willing to release these either because of privacy or commercial reasons. Therefore, it is not possible to know whether any of the planned actions that audiences and participants said they would do were actually followed through.

Perhaps most significantly, interviews with partners in the period between October and December resulted in conclusive evidence that no single partner had established in advance a measureable impact outcome that they expected from their participation and investment in QUK 2013. Rather, they had agreed participation from a variety of motives listed below in Table 1.

A wish to show loyalty/support the interests of their respective country
A general goal to gain or reinforce visibility to their relevant specific audiences
It was expected, given their role within their country's political or cultural systems/structures
Because of a pre-existing relationship with the British Council and/or Qatar Museums and agreement to lend support
They already had planned the activity and were happy to bring it under the umbrella of the year
They were prepared to 'see what happened'
There was funding available to undertake an activity/present an event
They were specifically approached by either the British Council or Qatar Museums with a proposal

Table 1

From a methodological perspective, this meant that no single partner had a planned outcome (Theory of Change⁴), and no baseline against which to measure any measurable gain. Therefore, it was not possible to undertake any analysis of whether the expected outcomes had been achieved. It has also not been possible at this early stage⁵ to identify any actual concrete impact outcomes that can be attributable to QUK 2013, whether specific new cultural artefacts developed as a direct result of activity during the year, or any increase in state-of-the-art knowledge, or increased education flows, or measureable trade flows, or measureable changes in diplomatic and political relationships.

⁴ See Figure 3 and <http://www.theoryofchange.org/what-is-theory-of-change/>

⁵ Over 100 hours of interviews, 1500 emails and hundreds of phone calls

Measuring impact outcomes

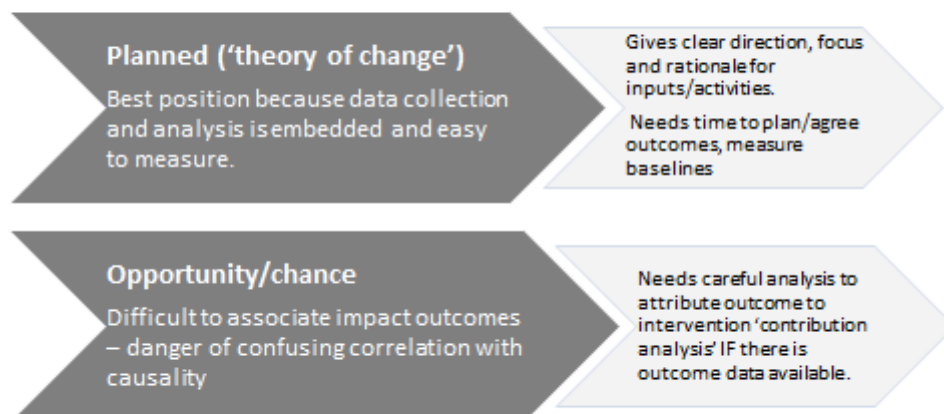


Figure 3

The evaluators had hoped with regard to identifying impact outcomes that there would be evidence of a new or enhanced 'communitas' as a result of the experience of meeting, sharing and collaborating: in other words, evidence of developing communities across the two countries with shared interests, maintaining exchange, extending and expanding the commonwealth in music, sports, visual art, performing arts, education and science, etc. There are important strong glimmers of this through activities such as the Old Doha Prize, Create and Inspire and the Arts and Disability work. In addition, the legacy project 'Gulf Creative Industries' may present potential for this, although it is not yet evident how this will evolve. This idea of collaborative communities sustaining and building work started or stimulated by the year led the evaluators to look at whether it was possible to plot any relationships that had been started or strengthened as a result of the year. This has yielded some valuable positive data and is something the evaluators recommend is planned from the start and used in future similar exchange initiatives.

1.2 What was planned for Qatar UK 2013 and what would have happened anyway?

The year encompassed approximately 100 events and, as noted above, the year evolved dynamically as it proceeded. Some events were already in the planning stage before the year was announced and then brought under the umbrella of the year and some events were specifically developed for the year or developed during the course of the year as an opportunity arose. All main partners agreed at interviews that the year was not 'curated' in the sense of an overarching

theme or conceptual idea with specifically curated events coherent with and constructed around the theme. The short notice and ‘lack of funds’⁶ meant that this was not feasible. Several partners were unable to state at interviews exactly what had already been planned and developed and what was specifically initiated and planned for the year. With regard to those events and initiatives already planned, it was also not altogether clear in many cases which events or activities were redesigned or changed in some way when brought under the umbrella of the year and which would have happened anyway and/or on the scale and format in which they actually occurred⁷. In other cases, an event occurred which had been planned before the year was announced; the opportunity of the year of culture may have prompted more visibility scale or state of advancement for the initiative event but only one partner was able to confirm (counterfactually) that this had been the case.

1.2.1 Examples pre-planned

UCL’s Qatar campus opened in 2013 after many years in planning. To celebrate the opening, an exhibition, ‘3D Encounters: Where Science Meets Heritage’ was hosted on the Doha campus. Interest in the exhibition (which may have been in part stimulated by the wider awareness of the 2013 year of culture) led to the development of a travelling exhibition which was hosted by the Museum of Islamic Art (MIA) and presented at other cultural institutions in Doha.

Another pre-planned event was the UCL artist exchange that enabled four Slade School artists from the UK to produce work in Qatar during a four-week residency. They worked alongside four local emerging Qatari artists in a studio space at the Msheireb Arts Centre (MAC). The final work was exhibited at Katara Arts Centre, Qatar⁸.

Also pre-planned but brought in under the umbrella on QUK 2013 were placements which UCL helped to coordinate for Museum and Gallery Practice students from UCL Qatar in UK cultural institutions (British Museum, V&A, Orleans House Gallery, Imperial War Museum and Petrie Museum).

Other events under the umbrella of QUK 2013 included a paper on the Origins of Doha led by Dr Robert Carter, UCL Qatar, which explored the foundation and historic growth of Doha, its transformation to a modern city and the lives and experiences of its people, through a combination

⁶ Noted by the Director of Strategic Cultural Relations at Qatar Museums Authority in interview December 2013

⁷ See recommendations

⁸ Information provided by UCL

of archaeological investigation, historical research and oral testimony. Another initiative was Mapping Old Doha, led by Professor Peter Bishop, Bartlett School of Architecture, and involving an architectural firm in Qatar and the Ministry of Municipality and Planning, Qatar, which documented old Doha and showcased modern Doha as an exemplar of urban planning practice.

1.2.2 Planned for QUK 2013

Some initiatives specifically triggered by the QUK 2013 year were:

- A UCL Slade alumnus, Ben Barbour, followed some of the old pearl trade route from Doha to the UK on board a Nakilat Q-Flex LNG tanker. During the trip, observations and objects were captured in drawings and pictures.
- The Old Doha Prize organised in association with the Bartlett School of Architecture and the Royal Institute for British Architects (RIBA), as well as the British Council, the Doha Architecture Centre and Properties in Qatar. This competition brought together architects based in the UK and Qatar for a one week design charrette to redesign part of the old city of Doha. More details of this initiative are provided in the section 'Legacy Projects'.

Another example is Shakespeare's Globe, where some of the events in the year were pre-planned and the opportunity of the year enabled more to be built around a principal event. Globe Education had planned to take a touring production of *Romeo and Juliet* designed for 11 to 16-year-olds to the Katara Cultural Centre. Workshops for teachers took place around the production. In addition, two Qatari student actors and a director were invited to London to participate in the annual Sam Wanamaker Festival, where they performed a scene from *Othello* in Arabic on the Globe stage to an audience of 1,700 people. They also worked alongside 42 students from 21 UK drama schools and joined them in classes in text, verse, dance and song.

Patrick Spottiswoode, Director, Globe Education, was invited during the year to speak at the Literary Translation Conference, part of the Qatar Book Fair, where he met a number of Qatari arts and political leaders, facilitated a workshop organised by the centre for British Literary Translation (University of East Anglia) and gave a lecture to students at Qatar University.

Although the core of Globe Education's participation was organised prior to 2013 and brought under the umbrella of QUK 2013, elements introduced specifically for QUK 2013 included a reception alongside the performance at Katara, an invitation to host the Qatari delegation at the Sam Wanamaker Festival and the request to Patrick Spottiswoode to speak at the translation conference.

1.3 Legacy as Impact

For this reason, the evaluators proposed and agreed⁹ to focus the impact outcome analysis on the legacy of projects either triggered or enhanced during the year 2013 and to look for continuity of work and further developments. At the time of writing this report (October/November 2014), several potential lines of legacy outcomes were being developed by different partners. Some of these are clearly delineated and advanced; others much less so. The legacy ‘projects’ described in this report are those that are sufficiently visible to be able to put in writing statements informed and confirmed by the main partners, the British Council and Qatar Museums. It is more than possible that there are other lines of developing legacy unknown to either of these partners and therefore to the evaluators¹⁰.



Fashion Exchange Show, V&A, Raphael Gallery, London, September 2013

1.4 The Idea of ‘Legacy’

The year provided an opportunity for many organisations and individuals to show their work to new audiences, to meet and collaborate with others in their fields and to learn about others’ patrimony, history, plans and trajectories as well as approaches and ideas. In addressing the idea of

⁹ At the meeting of the partners on 07/03/2014

¹⁰ See the section Recommendations in this report for a reflection about the need to maintain communication lines to enable systematic updating for a reasonable period (12-36 months) on developments which have been supported by public funding.

legacy¹¹, the evaluators sought to uncover what lines of activities or projects were continuing from the stimulus and work undertaken during the year.



Hey'Ya: Arab Women in Sport exhibition

It is important to recognise that legacy takes time, can sometimes not be immediately evident and may have sown seeds that appear and grow only at a later stage when circumstances occur which trigger the reconnection and further development of something which may have been inactive or dormant. The evaluators are therefore not concluding that the legacy projects reported here are the only likely legacies from the year: other lines of legacy may emerge or reappear in the future. What is presented here is a snapshot at a particular time, i.e. what has been made visible to the evaluators through the two main partners in the final quarter of 2014. They also recognise the difficulty of tracking legacy and tracing a clear line of sight back to the year.

Ten 'legacy' projects have been described in Section 2.2. In these projects it has been possible to describe specific developments that have occurred during the period since the end of 2013. Concrete evidence of legacy is stronger for some than others. In Section 2.1, there is reference to several others for which insufficient information was available to prepare a 'case' example but which show signs of development since the end of 2013.

¹¹ Which is shown in the British Council logic model as sustained positive change

Nr	Project
1.	Arabic Language
2.	Arts and Disability
3.	Arts Partnership Development
4.	British Festival
5.	Create and Inspire 2013
6.	Filmmaking, Screening and Festivals
7.	Literary Translation Summit
8.	The Old Doha Prize
9.	QUK 2013 Sports Events
10.	Science and Research
11.	Shubbak Festival

Table 2

2. Report results

2.1 Audience data

The audience data collected by the evaluators provides consistent evidence of strongly positive reaction and engagement with the events. Their responses provide evidence of new awareness, changed perceptions and intentions to look for more information, and/or plan a visit to the other country and and/or further exploration and engagement in similar activities and events.

2.1.1 The audience questions

Audience questions were grouped around the first two outcomes of the logic model: engagement and learning. The questions for each event were structured around a standardised set of outcome indicators, with wording tailored for each specific event. The aim was to find out audience reaction to the event: in other words, did they find it relevant and engaging to their interests? It was also important to know whether they learned anything from the event: in other words, did it offer new ideas or perspectives? And did it change their perceptions in any way? Audiences were also asked what they planned to do next, having attended an event. Interviews with partnering organisations suggest that for 'public' events, such as exhibitions, there was no deliberate targeting of specific audiences although, of course, it must be noted that each organisation had its own mailing lists, existing marketing networks and channels and some very sophisticated marketing and publicity campaigns. For some events where there were invited participants (e.g. the Arabic in UK schools conference or the literary translation conference), the audiences were targeted.

Audience sampling was randomised in so far as possible. At live events, tablets were used and audience members were directly approached and asked if they would respond to a few questions. For longer-term events such as exhibitions, two approaches were used. Where permission to use tablets was not agreed (for example, the Damien Hirst exhibition in Doha), paper copies of the surveys were left with exhibition staff with guidance about asking one in ten persons as they exited to complete a form. The evaluators were not present and so cannot confirm that this guidance was always followed.

Where permission to use tablets was given, the evaluators either attended on a variety of days and times and collected data from randomly selected attendees (for example, the Pearls exhibition at the V&A), or left the tablets with event organisers (for example, the Schools Football Tournament in Doha) and requested they collect data from the maximum number of participants.

For legacy projects, where results were collected from audiences, these are included in the individual cases described in this report. Other examples are reported below.

Inevitably, the data from some events was very sparse. However, once all event data had been collected, the results across all events were summarised and scored on a unified scale against the three overarching indicators for each country: reaction, learning and perception change.

Some Data – List of events/Events where data was collected

List of events evaluated in Qatar		List of events evaluated in The UK	
Event/Exhibition	Number of respondents	Event/Exhibition	Number of respondents
BBC Symphony Orchestra Concert	27	The Fashion Show - London	19
Damien Hirst	102	The Pearls Exhibition	116
Football Tournament	39	HEY'YA: Arab Women in Sport	77
Doha book faire	25	Future City (Forum)	32
Literary translation	19	Ferozkah	29
The Fashion Show - Doha	18	Promoting Arab language teaching in UK schools	38
Café Scientifique - Stars under the stars	28		
Old Doha Prize	5 teams		
Max Eastley	8		

Figure 4¹²

¹² The numbers of respondents in each category differ as some questions were not relevant for some events (e.g. attendees at UK stand at the Doha Book Fair were not asked whether it had changed their perception of the UK).

Summary of Audience Results (n = 541)

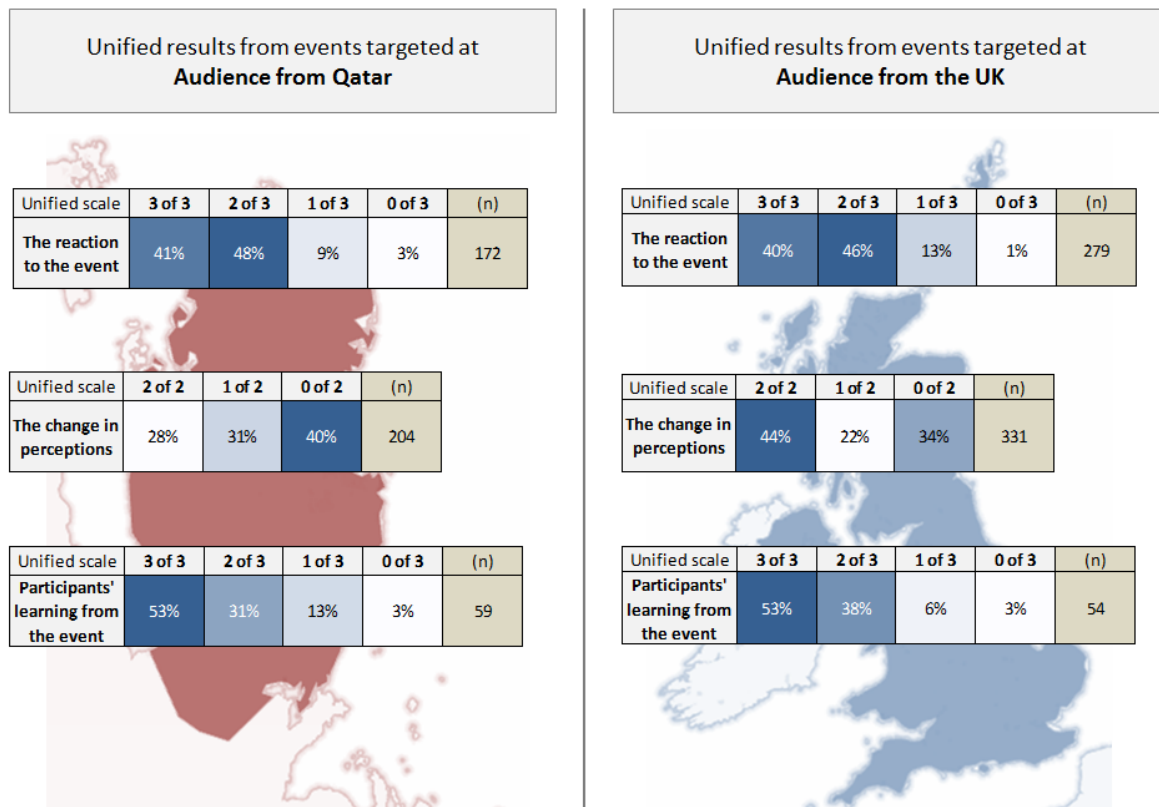


Figure 5

Reaction and learning results are generally similar for both countries. The results for changes in perceptions are different, with indicators showing that there were a larger number of UK respondents who experienced a significant change in perception than audiences in Qatar and a larger group of audiences in Qatar that experienced no change in perception. It is not possible to draw any conclusions about why this difference occurred but this type of data analysis is worth considering for future similar projects.

1.1.2 Detail of the responses to specific events is provided below.



Fashion exchange – London (n = 19)

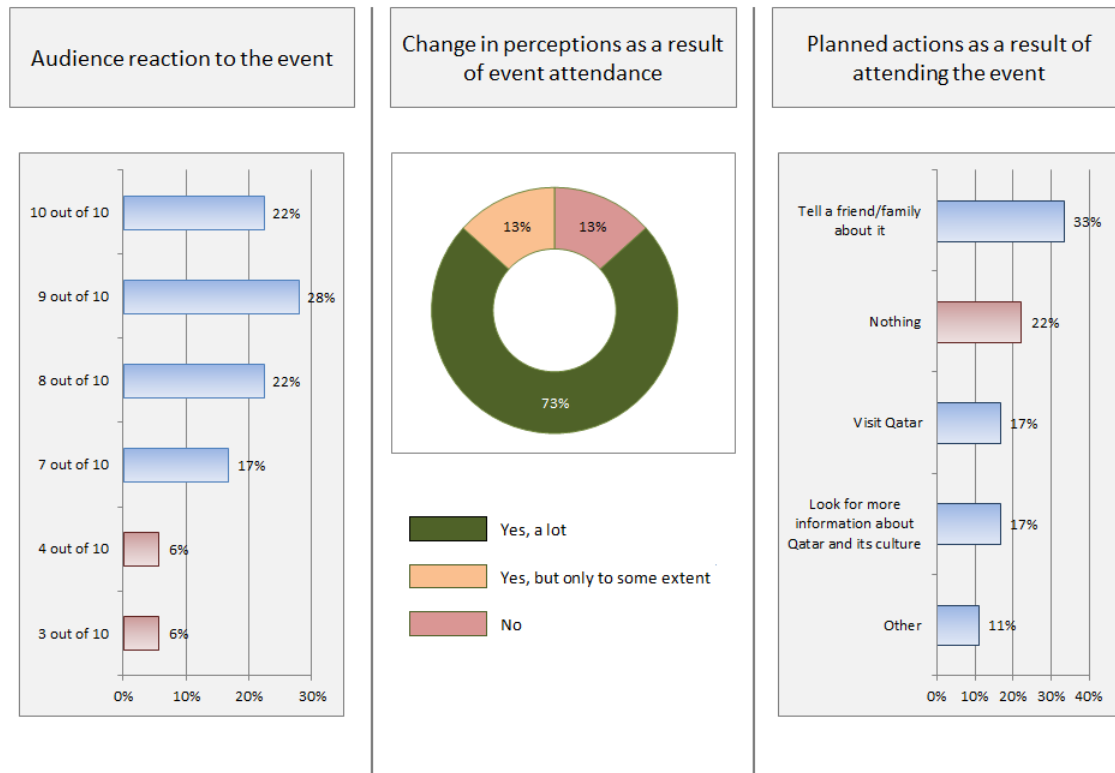


Figure 6

This fashion show at the Victoria and Albert Museum was a ticketed event which showcased work from Qatari fashion designers who had been supported by the Rhoudha Centre, an NGO in Qatar which supports women entrepreneurs. It was one of two fashion events commissioned by Qatar Museums and the British Council managed by independent fashion show curator Farheen Allsop. These two were, therefore, events specifically planned for QUK 2013. This first event took place in September 2013 and helped the young aspiring Qatar designers gain valuable experience in preparing for and showing their work. It was part of an exchange programme which Rhoudha arranged to help them develop their business expertise as potential future fashion businesses. The event also showcased Philip Treacy hats with the Qatari designs.

Comments from respondents indicated that their strong positive perception change was mainly related to how they perceived the abaya differently as a result of the show. Although the number of respondents was small (there were only a very few minutes to collect data from the audience at the event), the overall response was very positive and of all events this had the largest number of

respondents who said it had influenced their perception a lot. The planned actions are also worth noting.



Future City at the Liverpool Biennial (n = 32)

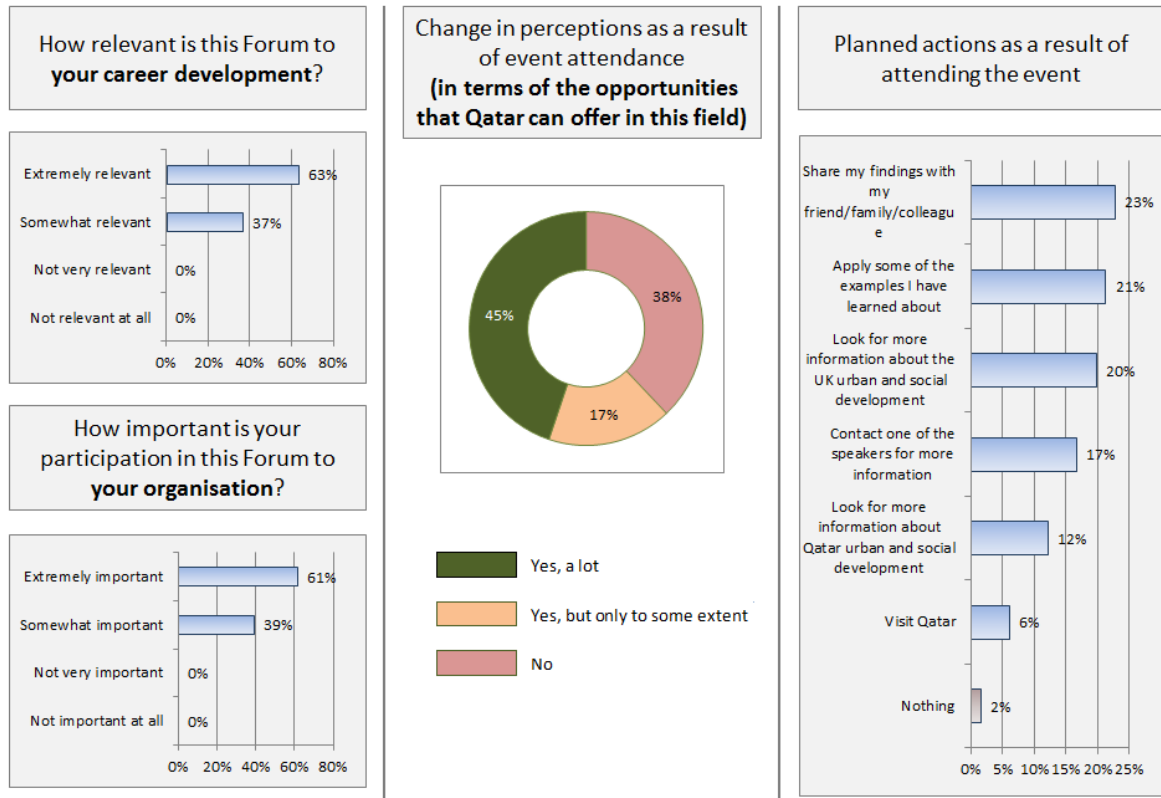


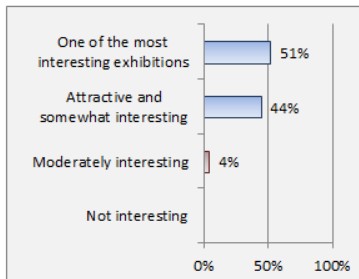
Figure 7

Future City was a Pop-Up project initiated by Mathaf: Arab Museum of Modern Art, Doha, Qatar in partnership with the Liverpool Biennial and in collaboration with Tate Liverpool and Liverpool John Moores University. Respondents were participants in a day-long forum which investigated the connections and asymmetries between cities and an exploration of the ability of contemporary art and cultural knowledge production to imagine urban and social development in a global context. Again, the planned actions are well worth noting and indicate positive signals for participant further action.

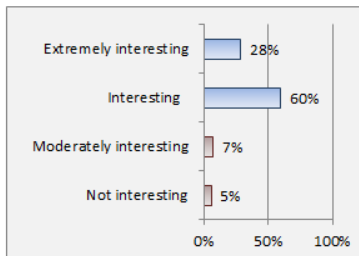


Pearls – London (n = 116)

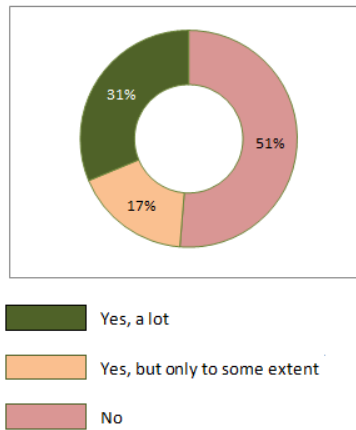
What did you think of the Pearls exhibition?



How did you find the stories around pearl fishing in Qatar and the trade links it created?



Change in perceptions as a result of event attendance



Planned actions as a result of attending the event

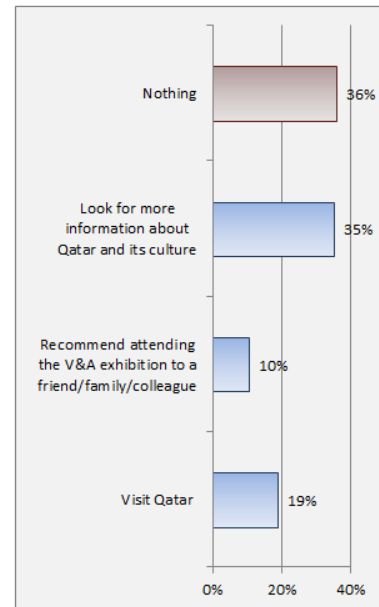


Figure 8

This exhibition at the Victoria and Albert Museum was sold out. Data was collected randomly from audiences leaving the exhibition over a four-week period. The planned actions are worth noting, with over a third saying they would look for more information about Qatar and its culture.



Hey'Ya Arab Women in Sport – Manchester (n = 77)

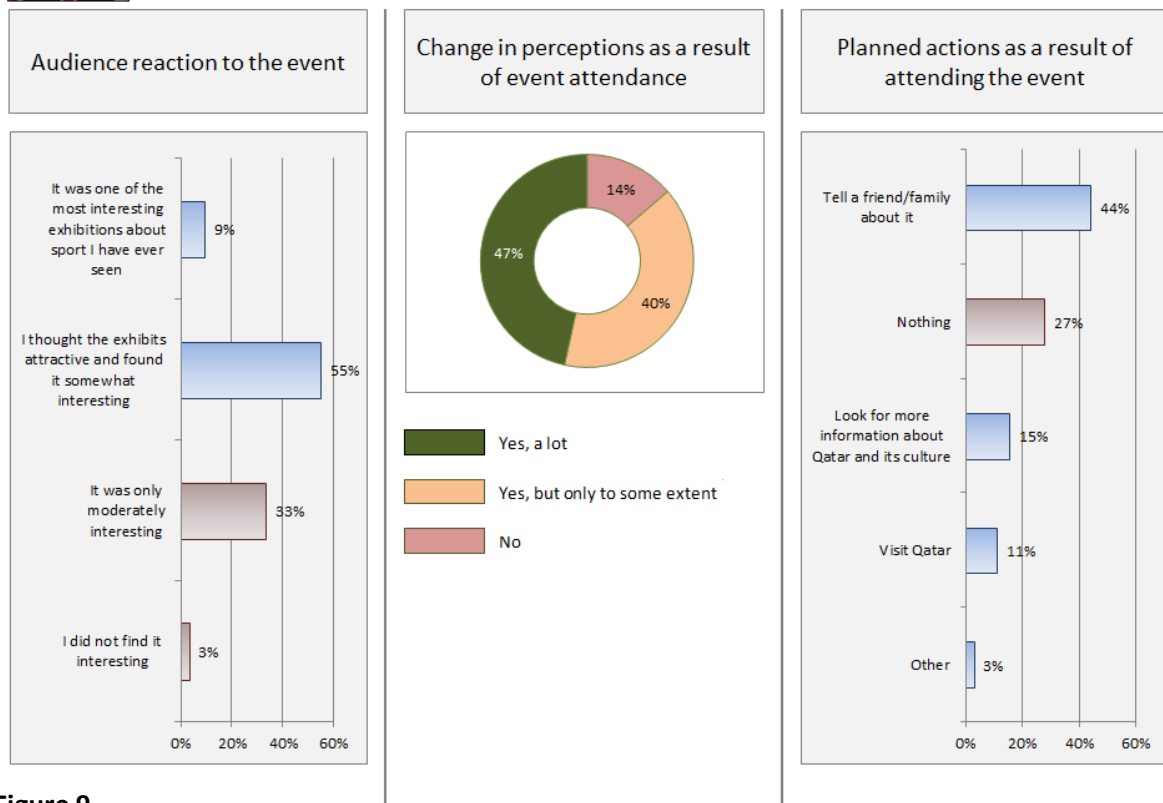


Figure 9

The Hey'Ya Arab Women in Sport exhibition showed large-scale photographs of 90 Arab sportswomen, including many Olympians, from 20 different countries. Shot over a period of seven months, from December 2011, the exhibition aimed to show the modern face of Arab women and initiate a wider – often unspoken – discourse on gender and sport in the Arab world.

44% of respondents attending this exhibition at the National Football Museum in Manchester said they would tell a family or friend about it. This is consistent with a view by the organisers that it had captured the interest of many visitors and achieved a higher than anticipated audience through strong word of mouth¹³. Almost half the audience said it had influenced a change in their perception 'a lot'.

¹³ Interview with the Director of the National Football Museum



Ferozkoh: Tradition and Continuity in Afghan Art – London (n = 29)

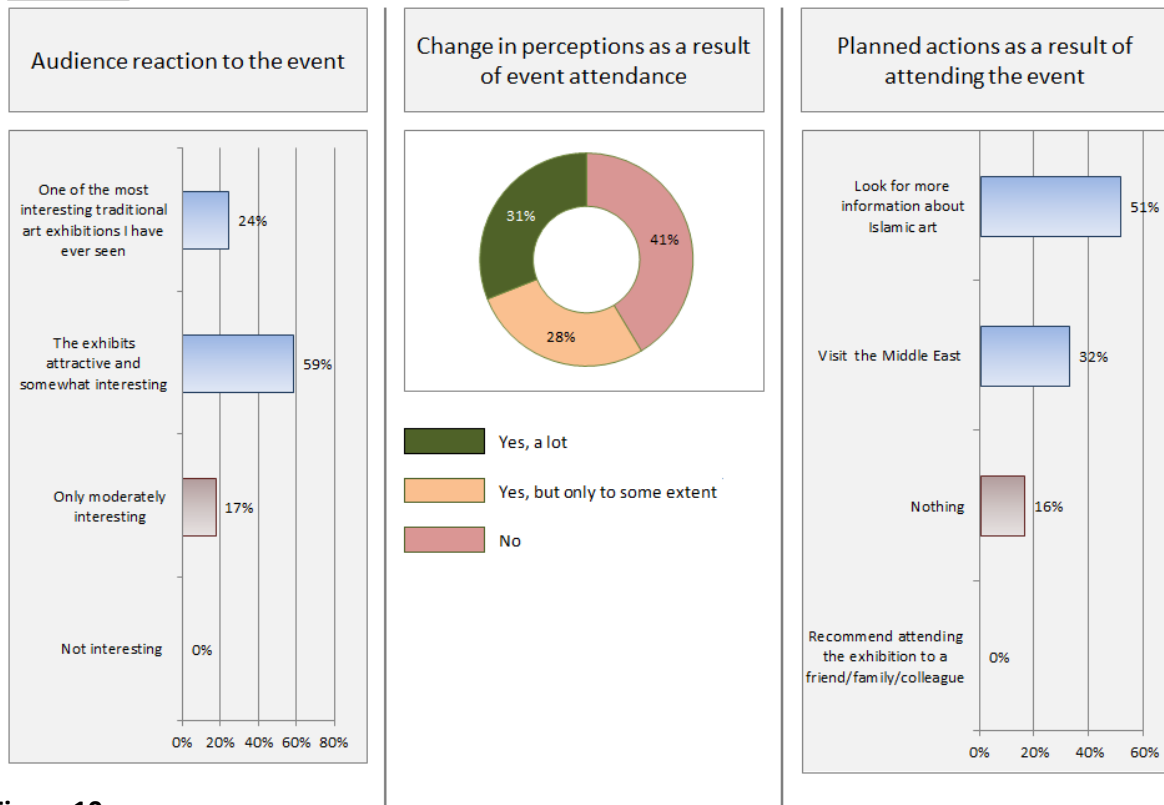


Figure 10

This exhibition was held first at the Museum of Islamic Art in Doha and then transferred to Leighton House (a Royal Borough of Kensington and Chelsea Museum), London. Data was randomly collected over a three-week period from the visitors leaving the London exhibition. The planned actions are worth noting, with over half saying they would look for more information about Islamic art and almost one-third saying they would visit the Middle East.



Football Tournament – UK students (n = 39)

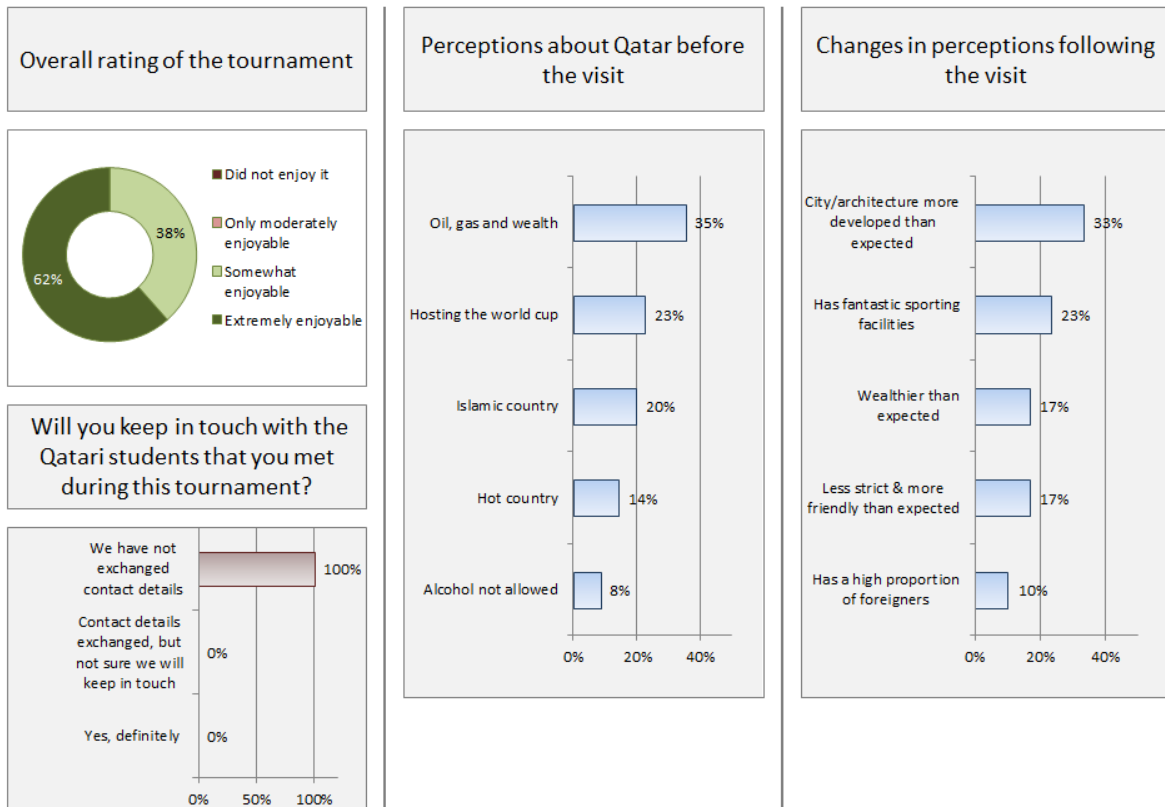


Figure 11

This data was collected from the UK students who travelled to Qatar and participated in the Schools Football Tournament. The students indicated quite a lot of change in perceptions. Rather disappointingly, they do not appear to have arranged to maintain contact with the students in Qatar who also participated in the football tournament.



Doha Book Fair – UK booth visitors (n = 25)

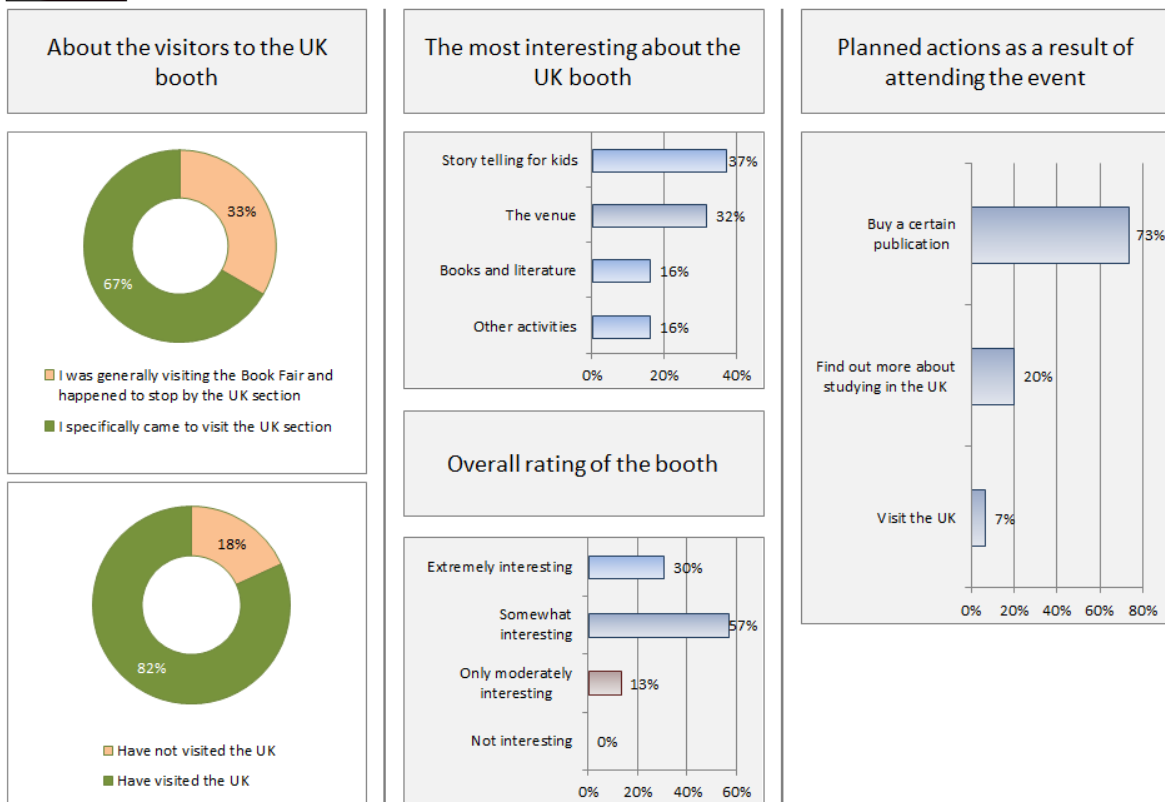


Figure 12

This annual book fair is a very large event held in Doha. The UK stand included storytelling for children, a discussion of translation with translators and authors as well as stand visitors (linked to the Literary Translation Summit) and a reception. The majority of stand visitors had already visited the UK. A very positive three-quarters of stand attendees said they planned to buy a publication and one in five said they planned to find out more about studying in the UK.



Relics Damien Hirst – Doha (n = 102)

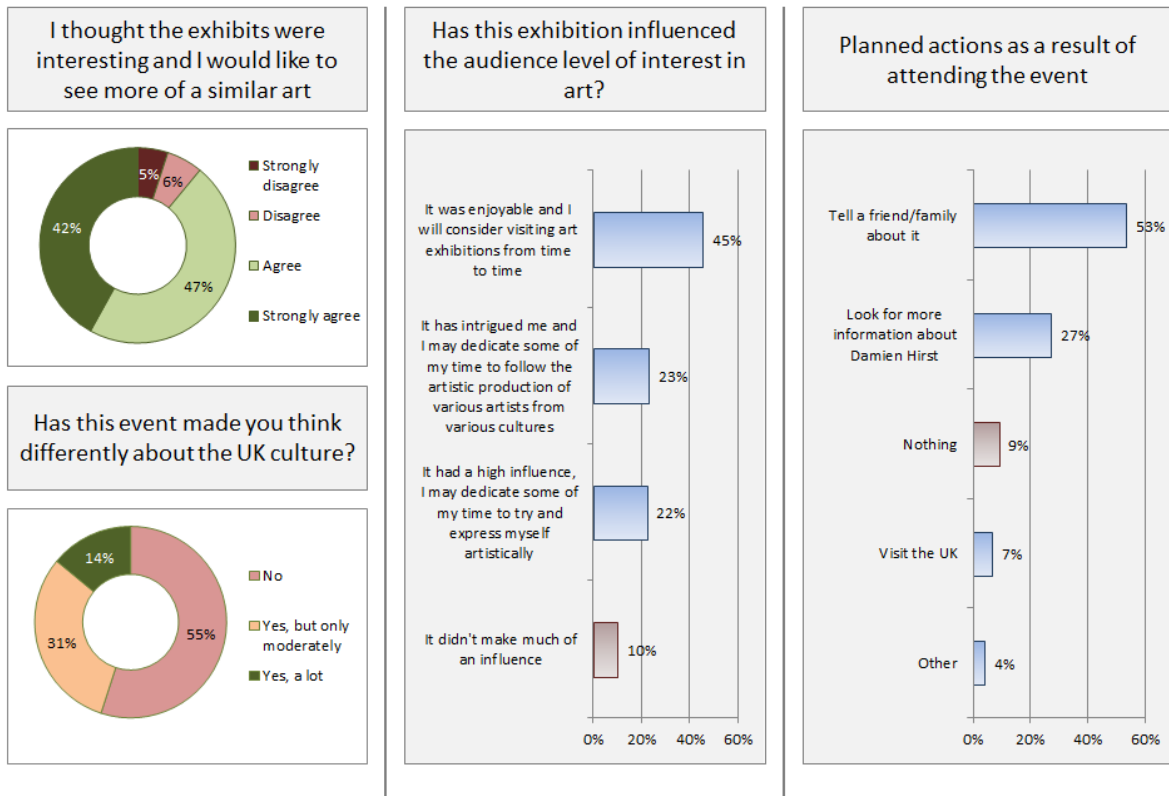


Figure 13

'Relics' was the first solo show by Damien Hirst in the Middle East and his largest ever retrospective. It attracted many thousands of visitors. A small sampling exercise was carried out towards the later stage of the exhibition and the above graphs summarise the results. Over 40% strongly agreed that they would like to see more similar art. Over a quarter said they would look for information about Damien Hirst and more than half said they would tell family and friends about it.

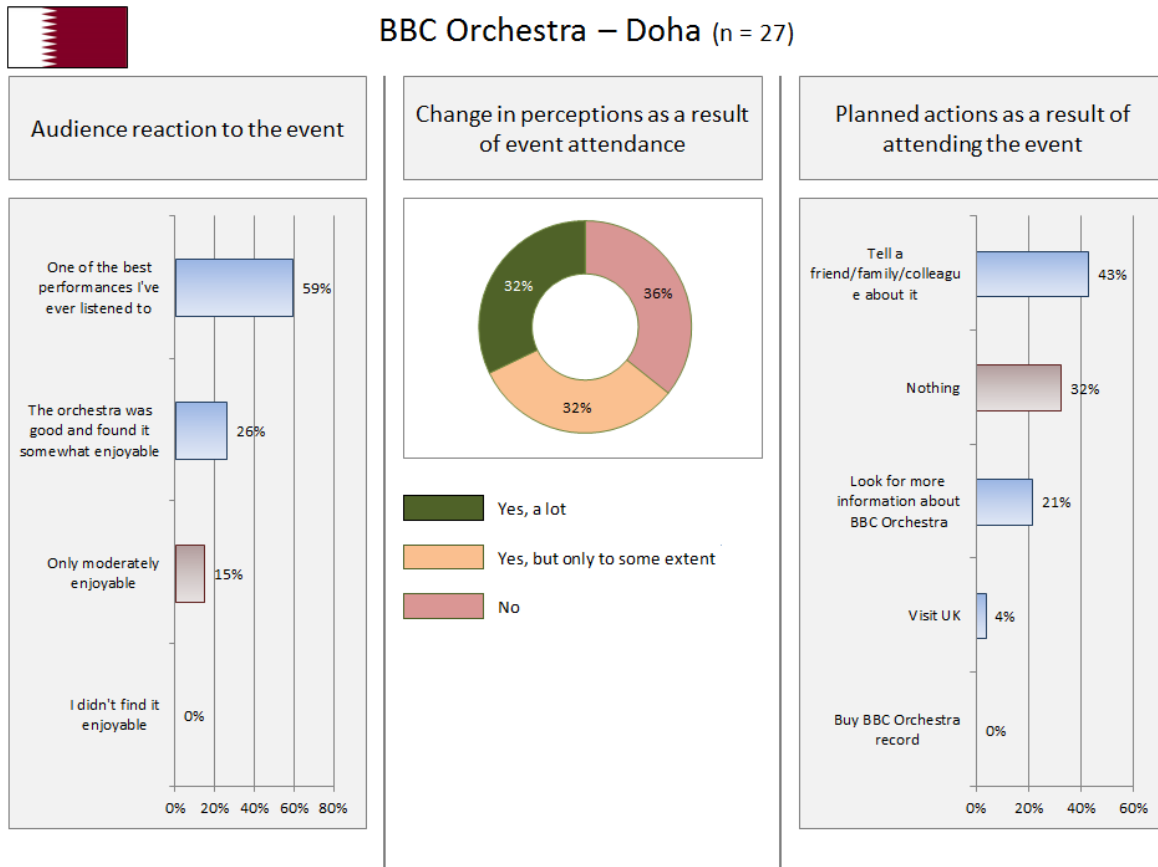


Figure 14

The BBC Symphony Orchestra played two concerts in Doha in 2013. These concerts were specifically triggered by the QUK 2013 year. The orchestra had a planned tour to Asia and was able en route to play in Qatar under the baton of Sir Andrew Davies. It was a very fortuitous opportunity, as they had an all-British repertoire ready¹⁴. The audience reaction was very positive and one in five said they planned to look for more information about the orchestra. The Qatar Philharmonic Orchestra played at the BBC Proms in London in 2014 and although this was pre-planned, the BBCSO visit to Qatar helped open up the relationship and discussion about future exchanges. As the BBCSO has significant experience in touring, one outcome was that it gave the opportunity for Qatar Museums staff working with the orchestra touring team management and the British Council to gain an insight and learn from the experience of planning and managing touring a large orchestra. For the BBCSO, it also provided the opportunity to learn more about playing and working with partners in the Gulf where they have less touring experience than in other regions¹⁵.

¹⁴ Interview with Paul Hughes, General Manager BBC SO

¹⁵ ibid

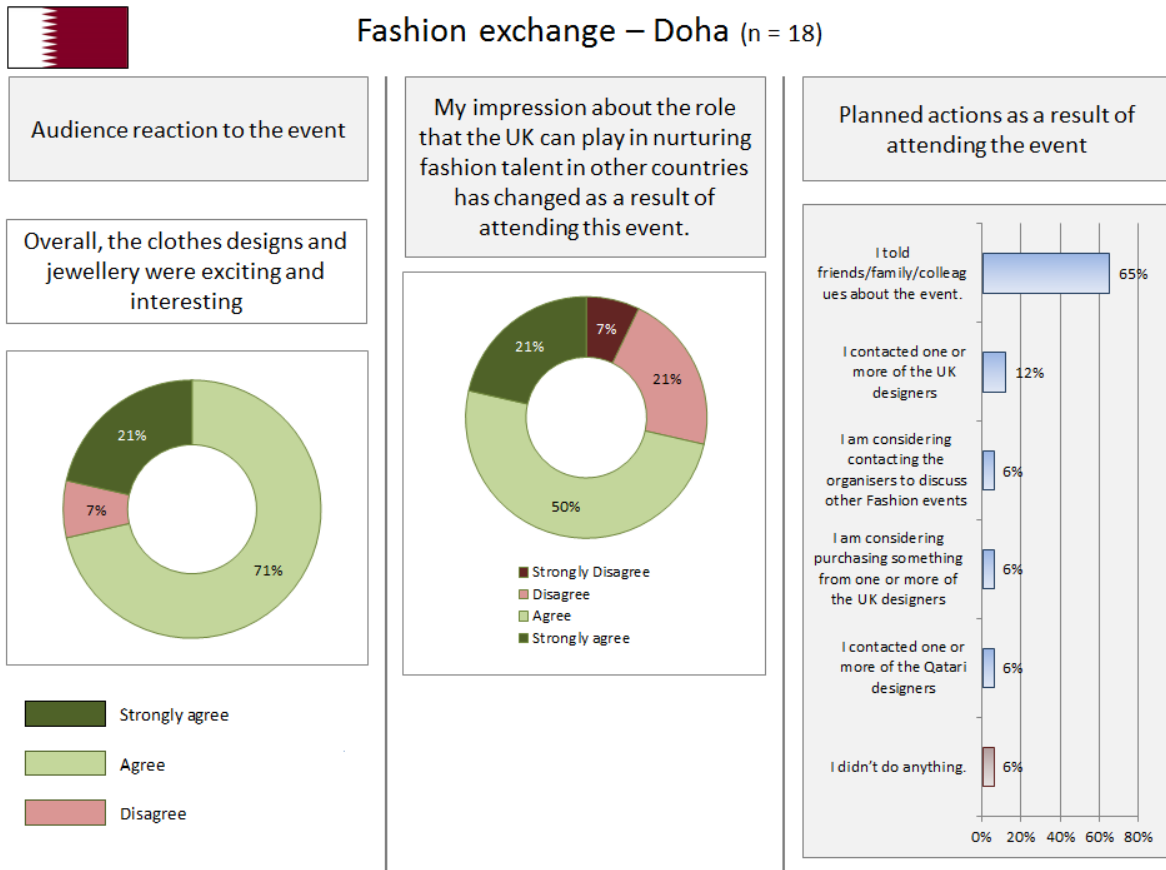


Figure 15

This 'reciprocal' event showcased work by UK designers as well as work by the Qatari designers who had participated in the fashion exchange programme, visiting and learning from UK designers. The size of the audience was almost double what had been expected. The results from the audience survey indicate the intention by at least one respondent to follow up with one UK and one Qatari designer. Interviews with the designers on the day reported that although no orders¹⁶ had been received, they were optimistic that Qatari visitors to the UK might later follow up. The two fashion events in London and Doha were part of a wider opportunity to showcase fashion in both countries and share ideas, trends and skills. The Rhoudha Centre has been recognised for the high quality of its work in developing fashion designers (which was a new 'sector' for its work in supporting women entrepreneurs) and demonstrated it can support women who wish to build careers and businesses in this sector in Qatar¹⁷. The show's curator (Farheen Allsop), who inspired and led the fashion strand of QUK 2013, has since worked on a Qatar/Brazil exchange in 2014. Also

¹⁶ Informally the evaluators were advised that some sales had later followed for at least one UK firm.

¹⁷ Interview with Farheen Allsop December 2013.

in 2014, Qatar was represented at the International Fashion Showcase in London (and won 'Best Curation') prize) and the British Fashion Council had its first ever tour to the Middle East.

2.1.3 Overall summary of audience results

Overall, the results above show 'positive' to 'very positive' audience and participant reaction, engagement and learning and, in many cases, clear statements about changes in perceptions of the 'other'. These outcomes demonstrate the overall appeal of the events and engagement and learning initiatives of the last few months of the year.

2.1.4 Institutional interviews

An interview protocol was developed in October 2014 to be used by interviewers when talking to senior managers of partnering organisations. It proved difficult to access the relevant individuals and get their time and attention, although some were very readily available and extremely helpful in responding¹⁸. Given the timing, which was in the very busy final three months of the year, when some were wholly focused on managing the events or activities while also being at a time when some had 'moved on', having delivered events earlier in the year, this is not surprising. As the results from interviews were insufficiently comprehensive in covering partners and patchy in terms of questions that could be answered, it was not possible to provide an overall robust analysis of the partners' perspectives on the year. Recordings and interview notes have therefore been used to flesh out and add to the overall analysis and legacy section below.

¹⁸ All those who gave their time and insight are acknowledged with the thanks of the evaluators.

2.2 Building relationships and expanding networks

Summary

The relationship network analysis provides evidence that the year did indeed contribute to the strengthening of relationships and networks for future partnerships between individuals and institutions.

Introduction

As noted above, the evaluators sought to ascertain how the year had triggered, extended or enhanced relationships within and across countries. In order to do so, a number of indicators of 'relationships' were prepared in a spreadsheet and sent to the British Council and Qatar Museums for their input. The main interest (and most feasible data set to collect) was in the relationships built by and through these two core 'managing partners'.

The analysis distinguishes between two types of networks. The first type is the managing partners' own networks (the relationship between the British Council/Qatar Museums and the various institutions/individuals in Qatar/UK); the second type is the network created between the various organisations/individuals across UK/Qatar as they worked together on the year's various events.

This section presents the analysis in the following sequence: the British Council network, Qatar Museums network and participating organisations/individuals networks.

2.2.1 Managing partners network

For this type of network, the key questions were:

1. Has the year led to new relations with organisations/individuals?
2. Using various 'relationship strength' indicators, how strong are the partners' relation with the various organisations/individuals?
3. What kinds of new agreements, if any, were created between the managing partner and the different institutions/organisations as result of the year?

2.2.1.1 British Council Network¹⁹

Table 3 below shows that QUK 2013 enabled the British Council to work with 21 organisations that it had never worked with before. These organisations were mainly in the cultural sector.

¹⁹ The results presented below in tables/figures are based on input from the British Council and has not been entirely verified by the evaluators.

Table 4 below shows that during QUK 2013, the British Council made 29 agreements with organisations with which it had no previous agreements. The majority of these agreements were MoUs, funding agreements and contracts for services.

Organisation Sector	Organisation (HQ) Country				Grand Total
	Qatar	South Africa	UAE	UK	
Cultural org	2			4	6
Energy	1	1		1	3
Events	1		1	1	3
Non-profit org	2				2
Retail	2				2
Governing body	2				2
Entertainment	1				1
Shipping	1				1
Governmental agency				1	1
Grand Total	12	1	1	7	21

Table 3

Agreement type	Organisation (HQ) Country					Grand Total
	Afghanistan	Netherlands	Qatar	South Africa	UK	
Commitment for future events					2	2
Contract for services			2		4	6
Funding agreement		1	2	1	2	6
In progress, partnership agreement					1	1
Letter of support and in-kind income			3		2	5
MoU			5		2	7
Partnership agreement	1		1		1	2
Grand Total	1	1	12	1	14	29

Table 4

Figures 16 and 17 present the details of the network developments during Qatar UK 2013. Figure 16 focuses on the British Council's relations with Qatari organisations, while Figure 17 shows the British Council's relations with UK organisations. These figures report the following details about the relations between the British Council and each organisation:

- The number of estimated annual meetings held between the British Council and each organisation (represented by the numbers in brackets following the organisation's name)
- The highest management level within each organisation that the British Council has a direct access to (refer to figure colour code for further details)
- Where the British Council worked with the organisation before Qatar UK 2013 (first time connections are represented by a solid lines, already existing relations are represented by dashed lines)
- Where the British Council had any agreement with the organisation before Qatar UK 2013 (first time agreements are represented by dark orange lines)

Please note that in the figures below, the organisations are presented in alphabetical order to facilitate the navigation.

The British Council are presented as the 'central node' in the network. It should be noted that the British Council does have an important role as a broker to build relationships within the cultural sector into and out of the UK. This work introduces individuals and organisations including policymakers, civil society organisations, education bodies, cultural bodies in the public and private sector and commercial organisations working in arts, sports, education, science and other sectors to work together within their respective countries (including the UK) as well as between those countries and the UK. It is recognised by the evaluators that Qatar Museums' role is different to that of the British Council, although the pictures below show what has been possible to present about its role in the centre of the network in Qatar of those organisations participating in QUK 2013.

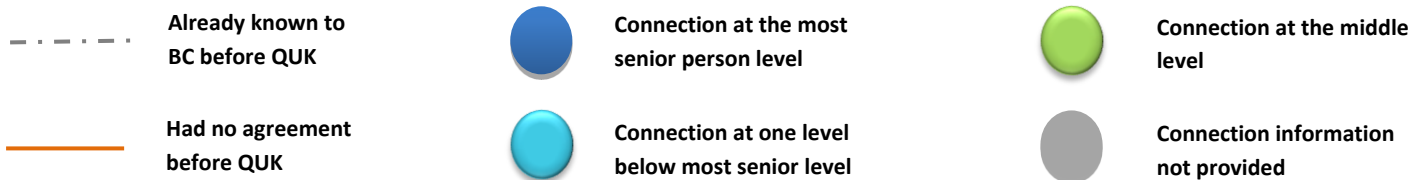
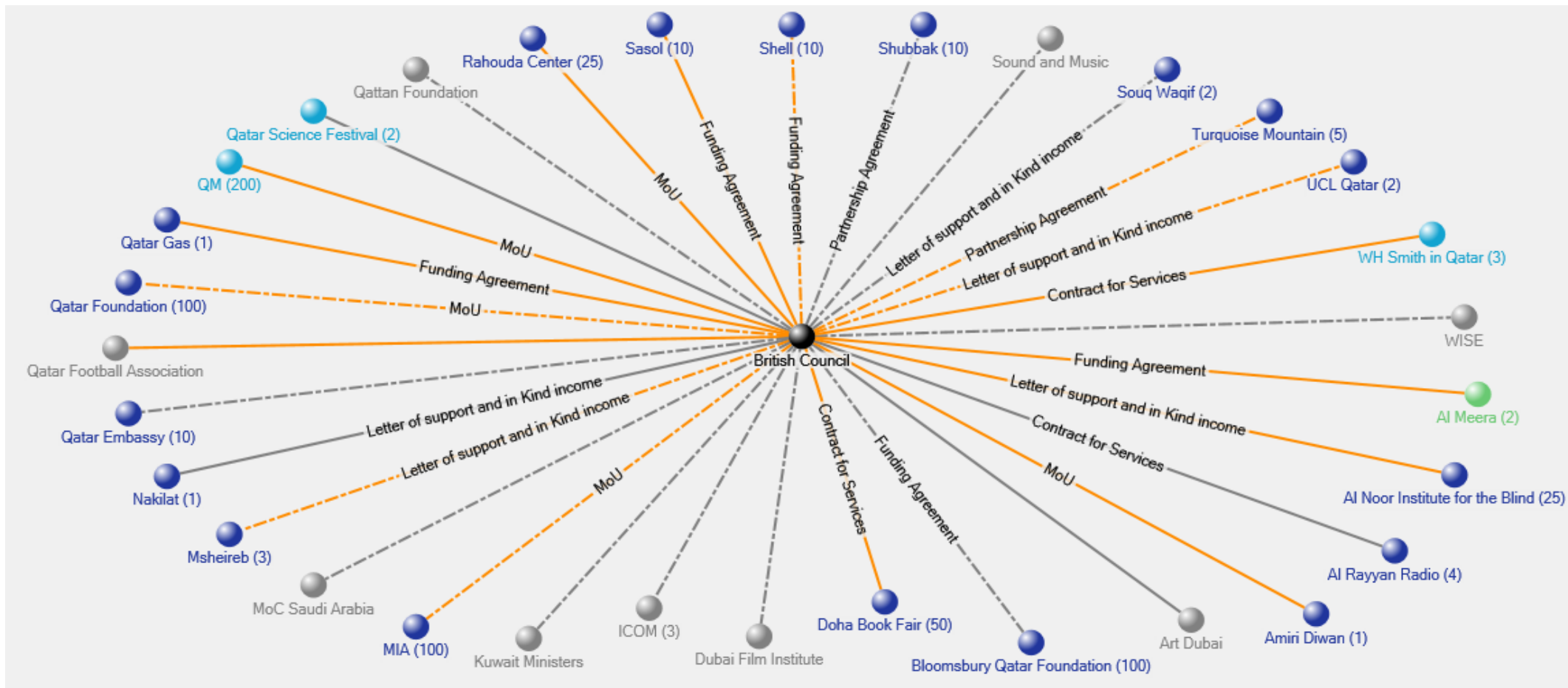


Figure 16

2.2.1.2 Qatar Museums network

Table 5 below shows that Qatar UK 2013 offered Qatar Museums the chance to work with 44 organisations that Qatar Museums had never worked with before. These organisations were mainly in the cultural sector.

Organisation Sector	Organisation Country				Grand Total
	Afghanistan	Qatar	South Africa	UK	
Academic org				5	5
Aerospace				1	1
Cultural org		2		18	20
Development org				1	1
Energy			1	1	2
Entertainment				1	1
Events		1		1	2
Governmental agency	1			5	6
Non-profit org				1	1
Professional body				1	1
Retail		2			2
Shipping		1			1
Telecommunications				1	1
Grand Total	1	6	1	36	44

Table 5

Further details about the nature of relations between Qatar Museums and each organisation were not available to produce a detailed analysis similar to the analysis presented in Figure 16 and Figure 17.

2.2.2 Participating organisations/individuals network

This section presents the networking opportunities which were made available for the various individuals/organisations participating in the different events of the year of culture. It is based on the fact that most events were created as a result of the collaboration between two organisations or more. Figure 18 below shows that the year of culture has created 42 networking opportunities for organisations in Qatar/UK to work with organisations based in the other country (excluding the managing partners, i.e. the British Council and Qatar Museums). Table 6 below shows the pillars of the year of culture where these opportunities arose.

Event Pillar	Number of networking opportunities
Art & Design	28
Education	6
Other	3
Community building	2
Travel/Marketing	1
Workshops	1
Tradition and Heritage	1
Grand Total	42

Table 6

Please note that a more detailed account of some of the concrete networking outcomes of the year of culture is presented in the 'Legacy Projects' cases.

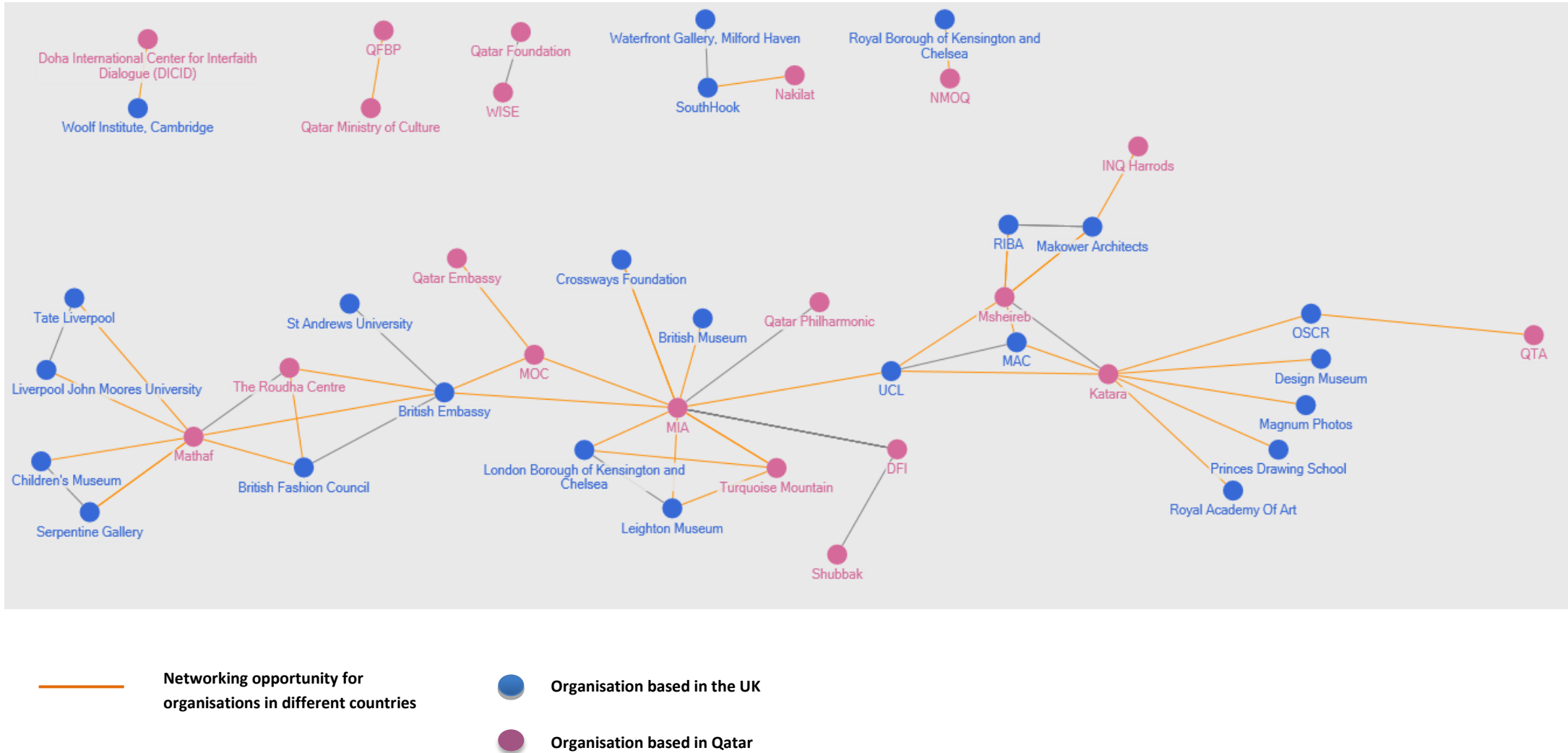


Figure 18

The key questions that the evaluators hoped to answer with this analysis were:

1. What did the network or pattern of relationships of each of the two institutions look like before and after the year?
2. Did the year add new partners or organisations to the networks?
3. Did the year deepen or strengthen the networks and help to bring certain cultural communities together both across and within each country²⁰?
4. Is it possible to identify if and how each of the managing partners acted as a broker or 'handshaker' to bring institutions and individuals together?

The data that has been prepared has enabled, as demonstrated above, some tentative analysis to answer the first three questions. The fourth question could not be answered and would need the data to be built from early in such a project in order to establish which organisations already knew one another and the nature of their past relationship²¹.

The evaluators have examined these networks in so far as is possible (reliant on the memory/knowledge of the two main parties to the networks) 'before and after' and examined what has been added to/strengthened. What has not been possible is to develop any serious insight into what has influenced each individual and organisation to play a part in the year and whether they will continue to be active in these networks and bring others into them in the future.

²⁰ One large cultural institution noted that one of the most valuable outcomes of the year was the strengthening of relationships within their own country

²¹ See recommendations for a comment on the potential value of this approach



3. Legacy projects

Summary

The legacy projects outlined in this report describe some specific developments that have already demonstrated evidence of further cooperation, development and commercial and/or social and creative exchanges going forward.

The sections below detail ten projects about which the evaluators have been able to identify specific lines of legacy which were either seeded or visibly enhanced by QUK 2013. It is worth observing that many of the legacy projects came to the year with existing activity and relationships and now have a longer tail.

They are varied in scope and domain. As noted earlier, the evaluators recognise that legacy takes time and can sometimes not be immediately evident, and are therefore not concluding that the projects reported here are the only likely legacies from the year: other lines of legacy may emerge or reappear in the future.

3.1 Arabic Language

3.1.1 Background

The agenda for Arabic Language and Culture was first brought forward in the UK with meetings between the British Council and Qatar Foundation, during which an MoU around supporting Arabic in the UK was discussed and drafted.

This led to an official MoU being signed during a meeting at London's City Hall between Her Highness Dr Fathy Saoud, President of Qatar Foundation; the Mayor of London, Mr Boris Johnson; Mr Ed Vaizey, the Minister of Culture; Martin Davidson, the Chief Executive of the British Council; Sir John O'Reilly, Director General (Knowledge & Innovation, BIS); and Professor Vincent Emery (HE International Unit).



Her Highness Sheikha Moza bint Nasser meeting the Mayor of London, Mr Boris Johnson, at City Hall in London. This was followed by the signing of two Memorandums of Understanding between Qatar Foundation with leading organisations and governmental departments in the UK.

This meeting was held to discuss Qatar and the UK's mutual interest in developing areas of collaboration in science, technology and education. The meeting stressed the importance of promoting Arabic language, culture and civilisation and opportunities to pursue education and research initiatives in the Arabic language as part of the Qatar-UK Year of Culture 2013.

Since the signing of the MoU, extensive work has been undertaken between the British Council and Qatar Foundation, with support from Greater London Authority, to follow up on this – an exercise which has now been formalised into the following distinct legacy project.

An annual Conference for Arabic Language and Culture attended by over 80 teachers and Arabic specialists from around the UK (as well as guest speakers from Qatar) was held at the British Council's office in London in November 2013, under the umbrella of QUK 2013. The engagement and learning of participants was very positive and has provided baseline data on which to build going forward.



Promoting Arabic language teaching at UK schools – London (n = 44)

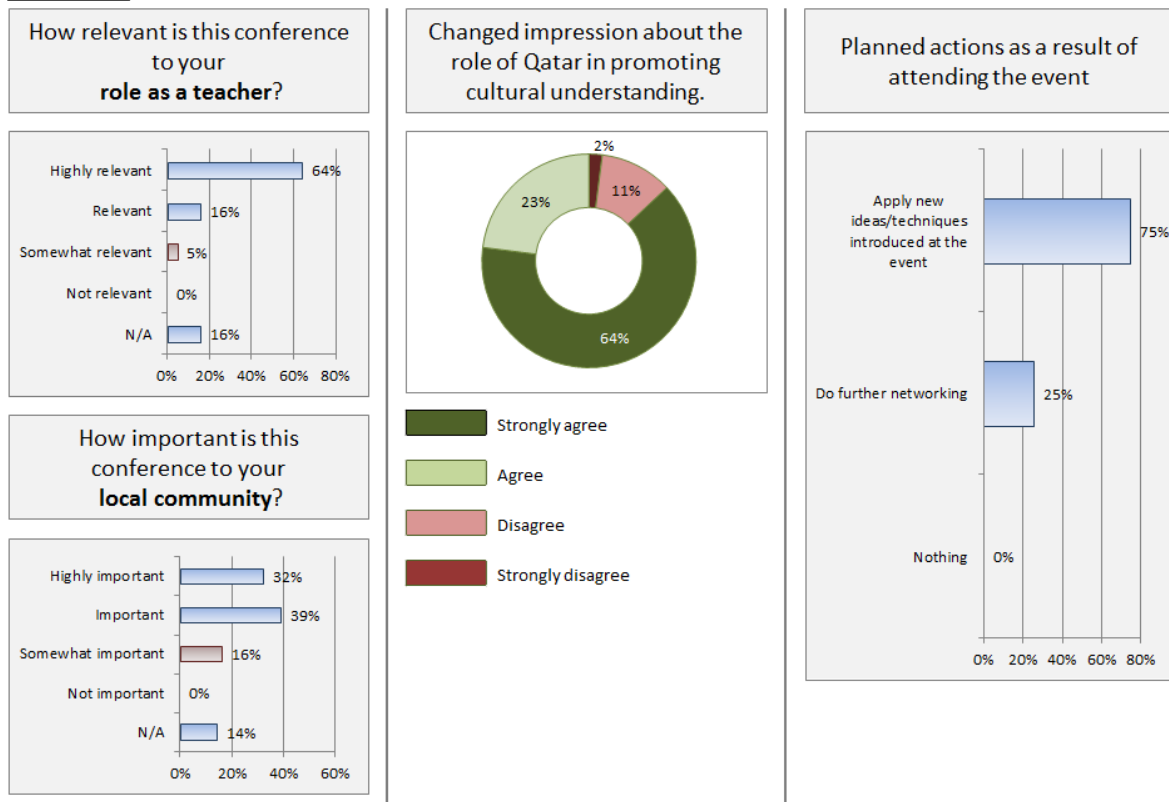


Figure 19

3.1.2 Legacy

The aim of the pilot work is to lay the foundations for a five-year programme to significantly increase the number of students learning Arabic in the UK, grow the number of teachers of Arabic from both an Arabic-speaking and non-Arabic-speaking background, and improve understanding of the Arab world across the UK.



Arabic Language Conference



Teacher training as part of the Arabic Language Programme


The pilot project consists of the following six strands of activities:

- The 2015 annual Conference for Arabic Language and Culture is now being planned to build on the learning of this conference and to grow the network of Arabic enthusiasts and support the wider aims of the project.
- A baseline research report has been conducted into the teaching and learning of Arabic language and culture in UK schools.
- School grants to support over 50 selected schools in the teaching of Arabic language and culture across the UK, including schools in Birmingham, Bradford, Sheffield, Manchester, London and Devon. The schools are grouped together into local clusters to support one another and thus share resources, experience and activities.
- The development of the 'Certificate in the Teaching of Community Languages: Arabic', a teacher training course developed and accredited by Goldsmith's University – 20 Arabic teachers have taken part in this teacher training course, gaining their first professional teaching qualification and a stepping stone towards a PGCE.
- The appointment of Arabic language advisors who offer advice to schools as they add or extend Arabic language and culture teaching to their school subjects.

A Theory of Change has been developed for this project and several of the strands have been initiated and are progressing well at the time of writing this report. An evaluation report for the pilot which will be used to inform the decision on the future five-year programme will be prepared in mid-year 2015.

To build upon this pilot project, the British Council strategy will be to continue the current partnership with Qatar Foundation and build upon the network of participating organisations, schools and teachers. This strategy includes:

- Establishing a strategic framework through which the teaching and learning of Arabic can be professionalised and mainstreamed just like other languages taught in UK schools.
- Commissioning and undertaking research that will underpin the growth of TAFL (Teaching Arabic as a Foreign Language) as a bona fide branch of contemporary language pedagogy.
- Designing and running a programme of advocacy which will actively promote the study of Arabic and highlight the benefits of learning it.
- Preparing a cadre of well-trained teachers of Arabic who can teach the language in stimulating and communicative ways in line with the teaching of other modern languages.

- 
- Creating and developing the provision of resources and materials in both digital and print format that rivals those available for other modern languages.
 - Expanding the availability of opportunities for young people in the UK to learn Arabic at school and to engage with Arabic culture and the Arab world.

3.2 Arts and Disability

3.2.1 Background

The Qatar UK 2013 Arts and Disability Festival in March 2013 featured work from the Unlimited season, the largest ever celebration and exploration of disability arts, and a major element within the London 2012 Cultural Olympiad. The programme of 29 live performances, visual arts and film created by leading British deaf and disabled artists was accompanied by talks and workshops at the Katara Arts Centre in Doha, with the purpose of raising issues around the status of disabled and deaf artists, and the creative and professional barriers they face. The talks also highlighted issues of accessibility for both artists and audiences.



Prince Charles, Prince of Wales and Camilla, Duchess of Cornwall share a joke with children at an art project in the Katara Cultural Village on the fourth day of a tour of the Middle East.

One of the most significant relationships which existed prior to 2013 which was significantly deepened in the year is that between the British Council and Al Noor Institute for the blind, directed by Dr Hayat Khalil Hassan Nazar Heji. The Al Noor strategic plan is to develop partnerships with organisations, individuals and families to build awareness and change the perception about the contribution and opportunities for the blind and partially sighted citizens of Qatar.

Before 2013, there had been a strong partnership between Al Noor and the British Council, which included English Language learning for Al Noor teachers and administrators, training for British Council employees to help them build skills when teaching people with blindness and visual impairment, and using the British Council's pedagogical skills to enrich their teaching practice.

In 2013, Al Noor and the British held a joint event about the strategic plan and its importance for people with visual impairment. This built on several years' work of encouraging their teachers to extend their range of practice and include new ideas and skills in using art forms to assist their students in developing a wide range of everyday living and special skills (colour, clay modelling, tactile and sensory activities stimulating sense of smell and hearing).

Al Noor translated materials for the art exhibition into Braille and encouraged families, employees and students to attend the events at Katara. Rachel Gadsden gave a special art workshop for the Al Noor students. Al Noor has translated many books into Braille and developed an atlas in Arabic Braille and is now also doing it in English – both for Qatar and for the Gulf and Islamic world. Of significance is their Braille Teacher, which was invented at Al Noor Institute, is available in Arabic and ten other languages and is now distributed around the world and featured on the RNIB website and available throughout Europe. More recently Al Noor has invented a similar product to assist users in learning mathematics.

Dr Hayat believes that the media have become increasingly interested in the subject of disability since 2007 and feature stories quite regularly. This was significantly increased in 2013. The festival triggered significant mainstream media attention, not least because of the visit by HRH Prince Charles, Prince of Wales and HRH The Duchess of Cornwall with His Excellency Hamad bin Abdulaziz Al Kuwari, Minister of Culture, Arts and Heritage and the presence and performances of internationally acclaimed artists including Evelyn Glennie and Rachel Gadsden. Audiences for the Festival at the Katara Cultural Village exceeded expectations, including a larger than anticipated attendance of families with children with disabilities.

3.2.2 Legacy

As part of the legacy, the British Council have developed an Arts and Disability programme for the Gulf to provide a focus for drawing together programmes and initiatives from across the British Council's areas of operation that contribute to the Diversity Agenda.

According to Martin Hope, the showcase in Qatar in 2013 provided the opportunity 'to develop engaging projects with artists from the UK working with disabled young people in Saudi, Oman, Bahrain and Qatar'. From initial work with Rachel Gadsden (winner of the UK National Disability Award 2013), the British Council partnered in an application to the Arts Council of England for an extension project, Al Noor – Fragile Vision. Other partners in the project include UK Arts and Disability Festival DaDaFest and the Liverpool Arab Arts Festival.

An Arts and Disability Conference and Art Exhibition by disabled artists called 'Definitely Able' is confirmed to take place in Qatar on 17-19 March 2015 at the Museum of Islamic Art in partnership with Sasol and UCL and with the support of local ministries and organisations. To support this conference and future planned activity in the domain, the British Council has signed a contract with Sasol, which agreed to invest £200,000. A steering committee and an operational committee have been formed with new partners and some of QUK 2013 partners. The conference programme reflects most of the main challenges and topics focused on during QUK 2013.

The British Council is developing an engagement and showcase programme including existing programmes with public access events in Kuwait and Arts Therapy in Bahrain. Martin Hope believes it will "raise awareness of diversity issues whilst supporting skills development in partner agencies with UK expertise. It will also position [the] British Council as a valued collaborator on access and diversity programmes for major international events such as Dubai Expo 2020 and Qatar World Cup 2022. A further legacy outcome has been the re-investment by Arts Council England in an Unlimited II 2014 and 2016 commissioning programme."

Waseem Kotoub, Head of Arts and Creativity at the British Council in Qatar, believes that the legacy will deliver impact outcomes across the following five areas:

- **Changes in perceptions of the disabled in society**

He believes that the festival helped to raise wider awareness of the role that the Arts play in the life of disabled people and the contribution that disabled artists can make to the cultural and artistic life of society. He believes that the 2012 London Olympics helped to raise the profile of citizens

from around the world through the Paralympic Games. This triggered discussions and agreements which led to the Arts & Disability Festival which was part of Qatar UK 2013. One of these discussions was with Al Noor Institute for the Blind, which already had an established relationship with the British Council.

The Al Noor Fragile Vision multicultural collaborative project 2014-15 has emerged from the relationships built in 2013, and brings together UK and Middle East communities and arts organisations to consider perceptions relating to disability, culture, diversity and openness about impairment. An exhibition of artworks, animated digital films and a residency outreach workshop programme in UK and Middle East, underpinned by themes relating to fragility and resilience, directed by Rachel Gadsden in collaboration with artists in UK and Middle East, aim to promote a blueprint of positive cultural values for communities and individuals who are addressing chronic health conditions and dealing with the politics and mythologies surrounding disability.



A moment from the Arts and Disability event

Another development which can be evidenced as legacy is, as noted above, the planned 2015 British Council Arts and Disability Conference and Art Exhibition in Qatar. This is being supported by the Ministry of Culture, Arts and Heritage, the Ministry of Education, Ministry of Social Affairs and

Labour and the Ministry of ICT, Ministry of Youth and Sport. The leading cultural entities, Qatar Museums and the Museum of Islamic Art, are working with the British Council to prepare and host the conference. An important indicator of the level of interest in the subject is the agreement recently signed by Sasol to provide significant sponsorship (£200,000) as part of its CSR support in Qatar.

In the absence of any baseline data about awareness, it is not possible to estimate any change in awareness or the contribution of the festival to any growth in awareness. However, the Ministry of Culture, the British Council and Al Noor believe that it has contributed to a growth in awareness of the opportunities for the disabled to participate more fully in the cultural and artistic life of Qatar, of the status of artists such as Evelyn Glennie and Rachel Gadsden, and of the need to develop new ways to be more inclusive in artistic programming and audience development. See below for changes in policies and practices such as venue accessibility.

- **Changes in policy**

Although Qatar legislation requires that people with disabilities in the labour force should be supported, the current status of the legislation is such that this occurs more in principle than practice, according to Waseem Kotoub. Al Noor had already some time ago been commissioned by ministries to provide services in translating public documents into Braille. He believes that one important outcome of Qatar UK 2013 has been the acceleration of further legislation to ensure equal opportunities in the labour market for those with disabilities, with more explicit requirements for compliance by employers in order to support both recruitment of and access for disabled employees at work. The portfolio for employment and disability has recently been changed from the Ministry of Employment to the Office of the Emir (Amiri Diwan), which signals the priority this has been given. In particular, he believes this outcome will be achieved within employment within the 'arts and culture' sector and points to evidence such as the specific reference to people with special needs section on the Ministry of Culture website. A new committee for employing people with disabilities has been created and is due to be announced very soon. The director of the committee is a member of the 'Definitely Able' conference, and will be chairing the employability session during the conference. According to Waseem Kotoub: "We have already recruited an employee who is deaf to help in managing the conference and this is setting a model to other partners."

- **Changes in attitudes, behaviours and opportunities of families with members who are disabled**

A further anticipated outcome is growth in the opportunities for those with disabilities through learning, for employment within arts and culture, for experiencing the Arts in enriching daily life and for developing new artistic work. As noted by Dr Hayat, there has been a gradual but significant shift in attitudes towards those with disabilities in Qatar since she began her work at Al Noor, and particularly since 2010. Waseem Kotoub believes that the experience from the Qatar UK 2013 Arts and Disabilities Festival has prompted individuals, families and a variety of civil society and government organisations to open up their expectations of the opportunities for and contribution of members of society with disabilities.

At Al Noor, the workshop such as that provided by Rachel Gadesden has helped teachers experience new ideas and techniques to introduce to their students.



Body mapping workshops at Katara Studios as part of Arts and Disability Festival.

- **Changes in venues (accessibility)**

A concrete and very specific outcome anticipated is to ensure that all artistic and cultural venues significantly improve their accessibility in order to provide much more full and open access to those with disabilities. Waseem Kotoub believes that by the time of the 2022 Football World Cup, this will be achieved, not least because of the need for Qatar to comply with the FIFA requirements on accessibility. He believes that the UK will be asked to provide expertise to cultural venues of all types to ensure the fullest possible accessibility and that Qatar UK 2013 has highlighted how UK and Qatari venues can work together on this issue. One of the four sessions 'Accessible Qatar - Why and How?' at the forthcoming (March 2015) 'Definitely Able' conference in Qatar will be focused specifically on this topic. There will also be workshops on Access to Museums, Libraries and Heritage and Accessible Design.

- **Changes in programming**

The objective for legacy is to ensure equal opportunities for participation in arts and cultural programming and access to audiences. This should be evidenced through inclusive programming leading to potentially more exhibitions and performances by artists with disabilities and their greater involvement in programming and curating. Waseem Kotoub believes this is a longer-term goal and estimates that there has been 20% progress on the road to achieving full inclusivity in programming. Qatar UK 2013 has highlighted the potential audience numbers and positive engagement by audiences to a more inclusive programming approach.

Sumanro Ghose, Deputy Director of Cultural Diplomacy Projects at Qatar Museums, believes there is increased awareness among staff about the need for attention to inclusiveness in programming and cites – "hearing discussion of 'special needs events' more now in discussions on programming".

The involvement of national organisations such as Qatar Museums and the Museum of Islamic Art in the 2015 British Council Arts and Disability Conference is also offered as evidence of changing perspectives on programming and good progress towards greater inclusivity. Other QUK 2013 partners working in collaboration with the British Council on this topic included UCL in Qatar (which will be participating in the 2015 Definitely Able Conference) and Katara Cultural Village, which is planning a future conference on the same theme.

3.3 Arts Partnership Development

3.3.1 Background

The UK Gulf Arts Partnerships network has evolved from the experience and participation of UK organisations that participated in QUK 2013.

In principle, it includes all members of the QUK 2013 steering committee but also aims to extend and develop the network to include more UK organisations than those previously involved.

A first ‘network’ meeting was held in February 2014 – convened by the Crossway Foundation, Edge of Arabia Gallery and the British Council. The purpose of the meeting was to bring together UK-based organisations with experience or interest in developing new arts and creative industry projects in the Gulf. It provided a forum to share ideas, learn about the complexities and challenges of working in the region, and explore how to make the most of new opportunities. DCMS also participated and provided an overview of its strategy and advice and guidance on working with Gulf artists and institutions.

A second meeting was co-convened in September 2014 with the British Library Qatar Foundation project (also a Qatar UK 2013 partner).

These network meetings included seven organisations that had participated in the QUK 2013 steering group, nine organisations that had not been part of the steering group but had participated in QUK 2013 and ten ‘new’ organisations.

<i>Organisations that attended February inaugural meeting</i>	<i>Organisations that attended September meeting</i>	<i>Part of original QUK 2013 steering committee</i>	<i>Participated directly in QUK 2013</i>	<i>Had existing relationship with BC</i>
<ul style="list-style-type: none"> • Unicorn Theatre • Birds Eye View Film Festival • Khayaal Theatre Company • Welsh College of Music and Drama • Museums of Wales • British Museum • DCMS • RIBA • Royal College of Music • Crossway Foundation • Edge of Arabia • Royal College of Art • Sadler's Wells • National Youth Theatre • Royal Borough of Kensington and Chelsea • WOMAD • Shubbak Festival • Turquoise Mountain • V&A • London Book Fair • Qattan Foundation 	<ul style="list-style-type: none"> • British Library • British Museum • Khayaal Theatre Company • Greater London Authority • Sadler's Wells • Greater London Authority • Royal College of Music • British Museum • DCMS • RIBA • Royal College of Art • National Youth Theatre • Royal Borough of Kensington and Chelsea • Shubbak Festival • University of the Arts London • University College London • ICOM • Natural History Museum • Sound and Music • Cultural Innovations 	<ul style="list-style-type: none"> • Scottish Government • Sadler's Wells • DCMS • University College London • British Library • V&A • Shubbak Festival • 	<ul style="list-style-type: none"> • DCMS • Scottish Government • London Book Fair • Edge of Arabia • Crossway Foundation • University of the Arts London • University College London • Turquoise Mountain • Royal Borough of Kensington and Chelsea • RIBA • V&A • Shubbak Festival • Sadler's Wells • Bird's Eye View Festival • Greater London Authority • British Library • 	<ul style="list-style-type: none"> • DCMS • Welsh College of Music and Drama • Museums of Wales • British Museum • RIBA • Crossway Foundation • Edge of Arabia • Shubbak • WOMAD • V&A • London Book Fair • Sound and Music • British Library • Greater London Authority • University of the Arts London • University College London • National Youth Theatre • Royal College of Art • Qattan Foundation • Turquoise Mountain • RB Kensington and Chelsea • WOMAD • ICOM • Natural History Museum • Cultural Innovations • Sound and Music • Royal College of Music • Bird's Eye View Festival • Sadler's Wells

Table 7

To support the work and interests of the network, Rehana Mughal, Head of Arts Partnership Gulf at the British Council UAE, has drawn up an approach that includes developing the confidence and capacity to drive business development whilst identifying targeted opportunities to proactively pursue business partnerships. Key to the strategy is utilising the British Council's ability to broker appropriate UK expertise and partners to map, support and build creative and cultural industries in Gulf States.

The above are the main activities that the British Council has been undertaking to develop this network and open up opportunities for partnerships between organisations in the UK and Gulf States. The British Council has also worked since the end of 2013 on more 'partnering' work with individual organisations within this network.

In terms of legacy, the British Council considers this to be a significant area of opportunity to leverage its network links to potential local partners in each Gulf State and to disseminate to UK organisations its deep understanding of the local context.



The Royal Philharmonic Orchestra performs at Cadogan Hall, London.

3.3.2 The legacy of extended networks

According to Martin Hope, Qatar UK 2013 helped to extend the British Council's own network links in Qatar and across the Gulf region²². Additions to the network which occurred during or following QUK 2013 include new arts organisations and new relationships with government and cultural development bodies. They also believe that the relationship links with organisations already previously known were enhanced through QUK 2013.

²² See network analysis for new and/or strengthened links in the Gulf Region which were triggered by QUK2013

Increased value of network links to local and UK interested organisations.

Of course, these networks are only of value if they are maintained and leveraged to achieve outcomes beneficial to Qatar and the UK. According to Martin Hope, QUK 2013 enabled the British Council staff in Qatar to raise significantly their knowledge about Qatari and regional economic and development strategies, gave them in-depth (previously unknown) information about a large number of cultural players and planned activities, and deepened their insight into cultural history, changes and trajectories specifically in Qatar but also across other Gulf States.

As the 'star node'²³ within the UK cultural network participating in QUK 2013, the British Council's enhanced knowledge should enable it to provide higher value to UK cultural organisations and artists who may wish to work with Gulf artists and cultural organisations. If UK cultural bodies and artists see the value of being part of a network where they can access this enhanced knowledge, they will 'join' the network and invest in the opportunities the network offers them, as long as they believe it is worth the cost to them.

We can conclude that the network of cultural organisations to which the British Council now has links in Qatar, either directly or indirectly through its pair 'star' Qatar Museums, has expanded as a result of Qatar UK 2013.

There is some evidence that the perceived value of both this enhanced network and the increased knowledge of the British Council teams in both the UK and Qatar is attracting additional network members in the UK²⁴. Whether these new additions decide there is value in sustained participation in this new network is unknown at this point. It would need at least another 12 months of data to see if any of them continue to 'participate' and decide to follow through to pursue opportunities to work with and in the Gulf States.

As the 'star node' in the planned UK-Gulf Partnership network, the British Council has evidently made a decision that its potential value as a central player in networks linking Qatar and UK organisations will attract new members to join, as well as existing members to sustain their participation. Moreover, according to Martin Hope, the decision to grow the network to include other Gulf States is based on the experience from QUK 2013.

²³ A star node in a network is the node that sits at the centre of a network – all other nodes are connected to the star. Of course, they may also be connected to other nodes in the network locally and internally.

²⁴ An analysis of attendees at the February and September Gulf Creative Industries meetings suggest shows that several organisations attended that had not participated in QUK2013.

However, unlike QUK 2013, where there were two central directly linked 'star nodes' the British Council and Qatar Museums, this wider Gulf Network has only at present one 'star node', the British Council. At a country level, the local networks will assume the British Council to be one global 'star node', not multiple organisations with their own local networks. What we cannot know as evaluators are who and how many network players there are in each of these local networks and whether local players see the British Council as offering value at a cost acceptable to them to trigger them to participate in the British Council UK-Gulf Partnership network.

According to the British Council three-year Gulf Arts strategy, the British Council aim is both to "provide a consultancy/support service to local agencies and create tailored training programmes that can be offered commercially" ... as well as ... "Position ourselves for large scale opportunities alongside identified cultural infrastructure projects in the region."

Furthermore, a "model for working with government institutions to highlight areas of need in museum management has been established with the aim of then increasing the scale and scope of implementation". Although this model was initiated before Qatar UK 2013 and the UCL Qatar campus is well established with degree, diploma and short courses, it continued to be developed during 2013 and 2014 to date. In addition: "In conjunction with UCL, the British Council will be delivering museum management short courses initially as a summer school in the UK with the intention of creating a further Winter School from the Doha campus."

According to the same strategy document: "Existing British Council Creative Economy initiatives such as 'Culture Shift'²⁵ and 'The Cultural Innovation Labs'²⁶ will be presented as opportunities for development with funding partners'."

²⁵ "Culture Shift is our global hack programme which brings together creative people to come up with new ideas and solutions to some of the challenges faced within the cultural sector"
<http://creativeconomy.britishcouncil.org/projects/culture-shift/>

²⁶ The British Council supports emergent cultural leaders and innovators to develop their leadership, networking and innovation capacities through Cultural Innovation Lab workshops, Small Change Grants to develop new ideas and undertake professional development opportunities and participation in Cultural Policy Summits to promote and share ideas with key international and regional policy-makers and established sector leaders. <http://www.fundsforngos.org/uae/british-council-cultural-leadership-innovation-programme-20122013-uk/>

3.4 British Festival

3.4.1 Background

The idea of an annual British Festival in Qatar was born in November 2013 when the Qatar UK Steering Group led by the British Council and Qatar Museums began to consider the legacy of the Qatar UK 2013 Year of Culture and what could be maintained and developed. Initially proposed by HM Ambassador to Qatar, Nicholas Hopton, the idea of a Festival offered a concrete platform to further enhance the relationships that had been built during the 2013 Year of Culture.

The Qatar UK 2013 Year of Culture had provided the opportunity for an intense, twelve month long series of visits, events and exchanges which through its scope and scale gave extensive visibility to the UK which was significantly higher and wider in range than ever obtained previously. It enabled new relationships to begin and existing relationships to be deepened. Individuals and partners worked together on programming, planning and implementing events and learned about one another as well as from the experience.

3.4.2 Legacy

This 2013 investment in building networks, relationships, knowledge and experience was significant for all concerned and yielded increased (intangible) social and cultural capital in both countries.

It was recognised before the year end that, with time, the value of this capital could erode unless the relationships, networks and benefits achieved were maintained and further enhanced. From the UK FCO, there was a strong desire to retain and build on the year and, from this, the idea of continuing an intense (but shorter in time) annual high visibility event was born. Building these relationships has brought visibility and increased commercial opportunities and the British Festival has leveraged these relationships to expand commercial opportunities in particular.

The five-week festival consisted of over 30 events and campaigns, involving more than 30 different partners and an audience of 10,000 individuals. It was organised jointly by the British Embassy, the British Council and UKTI.

Five pillars provided the framework around which the festival programme and activities were to be constructed: Arts, Education, Science, Sports and Commercial relationships. These pillars were constructed to encourage and further strengthen relationships within these areas as well as to identify potential partners for the future.



Circle of Sound, British Festival 2014, Al Rayyan Theatre.

Examples of events included:

- Education UK Exhibition. A British Council exhibition which offered potential students, interested parents and local schools the opportunity to meet and engage with 21 UK higher education institutions, with the intention of growing educational ties between Qatar and the UK.
- English Language Teaching Conference. A professional development mini-conference for English language teachers, coordinators and academic vice principals in independent schools, giving them an opportunity to learn about UK language teaching methodology and reflect on their own practice.

- Welsh National Opera. The company performed for invited audiences and ran development workshops for young musicians.
- Circle of Sound. The music duo Circle of Sound launched their second album, 'Anti Hero', at Souq Waqif's Al Rayyan Theatre, on their first official international tour date with Soumik Datta, sarod player and composer, Austrian drummer Bernhard Schimpelsberger, English singer-songwriter Fiona Bevan, Laura Stanford, Rosabella Gregory and Daniel Keane.
- BloodhoundSSC. The University of the West of England (UWE Bristol) showcased the UK's engineering and innovation expertise through its work supporting the Bloodhound SuperSonic Car (SSC) in Doha. The UWE Bristol team displayed a two-metre scale model of the car to invited students from a number of schools in Qatar, who attended a lecture discussing the project and challenges in attempting to break the land speed record and travel at 1,000 km per hour.
- The Urban Playground. The UK's performance-parkour company gave six free public performances to audiences at Souq Waqif. The group blends authentic Parkour – an urban art form also known as free running – with urban and contemporary dance.

The festival also took workshops to a number of schools, educational institutions and youth organisations. The Urban Playground, Rachel Gadsden, the Bloodhound SSC project and the Welsh National Opera all contributed to the outreach programme, involving Qatar Music Academy, Aspire Academy, Al-Noor Institute, the Youth Company and a number of Qatari and expatriate schools. Over 800 children and young people participated in the various workshops delivered during the festival and the outreach programme had a significant focus on inclusion, working with groups of disabled and visually impaired children.

The legacy will continue to be developed in future years through extending participation of UK organisations with political, trade and cultural visits, presentations and events. The four strands (Education, Science, Sports and Trade) are aimed at bringing together strategic UK diplomatic, trade and cultural interests. Outcome legacy will be measured through increased trade for UK businesses, increased educational and artistic exchange, science and technology research collaboration and developing cooperation in sports activities, including those leading to improved citizen wellbeing, inclusiveness and mutuality, as well as entertainment.

3.4.3 British Festival 2014 Events

9 March	Launch of the British Festival	British Embassy, British Council, UKTI
Commercial	British Festival - British menus, products and discounts	Grand Hyatt Doha
Commercial	British High Tea	Intercontinental The City
Commercial	British Festival – Taste of Britain	Four Seasons Hotel
Commercial	Grand Property Event	UKTI
	Welsh Alumni Event	Welsh Government
Commercial	British business networking event	QBBF
Art & Education	Welsh National Opera School Workshops	Welsh Government, British Council, Qatar Music Academy, Doha English Speaking School.
Arts	Welsh National Opera Concert – British Embassy	Welsh Government
Commercial/Education	Study in the UK Exhibition	British Council
	British picnic on the Lawn	Opal by Gordon Ramsay
Commercial	Ministerial Visit - Lord Livingstone, Minister of State for Trade & Investment	UKTI
Commercial/Education	British Book Day – Celebration of British Literature and Publishing	British Council HE The Minister of Culture HE President of Qatar University
Commercial/Education	British Spycraft Celebration	Grand Hyatt Hotel
Commercial	British Water Trade Mission	UKTI
Commercial	British Food Festival launch	Lulu Hypermarket
Education	English Language Teacher Development Day	British Council Supreme Education Council
Commercial	Hackett Store Launch – Jeremy Hackett and Aston Martin	UKTI, Aston Martin
Commercial	British weekend package	Grand Hyatt Hotel
Arts	Circle of Sound Concert Al Rayyan Theatre	British Council

Science	Bloodhound SSC – schools presentation and VIP evening with Sir Richard Noble	UKTI/University of the West of England/British Council Grand Hyatt Hotel.
Commercial	British Brunch	Grand Hyatt Hotel
Commercial	Creative Industries Trade Mission Visit	UKTI
Education/ Arts	Rachel Gadsden Artist workshops and performances	British Council/Ministry of Culture, Al-Noor Institute, Shafallah Centre
Education	Book Launch : Romantic Revolution Arabic translation	British Council/Ministry of Culture
Arts/Sports	The Urban Playground - Schools Workshops	British Council, Aspire Academy, DESS, The Youth Company, The Mighty Jokerz
	Queen's Birthday Party Annual official celebration of Her Majesty the Queen's birthday	British Embassy.
Education/ Arts / Sport	The Urban Playground Public Performances – Souq Waqif	British Council
Commercial	British Picnic on the Lawn	Opal by Gordon Ramsay

Table 8

3.5 Create and Inspire 2013

3.5.1 Background

The Crossway Foundation²⁷ was founded in London by a group of artists who believe in the power of journeys to inspire better understanding and collaboration across borders, and to release the world-changing potential of young creatives.

Set up by Edge of Arabia and The Prince's Regeneration Trust, the foundation focuses on delivering creative expeditions between the UK and Middle East, as well as workshops and art curriculum development for schools and universities. It aims to connect young people across geographical, generational, racial, religious, economic or political borders; and to promote creative collaboration and better understanding around the world, with a special focus on young artists in the Middle East, UK and the Americas.

The foundation's travel and exchange programme for young artists was launched in 2007 and has since supported over 100 young people from 13 countries to explore each other's worlds first-hand.

Create & Inspire 2013 was a regional search to find the most talented young artists, photographers and film-makers living in Saudi Arabia, the United Arab Emirates and Qatar. At the time, in its second year, this initiative aims to identify and invest in creative talent from the Gulf. The project aims to empower young artists, equipping them with skills and experience which can be applied to their own communities upon their return.

Thirty-two of the Gulf's most promising emerging artists were interviewed for the 2013 Create & Inspire competition hosted in collaboration with Qatar UK 2013 Year of Culture. Judging interviews took place simultaneously in four Gulf cities: Doha, Dubai, Riyadh and Jeddah.

²⁷ <http://crossway-foundation.org/>

Ten winners from Qatar, Saudi Arabia and the United Arab Emirates were selected for their original and imaginative responses to the year's competition theme: Public Art: Re-imagining your Community.



Create & Inspire winners in Hyde Park, London, standing in front of Fischli/Weiss' public art sculpture Rock on Top of Another Rock, 2010-2013, at the Serpentine Gallery.

The ten winners of the Create & Inspire competition were in the UK on 18--30 August 2013, working with top creative industries in London and Yorkshire. While in the UK, the winners worked with the following institutions, organisations and artists: Christie's Education, Squint/Opera, Mile End Community Project, Serpentine Gallery and Edgware Road Projects, Tate Britain, Yorkshire Sculpture Park, The Hepworth Wakefield, Mexico Project Space, Adam Williamson (sculptor), Cyrus Mahboubian (photographer) and Bold Tendencies.

The end result of the winners' time in the UK was an exhibition titled 'Bye Bye Landan' held at the Edge of Arabia Gallery on Thursday 29 August 2013. The exhibition was a culmination of their experiences exploring the creative scene in the UK and was devised and executed by the winners. The event was an evening of art, poetry, music, film and food, and was a chance for the ten winners to share their experiences of their time in the United Kingdom in front of an audience of over 100 people.

All films from the Journey to the UK are available on the Crossway website.

In December 2013, the Crossway Foundation returned to the Museum of Islamic Art in Doha for a second series of Islamic pattern and dome building workshops with British artist Adam Williamson, as part of Qatar UK 2013.

During the workshops, participants developed an understanding of the language of symmetry in Islamic art and worked as a team to transform these concepts and designs into structures, including polyhedra models, large bamboo spheres and a three-metre-high geodesic wooden dome.

Participating schools included Doha College, Al Khor International School, Gulf English School, London International School and Birla Public School.

3.5.2 Legacy

Create & Inspire 2013 was recognised by Qatar Museums as a potential significant means to make a real and concrete contribution to the Qatar National Vision of developing the cultural sector and stimulating creativity. Qatar Museum's strategy is to contribute to inspiring the 'creation generation'. The Create & Inspire 'journey', with its focus on supporting young emerging artists, speaks directly to what they are trying to achieve: inspiring young Qataris in their creative development.

Qatari competitor participation in the 2013 competition convinced the programming team at Qatar Museums that the model was one they wished to continue in future years and they have been collaborating again in 2014 with the Crossway Foundation and the British Council for Qatar Brazil 2014.

With regard to the competition winners from 2013, according to Sumanro Ghose, Qatar Museums are still reflecting and discussing how to move forward with the 'winners' from 2013. Already, one has been commissioned to develop a film for Qatar Turkey 2015 Year of Culture.

3.6 Film-making, screening and festivals

3.6.1 Background

In partnership with the British Council and the Qatar Museums Authority, to celebrate Qatar UK 2013, Doha Film Institute presented the DFI UK Cinema Showcase at the MIA Auditorium – a series of monthly screenings throughout 2013 celebrating the power of classic and contemporary films from the British canon.

Featuring works from directors and contemporary masters including David Lean, Ken Loach and Carol Reed, the programme presented a line-up of films across multiple genres.

Throughout the year, certain screenings within the showcase were attended by British film-making talent and, since Qatar UK 2013 was a reciprocal initiative, DFI also created a series of opportunities to bring Arab and, more specifically, Qatari film-making talent to the UK.

The April 2013 Birds Eye View (BEV) Film Festival in London was a special celebration of Arab women filmmakers, held at London's British Film Institute. As part of Qatar UK 2013, the British Council sent two young Qatari filmmakers, Maryam Al-Sahli and Hend Fakhroo, to take part in the festival.

Curated by the Doha Film Institute, the 'Made in Qatar' programme at the Liverpool Arab Art Festival in June 2013 showed emerging filmmaking talent in Qatar. The programme showcased films from independent filmmakers and provided a window into the stories of Qatari nationals and those who call Qatar home.

The Doha Film Institute celebration of UK film culture culminated in a special section of programming at the 2013 Doha Tribeca Film Festival.



3.6.2 Legacy

For Qatar Museums, regarding this growing strong partnership with the DFI, the main legacy is that they are building together, learning about what works for audiences in Qatar. QUK 2013 helped them assess the appetite for foreign films and they learned there was evidence of a significant audience for foreign language films in Qatar. For Sumantro Ghose, Deputy Director of Cultural Diplomacy Projects at Qatar Museums:: “English language films were a good place to start because of the language. I think from the experience of building audience interest in 2013, it will be easier to introduce films in other languages. This year will showcase a Qatari film maker in Brazil and we are planning a larger festival next year.”

3.7 Literary Translation Summit

3.7.1 Background

The British Centre for Literary Translation (BCLT), supported by the British Council and Bloomsbury Qatar Foundation Publishing, held a Literary Translation Summit in December 2013 alongside the Doha Book Fair. The Literary Translation Summit brought together writers and translators for an intensive week of literary translation workshops, based on the BCLT International Literary Translation Summer School, held at the University of East Anglia since 2000. There were also two days of showcasing and panel discussions at Doha Book Fair.

The Literary Translation Summit was aimed at early to mid-career translators or translation academics keen to experience different, more practical methodologies for the teaching of translation by practising literary translators.



Poetry reading at the Doha International Book Fair (left to right): Writer, editor and translator Daniel Hahn with poets Maryam Al-Subaiey and Colette Bryce.

During the workshops, the participants worked on consensus translations of texts by the writers in residence, led by the workshop leader, with the author present. Throughout the week, the focus was on the process of translation and the challenges faced by translators working between Arabic and English. Participants explored in depth all elements of the text and discussed with the writers any translation issues that arise, from cultural and historical context to linguistic issues, right down to the use of commas.

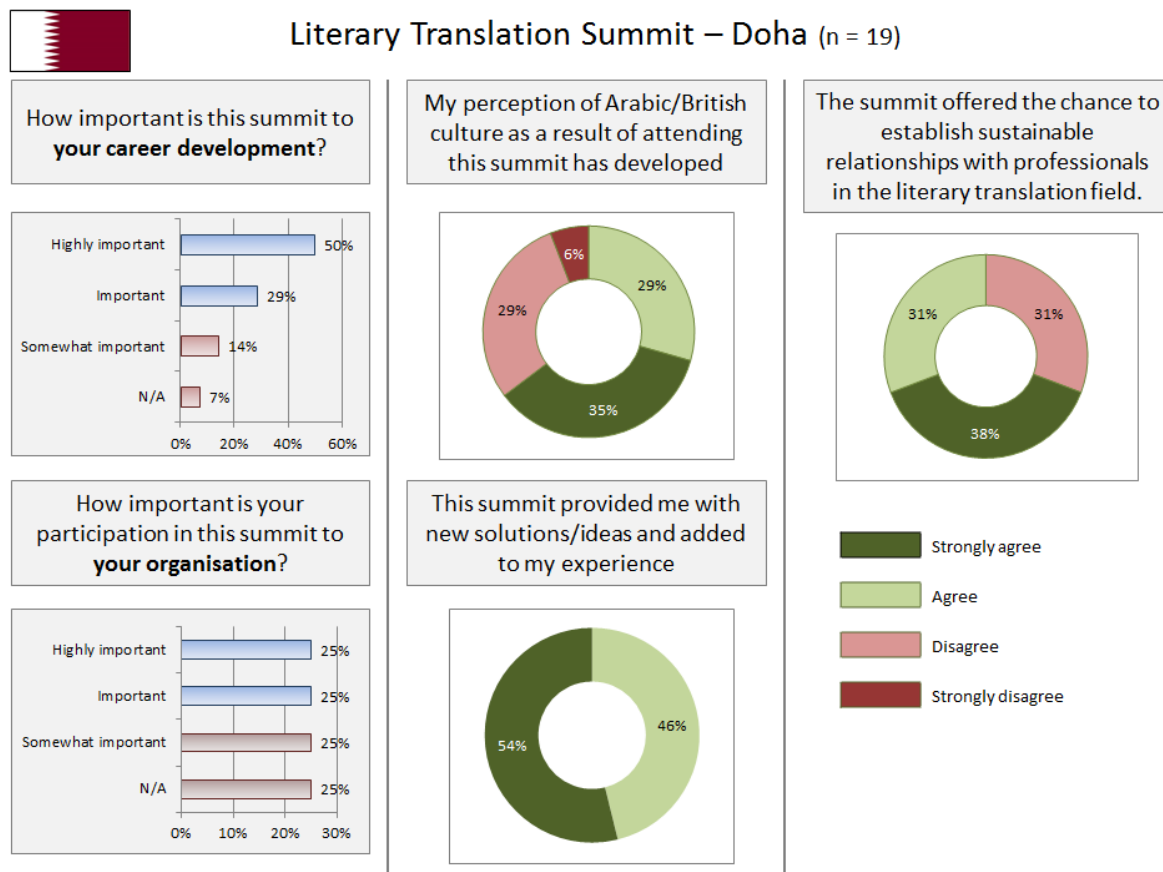


Figure 20

During the week, there was a keynote speech on Shakespeare and translation by Patrick Spottiswoode of Shakespeare's Globe, as well as events with Granta 'Best of British Novelists' Steven Hall and David Szalay. In the same week, to coincide with the 2013 Doha Book Fair and as part of the British Council's Walking Cities project, the Qatari poet Maryam AlSubei had invited Northern Irish poet Colette Bryce to do reading in Qatar at the Doha Book Fair.

3.7.2 Legacy

In September 2014, Northern Irish poets Colette Bryce and Leontia Flynn invited Qatari poet Maryam AlSubei for a return journey as part of the Writers Return to join them in Londonderry to read poems about their journeys and international travels and spend two days walking the city exploring the city's literary and poetic sites. Qatar Museums are considering the translation of Qatari authors with Qatar Bloomsbury Foundation Publishing. Currently, one Qatari novel is being translated into German and Chinese (future culture exchange countries). Although no direct link can be traced back to the conference, as these discussions were already happening, nonetheless Sumantro Charles Ghose, Deputy Director of Cultural Diplomacy Projects at Qatar Museum's Office of Strategic Cultural Relations, believes the conference helped to draw attention to questions of translated works as part of cultural exchange. The British Council and the Qatar Ministry of Culture have agreed in principal to support another Literary Translation in Qatar and work has commenced in seeking a sponsor. In the meantime, it was announced as part of the British Festival that the Ministry of Culture has agreed to translate a book for a British author.



Literary Translation Summit, Ed Vaizey with delegates, Doha 2013.

The visit to Qatar also furthered Globe Education's Director Patrick Spottiswoode's interest in Shakespeare in Translation, an important and developing area of work for Globe Education, and provided the opportunity to meet with an international group of translators from around the Middle East to learn more about the craft of translation. Globe Education has been working since with the British Centre for Literary Translation and together they are planning a series of international workshops on Shakespeare in translation in collaboration with the British Council planned for 2015-2016. It is hoped one of these will be in Qatar. It is planned that the series will be followed by the publication of papers in print and online with audio.

3.8 The Old Doha Prize

3.8.1 Background

The Old Doha Prize was one of the events specifically designed for Qatar UK 2013. It was an ideas competition bringing together architects and urban designers based in the UK and Qatar for a one-week design charrette in Doha during November 2013 to explore current issues of urban development, heritage and regeneration. It was organised by the British Council and Qatar Museums Authority on behalf of Qatar UK 2013 Year of Culture.



Old Doha prize participants, Museum of Islamic Art

The design charrette supported 16 architects and urban designers in four teams to develop new, creative and contextual design responses to Doha's historic city and culture. The teams researched Doha's Al Asmakh neighbourhood and explored approaches to heritage-led regeneration to form working proposals that could be relevant to future developments of Old Doha. While unacknowledged by many, this part of the city is also seen as a heritage asset for Qatar and a key

element of the city's historic narrative. Although the infrastructure only dates back 70 years, it forms an invaluable link with the past for a city transforming rapidly. The new developments surrounding this area present both opportunity and a profound risk for this district – located in the very centre of the city – as rising land values and new zoning threaten the dilapidated, low-rise structures of the past.

The aim of the Old Doha Prize was to gather innovative new perspectives and voices to examine the identity, value and potential futures of this piece of the city; what it is today, and what it might become. Teams brought together individuals who had never previously met and had just a few days to research the area, formulate ideas and develop potential proposals to take forward. Key observations and overarching themes arose across the groups which echoed throughout the week and into end proposals. These included the importance of threshold, the definition of public and private within Arabic culture and its reflection in traditional housing design, engagement in and with the street, high-rise versus low-rise and the relationship between buildings, the importance and potential lack of defined public or informal gathering spaces, the courtyard aesthetic, and issues of access, transport and parking, including what potential the area has as a promoter of the 'walking city'.

A public lecture and panel discussion between Dr Suad Al-Amiry of the RIWAQ Centre for Architectural Conservation, Prof. Nasser Rabbat of MIT, and Prof. Thomas Leisten of QMA addressed some key issues of contemporary heritage practice. These discussions highlighted some of the key complications faced when addressing the future development of Doha. Can those institutions defining the city's future work together to produce practical and economically viable developments whilst respecting the history and character of the area?

The winners of the Qatar UK 2013 Old Doha Prize were Fatima Fawzy, Alicja Borkowska, Alaa Larri and Iris Papadatou for their project 'Learnings from Old Doha'. Their collaboration presented an innovative and phased development of the area of Al Asmakh and Najada. They proposed a programme to introduce education facilities and initiatives to attract people from different areas of expertise, bringing together a diverse range of users to create a dynamic and mixed use hub of activities and people. In their plans, a patchwork of courtyards found across the city are important locations for learning and socialising, hosting specific activities revolving around culture, child and adult education, sports, artisan apprenticeships and other community binding activities. The team's



plan beautifully communicates a way in which this area of Doha could become an integrated and walkable district that would connect people to its rich history and heritage.

The winning team received a grant of £15,000 to allow them to further develop their research and ideas explored as part of the Old Doha Prize design residency as a team over the coming year. The Qatari participants also visited the UK in June 2014 during the London Festival of Architecture.

The residency was a unique opportunity for both Qatari and British architects to work together to share their skills and vision for heritage-based architecture, and for all those involved to have real discussions about both the past and future of the city.

3.8.2 Legacy

For the architectural team that won the Old Doha Prize, there has been a significant legacy. Their successful collaboration has led to them forming a strong team with plans to set up a design platform to target other projects in Qatar, UK and worldwide. Also, the team members have formed the LON-DOH collective with all the participants of the Old Doha Prize and the Slade art exchange and are planning to have an exhibition linking Doha and London within 2015. The winning team have also developed relationships with Qatar University and UCL London and UCL Qatar and were featured in UCL Urban Laboratory's Urban Pamphleteer #4.




Drawing Old Doha, Old Doha Prize.

With regard to Doha, they hope their winning project will be implemented at the end of 2014/beginning of 2015 and leave a legacy to the Old Doha area and that it will act as a pilot project to demonstrate how heritage-led regeneration can be successful. They believe that there is a real possibility of a change in government policy in Doha in terms of re-appropriating heritage buildings rather than demolishing, in the context of new building developments in the area and the likelihood of a new heritage-led master plan for the Al Asmakh and Al Najada areas.

The lasting professional relationships between the team members from both countries has contributed to expanding their horizons and feeding their interest in the relationship between Europe and the Middle East and how remote and collaborative working can really work.

Sumantra Ghose believes that the competition raised awareness and increased visibility of the debate around re-appropriating heritage and the relationship with the heritage built environment in the context of city growth, although he considers that 'It is too soon to see any change for example in terms of planning policy'.



For Qatar Museums, the approach taken for Old Doha has provided a model and sits well with their work with UNESCO on heritage. They are planning to adapt the model for Qatar Turkey 2015 and Qatar China 2016 and how they engage with the twin challenges of urbanisation and sustainability. They will be drawing directly from the model of the Old Doha Prize; working with early career architects and planners and enriching their experience by looking at specific environments in collaboration with the 'other' environments different from their own).

For the British Council, the Old Doha Prize has formed new relationships with the Doha Architecture Forum and Msheireb Properties in Qatar, and has provided a catalyst for discussions around architecture in the Gulf region with the Royal Institute for British Architects and the Bartlett School of Architecture.

3.9 QUK 2013 Sports Events

3.9.1 Background

Qatar UK 2013 included a wide range of sports events:

3.9.1.1 Hey'Ya Arab Women in Sport

An exhibition of Arab Women in Sport at the National Football Museum in Manchester, which attracted over 80,000 visitors. A sample survey of the exhibition showed an extremely positive audience response.



Hey'Ya Arab Women in Sport – Manchester (n = 77)

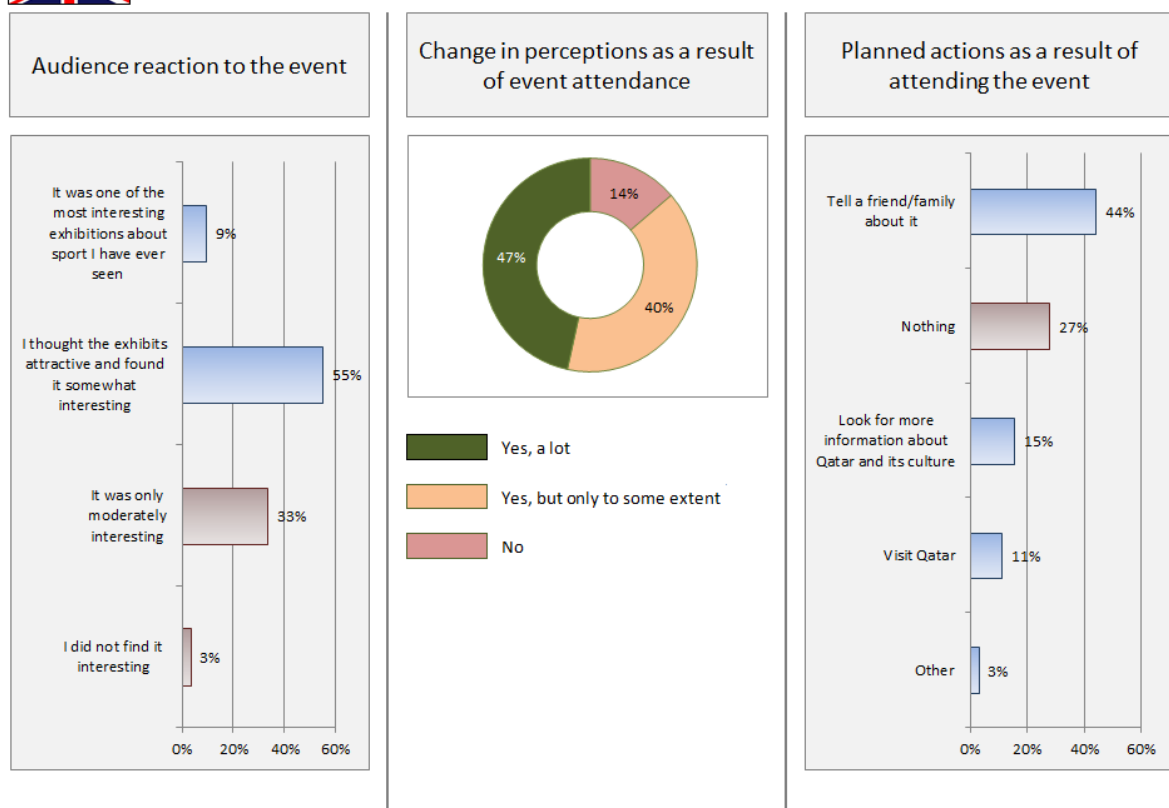


Figure 21

This was a four-day, intensive training programme for community coaches and sports teachers, using highly skilled coaches from the Premier League and the English FA. The programme was a mixture of classroom-based and on-the-pitch learning, culminating in a live coaching demonstration by the participants. Two female coaches, one from the Premier League and one from the English FA, worked with a group of female Qatari sports teachers and football enthusiasts and there was a parallel programme for male community coaches, in partnership with the Qatar Football Association. The participants were then invited to develop their own community football projects, including boys' football, girl's football and football for physically challenged participants.



Hey'Ya: Arab Women in Sport: Fatima Mazaher Sasanipour, Reyma Alen Thomas and Noor Al Maliki / Athletics.

3.9.1.2 The Qatar UK 2013 International Hadaf Football Tournament

The tournament was delivered in partnership with the British Council, Evolution Sport Academy and Aspire, from 13 to 17 December. The event was held at Aspire Dome. The tournament was created to celebrate Qatar UK 2013 year of culture and saw seven 'Under 18' teams from the UK and Qatar compete in a friendly but competitive environment, bringing together players with different cultures, lifestyles and football philosophies.

Three UK teams travelled to Qatar from the UK:

- Manchester Grammar School
- Hulme Grammar School, Oldham
- Shrewsbury School



International Hadaf Football Tournament - the winning team, Manchester Grammar School.

The Qatar Teams were from:

- Doha College
- Qatar Schools Team
- American School of Doha
- Evolution Soccer

The travelling teams spent seven days in Qatar, with cultural visits and recreational trips organised by the British Council to give all travelling players the opportunity to gain knowledge and experience Qatar, in addition to playing in the tournament. Data was collected from the visiting UK students during their visit.

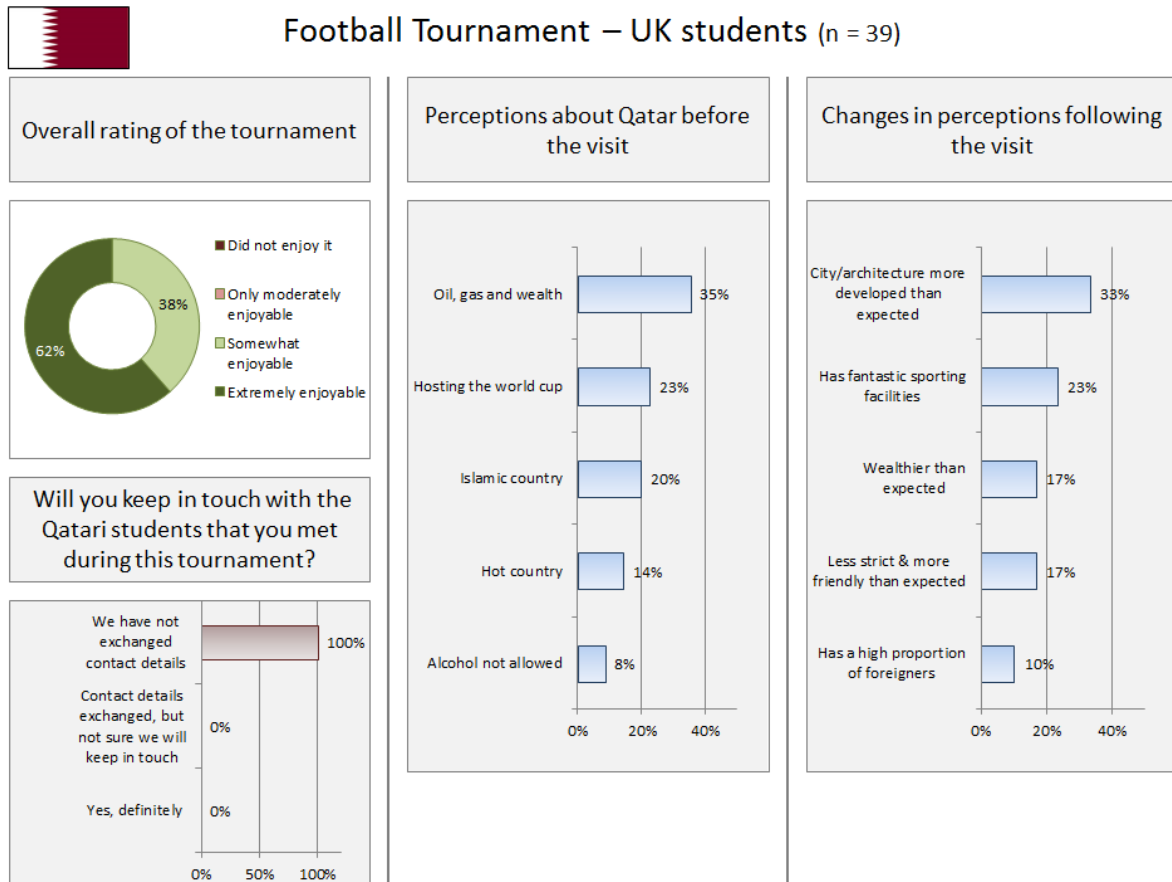


Figure 22

3.9.1.3 Aspire

Aspire Academy is a globally recognised national sports academy for the development of Qatar's athletically talented boys. Aspire Academy provides integrated sports development, sports science and academic learning for scholarship boys from Grade 7 (12 - 13 years) to Grade 12 (17 - 18 years). Additionally, Aspire delivers an ambitious health and lifestyle programme for the community, delivering over 25,000 classes per year. During Qatar UK 2013, it hosted the football tournament.

3.9.1.4 Youth and Sports Trust

The British Council has worked closely with the Youth Sport Trust since 2001 as a key technical delivery partner for a number of programmes, including International Inspiration. In Qatar, the relationship carried through with the visit of the keynote speaker, John Steele, the Youth Sport Trust's Chief Executive Officer, to the global sports conference Doha Goals in Qatar in December 2012, where he described the Youth Sport Trust's Olympic legacy commitment called Lead your Generation. This relationship was further strengthened during QUK 2013 and this legacy work will be one of the models for Qatar's 2022 World Cup.

3.9.1.5 Premier Skills Community Football Programme

The British Council has been leveraging the global interest in community football to engage with many education institutions and sports organisations around the world for several years. Football has been a tool to bring people together (often from opposing sides); as a means to encourage and sustain healthier living and as a medium to learn English it offers the aimed-for ‘perfect storm’ that the British Council has sought to achieve through its collaboration on the Premier Skills programme.




Closing ceremony, Premier Skills Programme, Al Sadd stadium.

A Premier Skills coaching course was jointly organised as part of Qatar UK 2013 by the Premier League and the British Council, with the support of local partners Qatar Football Association and Qatar Women’s Sport Committee. Male and female community football coaches from Qatar were given the opportunity to learn from the experts when they took part in the Premier Skills showcase event.

3.9.2 Legacy

The International Hadaf Football Tournament has expanded the British Council’s relations with sports entities in Qatar and built the legacy of organising Football Tournaments. The British Council has received an interest from the travelling teams to visit Qatar again and participate in 2014/2015 football tournaments.

According to Martin Hope, the showcasing of Premier Skills at Qatar UK 2013 opened up even greater opportunities for UK coaching and physical education development opportunities in schools in Qatar. A significant legacy is a new contract with Qatar Football Association which will continue to leverage sports activities as a means to develop the English skills of young people playing sports in Qatar.



Given the visibility that Qatar UK 2013 gave to the Premier Skills programme, the British Council is continuing to deliver Community Coaches programmes as an essential part of its sports agenda, and receiving interest from sports entities in Qatar to hold such programmes. As the British Council is continuing the work with Qatar Football Association, interest in the community football coaches programme was also expressed by the Ministry of Youth and Sports.

For Qatar Museums, although there is no direct legacy from any of the specific activities in QUK 2013, sport will continue to be part of their future years of culture. For example, in 2014, Qatar Museums took part in Qatar's National Sports Day with this year's Brazilian partners.

3.10 Science and Research

3.10.1 Background

In March 2013, David Willetts, the UK Minister for Universities and Science, visited Qatar with a delegation of UK university representatives and met Her Highness Sheikha Moza bint Nasser, Chairperson of Qatar Foundation for Education, Science and Community Development, Dr. Fathy Saoud, the President of Qatar Foundation, and the Qatar Foundation team to discuss education, science and technology collaboration with the UK.



Researcher Links, Aspire.

This led to an MoU which was signed at London's City Hall between Her Highness Dr Saoud; the Mayor of London, Mr Boris Johnson; Mr Ed Vaizey, the Minister of Culture; Martin Davidson, the Chief Executive of the British Council; Sir John O'Reilly, Director General (Knowledge & Innovation, BIS); and Professor Vincent Emery (HE International Unit).

The MoU focused on four themes: Education, Research and Development, Innovation Capacity, and Social and Cultural Development.

Dr Saoud, the President of the Qatar Foundation, said: “There is a desire to develop the creative potential of young people as well as to support their interests in a wide range of fields. This is at the very heart of Qatar Foundation’s mission and by working with leading UK institutions to encourage greater cooperation in arts and culture, our mission can be further advanced.”

With plans to raise its research spend to 2.8% of its national budget (US\$1.7 billion approx.), Qatar is investing heavily to build a skills base for a future knowledge economy, but research and innovation efforts are limited by a small population and a lack of local capacity and administrative support. To overcome these weaknesses, Qatar has focused on delivering larger step-change projects through international institutional partnerships and through the strategic use of a well-funded international research fund.

Domestic research is led principally by institutions of the Qatar Foundation (QF) and Qatar University. QF is developing Hamad bin Khalifa University (HBKU), which hosts branch campuses of eight leading international institutions including UCL (archaeology and museum studies), Texas A&M (engineering), Carnegie Mellon (ICT) and Weill Cornell (medical). HBKU is expanding postgraduate qualifications and research through international recruitment and has been seeking the support of international partners.

Qatar already has a well-structured international research collaboration programme. The Qatar National Research Fund (QNRF) operates a National Priorities Research Programme (NPRP), a peer reviewed programme that allows research grants up to a maximum US\$900K over three years, with up to 35% available for research outside Qatar. In 2013, US\$130 million was disbursed in 162 grants focusing on Qatar’s research priorities: energy & environment, ICT, health, social science and humanities, and were aligned with Qatar’s ‘grand challenges’: energy security, water security and cyber security.

While the overall success rate for applications was 20%, collaborations with UK partners have traditionally run at 40%. Grants awarded to UK/Qatari collaborations (involving 42 UK institutions) rose from 21 in 2012 to 29 in 2013, a 38% increase. Nationally the UK ranks second behind the US. In addition to the NPRP, UK/Qatar collaborations run two exceptional NPRP grants worth up to US\$5 Million over five years in weight management and astronomy and larger research projects including: the Shell/QP/Imperial College Carbonates and Carbon Storage Centre, The Imperial College/Hamad Medical Corporation Biobank, the Imperial College/QF Qatar Robotics Surgery

Centre, the Magdi Yacoub Heart Foundation/QF Qatar Cardiovascular Research Centre and the Qatar Museums Authority/British Library Digitalisation of Gulf Records Project.

3.10.2 Legacy

The year further extended and deepened relationships between higher education institutions in Qatar and the UK. In Qatar, there are considerable opportunities to build joint research at individual academic and institutional levels. The Qatar Foundation is keen to focus on capacity building through summer schools, postdoctoral exchanges, early career researcher exchanges, joint student research projects, researcher skills training and research/industry engagement. The UK and the Qatar Foundation agreed in 2013 to work towards tackling the gaps and weaknesses in existing collaboration. To allow this to happen, the UK in 2013 proposed a £300,000 'fund of funds' (£100,000 from the British Council's Researcher Links Programme; £30,000 from the UK Department for Business, Innovation and Skills Global Partnership Fund; £70,000 from industry; and £100,000 from the Qatar Foundation's Conferences and Workshops Support Programme) to support bilateral research networking on joint research priorities.

The MoU was activated through the first Research Links workshop, as part of Qatar UK 2013, with Aspire²⁸ agreeing to host six workshops bringing together early career researchers. Researchers from the UK's University of Exeter and Liverpool John Moores University participated along with Qatar's Aspire and Aspetar²⁹. Researchers worked together in the workshops to agree domain interests and 'the observation of sedentary behaviour and physical activity in Qatari children and the results of intervention' were agreed as the focus for the collaborative research proposals. These workshops were followed up by further onsite and remote discussions to develop the research proposal to put forward for funding to the QNRF and for submissions to Horizon 2020³⁰. This bid, likely to be in excess of £500,000, was scheduled to be submitted in December 2014 and

²⁸ Aspire Academy is a globally recognised national sports academy for the development of Qatar's athletically talented boys. Aspire Academy provides integrated sports development, sports science and academic learning for scholarship boys from Grade 7 (12 - 13 years) to Grade 12 (17 - 18 years). Aspire delivers over 25,000 classes per annum for a health and lifestyle program for the community. The Aspire Academy's Sports Science directorate manages an Aspire Applied Sport Science Research Program to increase the capacity for applied research across its diverse disciplines. In addition to in-house research, the Program is the vehicle for negotiation with potential external collaborators.

²⁹ Aspetar is a specialised Orthopaedic and Sports Medicine Hospital providing medical treatment for sports-related injuries and servicing the needs of football and Sports Clubs and Federations throughout the state of Qatar. In 2009, Aspetar was officially accredited by F-MARC as a FIFA Medical Centre of Excellence. It is situated within Aspire Zone www.aspirezone.qa.

³⁰ Horizon 2020 is the EU Research and Innovation programme with nearly €80 billion of funding available over 7 years (2014 to 2020).

has a strong chance of being funded if the past success rate of research proposals from UK is maintained³¹. The six workshops were run alongside the Café Scientifique³².

The networks and relationships developed through Qatar UK 2013 led, to a Researcher Links workshop titled 'Youth, Sports and Health', being held in February 2014, led by Aspire Academy and the University of Exeter. Forty researchers from Aspire, Aspetar, Qatar University, QNRF and 12 different UK institutions participated.

The first Researcher Connect programme, 'Writing for Publication and Writing Professional Proposals', took place from 9 to 11 June 2014. Twelve researchers took part, representing:

- Georgetown University Qatar
- Qatar National Library
- Virginia Commonwealth University Qatar
- Aspire Academy
- Aspetar

In 2014, the British Council followed up with a number of researcher links calls which QNRF has agreed to fund over the next two years. The main areas of focus are based on Qatar's National Research Strategy:

- Energy and Environment
- Computer Sciences and ICT
- Health and Life Sciences
- Social Sciences, Arts and Humanities

The objective of the upcoming Researcher Links programme is to build strong international networks between participants and agree on priority areas for further research collaboration. The upcoming programme includes the following workshops:

1. 'Transforming the Nursing Workforce: Improving Population Health Through Evidence Based Practice', led by Hamad Medical Corporation and the University of Manchester. UK funding: £34,150.

³¹ As noted above, collaborations with UK partners have traditionally had a success rate of 40%.

³² The Café Scientifique public awareness events were able to leverage presence of scientists in Qatar for the science research links programme and provided an opportunity for families to attend talks by several UK scientists.

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2. 'Smart Grid and Solar Power Workshop', led by Texas A&M (Qatar) and the University of Exeter. UK: £24,100, QNRF £25,000.
 3. 'Energy and Water Security Workshop', led by Texas A&M (Qatar), QEERI and the University of Bradford. UK: £20,100, Texas A&M Qatar: £10,100.
 4. 'Developing an agenda to ensure Safe, Secure and Sustainable Energy Management', led by Qatar University and the University of Salford.
 5. 'Green and Active Living Behaviour Change in Emerging Markets: The Roles of the Event, Hospitality and Tourism Industries', led by Stenden University (Qatar) and Edinburgh Napier University.
 6. 'A Roadmap of Research in Cyber Security: A multidisciplinary perspective' led by Qatar University and The Open University.

These Researcher Links workshops will engage over 180 career researchers and will provide strong networking and collaboration platforms between the universities, and it is hoped that these workshops will lead to fully developed research proposals for submission to QNRF in 2015.

3.11 Shubbak Festival

3.11.1 Background



British Iraqi artist Athier Mousawi working on a collaborative mural for the Create & Inspire teams' final exhibition in London.

A major objective of QUK 2013 was to give UK audiences the opportunity to learn about traditional and contemporary Arab history, culture, literature, music and other creative activities and artefacts. Both the British Council and Qatar Museums believe that the quality, scope and scale of the programming in the UK in 2013 has helped to develop awareness, interest and an appetite for more knowledge and experience of Qatar and other Arabic countries. One of the most visible in London was the Shubbak Festival.

The Shubbak Festival, a large festival of contemporary Arab culture, was held in London in 2011 and 2013.

During the London Festival 2013, the opportunity provided by QUK 2013 brought input provided by Qatar Museums Authority's Mathaf, the Arab Museum of Modern Art, Family Programme, and

Public Art Qatar Museums. It took place and was therefore linked into the QUK 2013 collaboration between Qatar Museums and the Serpentine Gallery³³.

Festival activities included:

- Ehtifal Family Festival. A three-day festival of art, literature, music and family events exploring the historical and contemporary Arab presence in London and its connections to the Arab world.
- Continuous City - Mapping Arab London's Literary and artistic heritage. A series of talks, discussions and publications mapping relationships between London and Arab cities developed by Mathaf: Arab Museum of Modern Art in Doha and the Serpentine Gallery's Edgware Road Project during Qatar UK 2013.


3.11.2 Legacy

In 2015, Shubbak will partner with the British Council in a major presentation of work from the Gulf presented in the public realm. The ambition is to include public art from all Gulf countries. The British Council Shubbak Public Art trail will take place in London from 11 to 25 July 2015. The intention is to curate a range of contemporary forms including sculpture, architectural intervention, design, sound, art and light to create a very visible presence in central London.

The British Council and Shubbak have also decided to ensure that part of the programme highlights emergent Gulf artists for 2015. As an example, the National Council for Culture, Arts and Letters of Kuwait has committed to funding two emerging artists from Kuwait to participate in the British Council – Shubbak Art Trail.

The British Council and Qatar Museums believe that Qatar UK 2013 was able to enrich the Shubbak Festival, helped raise the growth in their audiences from 2011 and added to the opportunities for London audiences to experience contemporary and traditional culture. They believe that what was learned from 2013 can now be applied to encouraging and supporting input and participation from other Gulf States for Shubbak 2015, opening up audiences in the UK to a richer cultural landscape as well as providing artists from Gulf countries with the opportunity to have their work experienced by audiences in London.

³³ Full details of this festival are at <http://www.serpentinegalleries.org/exhibitions-events/ehtifal-festival>



The anticipated legacy is that growing knowledge and interest in contemporary Arab culture will lead to greater opportunities for Arab artists to bring their work to the UK, where, it is hoped, the appetite to experience Arab culture will grow and, through that, enjoyment of the diversity and richness of Arab culture. In doing so, it is hoped that increased cooperation between artistic communities will develop, as well as improved tolerance and audience enjoyment of the diversity brought through these experience.

4. Conclusions

A 'year' of cultural exchange

Behind these years of culture is the idea that opportunities to show creative work, to share experience and to build new artefacts and structures collaboratively through reciprocal flows of ideas, knowledge, skills and trade will lead to greater tolerance and understanding of the 'other', enabling greater public good and mutual benefit and that they can be stimulated and enhanced with a managed programme in a fixed time period with funding from the public and private sectors.

4.1 Can we conclude that the Qatar UK 2013 Year of Culture was a success?

For Qatar, Her Excellency Sheikha Al Mayassa bint Hamad Al Thani, Chairperson of the Qatar Museums Board of Trustees, has expressed her beliefs in the contribution that the year provided and identifies her 'stand out' events. "In Qatar, as we build towards the National Vision 2030, there is an ongoing dialogue between modernisation and protection of our heritage; a dialogue that found voice during Qatar UK 2013 through exciting initiatives such as the Old Doha Prize, where British and Qatari architects were invited to reinvigorate heritage neighbourhoods of Doha, and the Fashion Exchanges, empowering Qatari designers to share their creativity and vision in an international sphere; but also through showcases that are deeply rooted in our hearts, such as the Hajj exhibition by the MIA and British Museum ... Together, we were able to forge the beginning of a deeper and richer cultural partnership between our nations and to build a lasting legacy for generations to come."³⁴

For the UK, the Minister of State for Culture and Digital Industries, Ed Vaizey MP, also expressed his conclusion that "the dynamic and innovative programme delivered in both Qatar and the UK has provided an opportunity for people in both countries to learn more about our respective cultural, scientific, educational and sporting achievements, and has brought us together in the spirit of friendship, partnership and long-term collaboration. From his own experience of the year, he concludes: It was evident from the catwalk to the classroom, from the sports field to the museum, that Qatar and the UK have rich and diverse cultures, and that the many relationships formed

³⁴ Qatar UK 2013 Year of Culture by Qatar Museums and the British Council, Akkadia Press 2015

through the Qatar UK 2013 programme will provide a strong network for future partnerships between individuals and institutions.”³⁵

The audience data collected provides consistent evidence of strongly positive reaction and engagement with the events. Their responses provide evidence of new awareness, changed perceptions and intentions to look for more information, and/or plan a visit to the other country and/or further exploration and engagement in similar activities and events.

The legacy projects described in this report provide some specific developments that have already demonstrated evidence of further cooperation, development and commercial and/or social and creative exchanges going forward.

Moreover, the relationship network analysis provides evidence that the hope expressed by the Minister of State was realised, in that the year did indeed contribute to the strengthening of relationships and networks for future partnerships between individuals and institutions.

Finally, the extensive media coverage is evidence that the year captured media attention widely in both countries³⁶. Social media also generated a lot of comment and may have helped to increase audiences for events and interest in the work of the various pillars of the year.

4.2 Did the year enable audiences in both countries to experience something of each other's 'culture'?

The answer to this is evidently yes and the audience data demonstrates that audience and participants had positive to very positive experiences. However, as noted, the range of events and how they were assembled under the QUK 2013 umbrella in a very short planning period meant that this was more of a smorgasbord open to anyone and everyone from which they could select; positively it offered something for everyone.

What it was not was a curated year with a clear plan of a coherent, developing experience for specific audiences. The evaluators conclude that the aim was wide and a little for everyone rather than deep and focused. Were someone to experience a 'year' as both a menu on which to feast and a growing, deepening experience, it would need much longer planning, with the resources to provide not just operational support but curators with a grand vision as well as detailed knowledge of each activity and event.

³⁵ ibid

³⁶ The media report is attached an Appendix 6

As was noted earlier, neither the resources nor the time was available to do this. The downside is the risk that audiences are just that: ‘audiences’ for specific events rather than for the year. As has been seen, audiences did show high levels of intent to go and do more, find out more, learn more, but given that they were there and then gone, there was no way to find out – what did they actually do, if anything, next and those brief new perceptions – did they last beyond the few hours or days after the events they attended? This cannot be answered.

4.3 Building new relationships, strengthening ties

It is evident from the network analysis that extensive new relationships were built, existing relationships were deepened, institutions and individuals came to know the ‘other’ a little better and in some cases, individual relationships at high levels enable the principals to have a ‘direct line’ which did not previously exist. These relationships are enabling more collaborative create work between individuals and institutions, supporting shared plans for educational exchange and development, increasing commercial opportunities and helping to bring about changes in social policies and practices notably in the nexus of disability, education and culture.

4.4 Was the ‘public good’ served by the investment in the year?

Political and institutional partners believe it was. It is not possible to say that this could only been done with a managed programme led by nominated organisations such as the British Council and Qatar Museums. Their role is to hold fast on the centrality of the wider public interest, whether that is perception (tolerance/openness/understanding/mutual recognition/trust), trade, adding to the sum of knowledge of both, and/or enabling both countries to develop their social and economic systems and grow their human social and cultural capital. The evaluators tentatively suggest that for Qatar, the public good was more focused on building cultural capital, whereas for the UK, the focus was more on building social and economic capital. Both countries were equally focused on building stronger political and diplomatic relationships and the events of the year enabled a frequency of exchange which might otherwise have not happened.

4.5 Will the enhanced networks continue to serve the public good in both countries?

These wider networks are assets, just as the individual relationships are assets that the investment during the year has helped to enhance. If these assets are maintained and further developed, their value will be maintained and potentially increased. The risk, however, is that institutions and

individuals change their focus and move on. This was already evident in the experience of the evaluators and the difficulty of getting time and the attention of many of the key partners and individuals. More than three-quarters of those contacted either did not reply or replied saying that individuals were working on something else as they were too busy on new projects and, in some cases, that without funding they would not do anything further on work undertaken during the year. Even the two managing partners have other priorities and while the British Council team in Qatar have maintained a continuing and very strong focus on building on the year, for the team in London and for Qatar Museums, building on these relationships and dedicating time to the maintenance of these networks is no longer a priority.

4.6 Was it worth the investment?

The only way to answer this question would be if it were possible to put on one side of the scales the impact outcomes and on the other, the full cost of achieving them. Neither of these can be measured accurately. The full cost of the investment in the year by each participating organisation is unknown. Based on interviews, all partnering organisations said it cost them more than they had anticipated, largely due to the amount of time required for planning and managing events and activities. None had undertaken a full cost analysis.

As for the impact outcomes, as has been noted, it has also proved impossible to identify any actual evidence measureable impact outcomes. This does not mean that there weren't any impact outcomes that can be directly attributable to the year; they simply are not visible or if they are, that information has not been provided to the evaluators. Several, although not all, of the partner organisations, 'feel' it was worth doing, even though they cannot point to a measurable outcome. There does not appear to be an appetite on the part of any of the organisations to carry out sustained monitoring of impact outcomes or cost benefit analysis from the year and so this question will probably never be answered.

5. Recommendations

- 5.1 The network analysis offers a picture of relationships that have developed or deepened links between organisations due to their participation in the QUK 2013 year of culture. The evaluators recommend that this network data is built on further, most especially, for example, with regard to the UK Gulf Creative Industries Network. This will require further data collection to establish links between organisations across the network as well as with the British Council. More enhanced network analysis could build a picture over a number of years of how the British Council's central node role may or may not add value by building links to and across organisations and individuals and if and where this enhances relationships which influence impact outcomes in the domains in which it operates. This may be of interest of Qatar Museums, although the evaluators recognise they have a different role to the British Council.
- 5.2 For future projects which bring together organisations (including sponsors and funding partners) to build 'public good', a more explicitly visible Theory of Change needs to be developed and organisations should be encouraged to be more specific and clear-sighted about exactly what their contribution will be towards the expected impact outcomes. Such planning would also enable better implementation if there is more explicit recording of what each organisation expects in terms of impact outcomes. It would also enable improved monitoring.
- 5.3 The appointment of the evaluation team was made in August 2013 and therefore after the events that were held over the first eight months of the year had taken place. This meant that no 'live' audience data could be collected for these events. Although some venues and organisers had contact details for audiences and participants for the events in the first eight months of the year, most did not. Moreover, those that had these data were unwilling, justifiably, to share these contact details with the evaluators.
- 5.4 The scale of the year's activities, the large number of organisers, participants and venues and the late appointment of the evaluators meant that no prior formal agreement had been arranged to provide information for the evaluators. Many were willing to be interviewed and were extremely helpful in providing information about their events and

activities and reflecting on the experience. Most, however, had not expected and therefore were unable to provide (either because the data had never been collected at the time or because the amount of work required to gather this detailed data was not feasible within their resources) the level of detailed data that the evaluators required to be able to carry out any detailed analysis of outcomes.

5.5 Ideally, resources should be provided to monitor development of the legacy projects for 24-36 months in order to capture evidence of what actually results from the investment in the year. These resources should support regular contact and reviews with all the principals involved in the legacy project which, of course, would mean negotiating agreement with these organisations as well as resources.

5.6 Collecting engagement, learning and planned action data from audiences using tablets which automatically collated results proved to be highly effective and it is recommended that this is continued and used to systematically undertake some longer-term and richer analysis. However, the lesson learned was that this MUST be negotiated in advance with the principals in the relevant organisations.

5.7 Although this research and evaluation contract was not asked to consider operational issues, almost every partner organisation commented on problems with operational issues and communications, getting agreement of who would do what tasks, about the status of work completed, about late decisions and project management in general. This was a huge project management and logistical exercise and every partner interviewed talked about a significant lack of the right resources to implement a year of events on such a scale. Moreover, the records about individuals, organisations, contact details, participants, activities, dates, etc. are not at the standard of the information systems that would be expected of organisations operating international projects. It appears that no information system requirements were established before the year commenced and none were developed during the year. Information was therefore not systematically recorded so it could be shared and used for decision-making and reporting. Most importantly, these data are scattered and in some cases wholly reliant on individuals and therefore cannot be re-used for further planning and investment.



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Appendices

1. Evaluation brief
2. abdi proposal
3. Full list of events
4. List of events where data collected from audiences
5. Interim report slides
6. Media report

**“The many relationships formed
through the Qatar UK 2013
programme will provide a strong
network for future partnerships
between individuals and
institutions.”**

Ed Vaizey, MP Minister of State for Culture



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