



# **a strong ripple effect**

**an evaluation of the Korea-Finland Connection programme  
2010-2012**

K O R E A -  
F I N L A N D  
C O N N E C T I O N  
2 0 1 2

 Korea Arts Management Service  
예술경영지원센터

 Tanssin Tiedotuskeskus  
Dance Info Finland

**Judith Staines & Mary Ann DeVlieg  
2013**

*Among the KAMS Connection programmes, the Korea-Finland Connection has been a model to set up the structure of the whole programme. [It's not always easy to] balance each organisation's objectives and the level of contribution. We realized the importance of similar philosophy of each other and similar scale of financial support. ...DIF was the ideal companion regarding all the conditions we needed. ... DIF and Finnish participants were all cooperative and committed.*

Euna IM, Korea-Finland Connection Coordinator 2010-2012, Korea Arts Management Service

*This learning has strengthened our ideas in running international programmes. It is very important to know your partner organisation well before entering into larger programmes. It took a while to understand the Korean way of working, not to mention the fact that KAMS has a staff of 45 people! But in the end it's about the people. To have a way of relating on a human level and a strong sense of trust makes it easier.*

Pirjetta Mulari, International Affairs Manager, Dance Info Finland

*As an organisation we needed to respect the commitment to the collaboration, the content of the MOUs and the contracts we made. Our responsibility was to act as a trustworthy and equal partner in the collaboration, to make the content as good as possible so the participants would gain from being part of the programme.*

Sanna Rekola, Director, Dance Info Finland

*Personally and on behalf of our company, I feel that this programme has been extremely beneficial. It has given us valuable experience and created long-lasting ties between us and the Korean artists and organisations.*

Anne Jämsä, WHS (Finland)

*The programme allowed me to change my perception of visual arts theatre, puppetry and contemporary circus. Finland specialises in visual arts and other art forms as well as contemporary dance. So I hope that the programme should not be confined to contemporary dance but it should be expanded to interdisciplinary arts.*

Sung Soo AHN, Sungsoo Ahn Pick-up Group (Korea)

*After the performances in Seoul, I felt that I can overcome anything. During the rehearsal period there were many obstacles, but after all that we had great performances. I gained a lot of professional self-esteem from this programme. For me it is a great achievement that we really did actual, concrete Finnish-Korean cooperation, and that there were two different choreographers working and dancing together.*

Sari Palmgren, MAD Production (Finland)

*The programme ... helped to broaden the horizon of dance [for me]. For instance, I started to think about the social relation between dance and community through the site specific performance, beyond the theatre.*

Na Hoon PARK, Park na hoon company (Korea)

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# Executive Summary

This evaluation of the Korea-Finland Connection 2010-2012 aims to investigate the longer-term legacies of a three year performing arts programme that aimed to improve international collaborations in the contemporary dance sector. It investigates impacts related to three components of such an initiative - the professional sector (represented by the participants), the public sector (represented by the institutions who acted as co-organisers) and the results of undertaking a post-hoc, longer-view assessment including planning, operation and results of the programme.

The Korean Arts Management Service (KAMS) and Dance Info Finland (DIF) believed that international artistic collaborations arise best from intensive preliminary research, gaining deeper understandings of partners, contexts and markets. This research-driven, process-oriented approach has been a valuable basis for developing long-term relations, as opposed to market-type initiatives. It contributed directly to a high degree of professional learning and capacity-building, positive perceptions and an impressive array of concrete outputs.

The Korea-Finland Connection also demonstrates that institutional partnerships can provide organisational learning, capacity-building and inspiration for their own policy and programme development. Although different in structure and resources, KAMS (Korea Arts Management Service) and DIF (Dance Information Finland) focus on promoting and developing their national performing arts (specifically dance in the case of DIF), providing services and activities to improve professionalism and market growth nationally and internationally.

The co-organisers shared an approach encompassing both pre-determined deliverables and a more open-ended position to what might evolve. Participants fed back that a productive balance was achieved between varied sources of expectations for 'results' and the generative freedom of being open to new opportunities, ideas and partners as they arose.

In addition to immediate feedback following each annual phase and activity strand, DIF and KAMS commissioned this longer-term assessment in 2013. Tracing the elements of the three years was challenging, but the evaluation was able to bring to light the wider, deeper impacts. The large number of results - both direct and indirect, both tangible and intangible - derive from building professional capacity among performing arts practitioners and managers and creating an encouraging environment to support international exchange. Alongside a strong expressed desire amongst the participants for continuation of the initiative, this points to a programme that largely achieved or contributed to its stated objectives.

All this constitutes impressive success, by any measure. The commitment of the co-organisers and participants in developing and implementing the Korea-Finland Connection is congratulated.

The Korea-Finland Connection formed part of a larger KAMS umbrella initiative, KAMS Connection, and was the first of a prolific series of bi-lateral national Connections. Mirroring the wider umbrella programme, the Korea-Finland Connection aimed to improve international collaborative project development and the professional capacities that sustain it, through knowledge-sharing, stimulating professional exchanges, facilitating longer-term relationships and developing professional networks.

Within a strong methodologically-based programme structure, the organisers found flexibility for adaptation to new opportunities and challenges. The programme involved intensive research visits in Korea and Finland to coincide with major events (PAMS Performing Arts Market in Seoul and the Helsinki Festival) and included meetings, performances and site visits. Shared social moments

allowed participants to explore professional affinities. The culmination of the initiative in 2012 offered 30 000 Euros of matched (KAMS/DIF) funding for a co-production or collaborative project generated by the Connection.

7 - 8 participants from each country in years 2010 and 2011 included Korean and Finnish performing arts managers and artistic directors with the “interest, will and position to create co-operation and projects between Korea and Finland”. Participants generally had a high level of previous experience, while some who began with little previous experience have emerged as highly effective.

### Outputs

The Evaluators identified:

- 1) 38 direct and indirect outputs such as collaborations, co-productions, tours, performances, workshops, artists exchanges, plus a further 16 in the case of a single participant
- 2) participants gave 15 lectures, articles or presentations to share knowledge and models with other professionals
- 3) there are least 10 documented impacts on the co-organising institutions

Expectations: Participants’ expectations before the programme began were generally felt to have been met and relate well to documented outcomes.

- *Increasing Market Knowledge:* presenting and learning about dance, the organisation of the sector and good models in the other country
- *Improving Professional Networking:* creating or using networks better; finding partners, reinforcing existing contacts
- *Exploring Concrete Opportunities:* exploring opportunities for performances, touring circuits, cooperation propositions; developing artistic exchanges/residencies; developing the art form (experimental, social, community-focused art, collaborations with other art forms).

Outcomes: Many wider outcomes came to light in the course of this long-term assessment.

- *Increased Professional Capacities:* companies have improved their international profiles or staff are now better prepared to develop international projects
- *Increased artistic production and/or diffusion of artistic production:* joint projects, performances, festivals, tours have been developed with another country. Professional knowledge, skills, contacts have been gained and shared with colleagues at home
- *Increased professional networking and communication:* further exchanges or research visits have been made; regular contact takes place; formal training has been undertaken in international project management.

Recommendations fall into three groups: for a future, new development of the current programme; for a continuation or repeat of the current programme; for use of the Korea-Finland Connection as an inspirational model for other institutions.

A future development of the current programme might include a work exchange/internship scheme between Korea and Finland or a trilateral Connection adding a country or a region. Many voices

called for continued support for the projects (including interdisciplinary) that have been catalysed. Attention could be given to facilitating the marketing and diffusion of productions, possibly by collaboration between festivals and companies and/or by facilitating exchange of dance criticism.

In the case of Finland - more, and more flexible, funding needs to be offered (even if from multiple Finnish sources or partnerships), if a negative impact on the sector in Finland is to be avoided. In fact, the lack of reciprocal funding has such impacts on both partners.

In terms of a continuation or a repeat of the original model, it is recommended that the programme takes care to be consistent in its joint objectives and ensures that activities are balanced in both countries.

The complementary contributions of artistic and of managerial staff should be recognised as well as a healthy mix of dynamic but inexperienced participants with experienced professionals.

Transparent, open application calls should take care to reach a wide range of potential participants.

Sufficient financial support for participants and their eventual collaborations should be guaranteed, from both countries, even if from a variety of sources.

Time should be allowed for building collaborations, respecting planning and budgeting timeframes in the different countries.

Long-term tracking and evaluation should be integrated from the start so that participants can monitor progress and keep records.

Using the Korea-Finland Connection as a model for institutional partnerships, again and again, trust is cited as the key element. Discussing underlying philosophies, long term goals and missions is crucial as is continuous and frequent communication. Learning gained from previous international partnerships should be shared. Imbalances in resources (within the institutions as well as for participants) must be clearly addressed, with solutions for redressing them.

The whole production cycle (education/training – creation – production – diffusion – documentation) should be kept in mind when designing the initiative as well as measures to avoid unwittingly encouraging unhealthy competition and pressure amongst participants.

Potential pressures or ministerial requirements should be shared in advance. Ministries should trust in the experience and knowledge of the agencies they entrust with developing international exchange and collaboration.

# 1. Introduction

From 2010 to 2012, the Korean Arts Management Service (KAMS) and Dance Info Finland (DIF) undertook a pioneering initiative - the Korea-Finland Connection. Its focal point was the belief that international artistic collaborations arise best from intensive preliminary research, through meeting potential partners, gaining a deeper understanding of professional and cultural contexts and the markets for their work. A belief that an 'incubation period' was essential for the development of genuine and enduring international collaboration projects was at the heart of the programme's structure. The Korea-Finland Connection proposed that institutional partnerships (between national arts councils or cultural agencies) can provide a supportive framework of opportunities for this research, learning and mutual understanding to develop.

The three year programme took place in parallel with international performing arts markets that facilitate buying, selling and touring. It worked alongside international performing arts networks that provide multilateral information, knowledge, contacts and skill transfers. It also built links with regional showcases and other contexts for networking and developing international connections.

The Korea-Finland Connection was the first in what has become a prolific series of international partnerships between KAMS and other countries, to date involving six countries for the performing arts and recently launched with three countries in the visual arts. In Finland, it followed a three year dance residency and exchange programme with Japan and has influenced the development of a new dance partnership programme between Finland with Australia.

# 2. Evaluation Aims and Methodology

This evaluation was co-commissioned by KAMS and DIF to assess the overall initiative's planning, operation and results. For KAMS, this is the first full evaluation of a KAMS Connection programme and evaluations of other Korea Connection programmes have not yet been planned. DIF reported that no thorough evaluations of its other international projects had been carried out to date by outside professional evaluators, although, inspired in part by KAMS' approach, in future evaluation will play a much stronger role in the DIF international programmes. DIF provided a self-evaluation of the Korea-Finland Connection 2010-12, which formed part of its Annual Report in 2012, while KAMS provided the *KAMS Connection Final Report* books which document the activities and outcomes by year. For both co-organisers, the programme evaluation to date has been carried out through reports of artists and managers participating in the programmes (all participant surveys were provided for the Evaluation Team by KAMS and DIF).

The partners, KAMS and DIF, discussed the scope for a full Korea-Finland Connection programme evaluation in October 2012. It was felt that it would be much more meaningful to look at the whole period from the research ('incubation') phase to the project development support of the final year. It was decided to entrust the evaluation to an outside evaluator with good knowledge and understanding of the programme, in order to consider it objectively and within a broader context.

The commissioned Korea-Finland Connection Evaluation Report would assess the three stages of the programme: planning, operation and results. The designated evaluation methodology would include:

- Review of all available documents provided by the co-organisers

- Interviews with co-organisers, programme coordinators, participants by questionnaire/Skype/email/in person as appropriate
- Qualitative and quantitative analysis of resources gained from surveys, interviews and documentation.

The Evaluation was carried out by Judith Staines and Mary Ann DeVlieg between June and September 2013, the programme having formally ended in December 2012.

Having reviewed all available documents (see Annex 4) and online information, the Evaluators found ample documentation of the quantitative programme results. They therefore decided to concentrate the evaluation on the learning, the wider outcomes and legacy of the programme. Reviewing the Korea-Finland Connection programme after it ended (for some participants, nearly three years after their participation) presented an excellent opportunity to assess mid- to long-term impacts on the professional activities of the participants, organisers and the companies involved.

### 2.1. Approach of the Evaluators:

- to examine the evolution of the programme over time, its legacies and sustainability
- to look at changes in perceptions and attitudes of both participants and organisers
- to understand better the professional competences required for international cultural collaboration
- to look at the processes undertaken by artists, cultural managers and funding bodies which have not been analysed in depth in the previous programme evaluation reports

### 2.2. Methodology

Two Evaluation Survey questionnaires were drawn up (Annex 2), one for the participants and one for the organisers. Some additional questions were prepared on the Internship undertaken in Korea by the Finnish participant.

The questionnaires were distributed in July by email to 24 participants and 7 representatives of the organisational partners. The invitation from the Evaluation Team explained the intention:

*This is a relatively rare opportunity to participate in a longer-term reflection on cultural exchange. Since the Korea-Finland Connection programme activities have already been extensively documented, we are setting out a **qualitative evaluation** approach. We invite participants to **reflect on their experience**. We want to look at the **process** of cultural exchange and developing international partnerships, we want to know more about the **learning** which took place and the programme's **legacy** for both participants and organisers and are interested in the **values and ethics** of international cultural exchange. We have already received copies of your previous evaluation forms and the programme and project results documentation, so we have a good overview of the concrete results. We want to know more about why ... and what has happened since.*

Participants and organisers were given adequate response time, over the summer holiday period. It was decided, given the length of the questionnaire, that the survey would be translated for Korean participants who could then respond in Korean. Their responses were received by KAMS, translated into English and forwarded to the Evaluation Team. Although unmediated, confidential communication between programme participants and evaluators is the norm, this was felt *in extremis* to be the best way to obtain a good response rate from Korean participants.



A balanced set of responses was received from Korean and Finnish participants (7 each, totalling 14 questionnaires, a respectable response rate of 58%). Given that several participants had changed jobs since their involvement in the programme, some no longer working in the same field, the 58% response rate was deemed a success by the Evaluation Team, and adequate for analysis.

Five questionnaires were received from the co-organisers, representing the main involved parties in the coordination and delivery of the programme at DIF and KAMS. These were followed up with Skype interview and additional email questions to clarify, add detail and probe more deeply into various aspects of the organisation of the programme.

Among the documents consulted was the research commissioned by KAMS as part of the wider KAMS Connection programme from Dr Kiwon Hong into 'Evaluation Indices for International Exchange Programme of KAMS' (*KAMS Connection 2011 Programme Report*, pp. 37-44). This considered different elements for a potential evaluation system for the overall KAMS Connection initiative and was a useful contribution to the methodology. However, in this evaluation, co-commissioned by both KAMS and DIF, the Evaluation Team adopted a methodology to reflect the needs, expectations and management contexts of both the Korean and Finnish partners and participants.

Another document consulted was the KAMS study 'Examining Results and Needs of International Collaborations between Performing Arts Institutions in Korea', undertaken by a team led by Executive Researcher Sunmin Jung, Director of Project Group (R), (*KAMS Connection 2010 Programme Report 2010*, pp. 34-39). This provided an excellent title for the Korea-Finland Connection Evaluation Report - ***a strong ripple effect ...*** - which seems to encapsulate the aspirations and many of the effects of the programme, as found through the evaluation.

The analysis, writing and recommendations were undertaken jointly by Judith Staines and Mary Ann DeVlieg in August/September 2013, with overall editorial responsibility taken by Judith Staines. The final evaluation report was approved in September 2013 by DIF and KAMS.

### **2.3. Evaluation challenges**

The researchers encountered various administrative and cultural challenges in the evaluation.

In particular, several participants and organisational staff had moved onto other jobs, organisations and even different sectors, and proved difficult to reach within the available time. The current Korea-Finland Connection programme coordinator was not directly involved in the actual programme management 2010-2012, although she was consistently available and able to pull together a remarkable amount of material for this evaluation. The KAMS coordinator responsible for the period of the programme, however, intensely involved with a new post and responsibilities was thus naturally less available. The former KAMS Director who led in the negotiation of the programme with Finnish partners was not available to comment in detail since she has now left the organisation. In Finland, the TAIVEX Project Manager was at the end of a leave period and could not respond to the evaluation request. The Finnish participant who undertook the work internship in Korea was on a busy placement in the USA and unable to respond.

As mentioned, a considerable amount of documentation was provided, although at times difficult to compare due to conflicting information, missing detail and reporting in different formats. Elements of the application process were not fully transparent (e.g. participants for whom no application forms were available) and names and numbers of applicants/participants differed slightly according to the source of information used.

Some 'grey areas' emerged regarding activities or what was part of the 'official' programme and what was not. The final lists of participants, observers, selection panels, outcomes and extent of other research visits undertaken by participants were not always entirely consistent. No financial information was provided and thus this aspect of the programme has not been evaluated.

The Evaluation Team acknowledges that such difficulties are inherent in undertaking a retrospective evaluation that was not planned from the start to include common protocols in data collection. However, the Korea-Finland Connection has been something of a pioneering model in many aspects, including this type of long-term evaluation, and should be praised as such. Unravelling the multiple outcomes, activities and involved parties in the programme has been challenging and simply highlights the importance of jointly setting monitoring standards in advance, for easier analysis later on.

## 3. Programme Partners and Objectives

### 3.1. Co-organisers

The programme was co-organised by institutional partners in Korea and Finland:

#### **Korea Arts Management Service (KAMS)**

Founded in 2006, the KAMS concentrates on provision of supports and services related to international exchange, and on enhancement of the competitiveness of the Korean performing arts. KAMS offers diverse research, consulting and educational programmes for those in the field to boost the industrial competitiveness of the Korean arts. For that purpose, the KAMS forms various exchange strategies tailored for different regions, and helps tap on overseas markets through its network of international partners. KAMS hosts the annual Performing Arts Market in Seoul (PAMS) which, in 2012, attracted over 1600 delegates from 53 countries worldwide.

#### **Dance Info Finland (DIF)**

Dance Info Finland promotes the development of Finnish dance art and improves its status and operating conditions in society. It acts as a broad-based expert organisation whose activities include:

- service and advisory work
- reporting, publication and promotional activities
- research, education and development projects
- advocacy - making a political impact

Dance Info Finland works actively both domestically and internationally. In addition to many different promotional activities, such as fairs, markets and networking events, DIF has and develops cooperation programmes such as the Korea-Finland Connection.

DIF collaborated with **TAIVEX** on the Korea-Finland Connection. TAIVEX is an EU (European Social Fund) co-financed training programme in Finland for art exchange, aiming to improve the international expertise of cultural intermediaries in cultural export and business know how. TAIVEX is part of the Finnish national development programme for the growth and internationalisation of the creative industries, and part of the Creative Industries Finland project. Some of the Finnish participants in the Korea-Finland Connection were also participants in the TAIVEX Programme, which contributed one third of the cost of travel and accommodation for their research trip to Korea and required additional feedback/reporting of outcomes. The TAIVEX Coordinator attended the 2010 Study Visit to Korea as an observer.

### 3.2. Overall objectives for KAMS

The KAMS Connection was launched in 2010 with three country partnerships between Korea and Finland, the UK and USA. The overall goals were:

- Incubating new international cooperation projects to reflect changing global trends in cultural collaboration
- Encouraging joint project development and diversification of global performing arts efforts through mid- and long-term cooperation between Korean and overseas performing arts organisations possessing similar goals
- Promoting international networking and expertise in specific performing arts professions  
(*KAMS Connection 2010 Programme Report*, p.4)

The Programme System diagram that follows in the *KAMS Connection 2010 Programme Report* cites phases and modules of the overall concept: from conception and research into the market and potential partners, through planning/development and testing of models, then on to implementation and presentation of the initial project(s) to the final phase of supplementing the first project(s) and launching other successive (national) partnerships.

Although the overall goals of the KAMS Connection umbrella changed very slightly over the period 2010-2012, these changes simply reflected the evolution of the overall initiative (e.g. “fostering strategic support initiatives, matching Korean and overseas performing arts professionals and organisations “ and the phases of each national partner’s part of the overall programme.

In addition, in 2011 KAMS commissioned research into Evaluation Indices for International Exchange Programme of KAMS that emphasised “the specific nature of international projects as process-oriented work and long term impact” and highlighted a “stepwise approach” including artistic as well as market and cultural research as a first step towards international collaborative artistic projects. (*KAMS Connection 2011 Programme Report*, Dr Kiwon Hong, pp. 37-44).

### 3.3. Korea-Finland Connection: programme objectives

The objectives of the Korea-Finland Connection fit under the overall KAMS Connection umbrella but were refined and developed as specific programme objectives through the institutional partnership between KAMS and DIF. They were agreed between the co-organisers and encompass the pursuit of their own as well as common goals, and also the development and concretisation of relations between artists and performing companies in the two countries.

The programme seems to have proceeded in an agreed direction and followed broadly shared objectives but these were expressed differently in various contexts.

From the ‘Plan for the KOREA-FINLAND CONNECTION 2011’ (a shared document with logos of both organisations):

#### Aims:

- To build up long-term partnerships between Korean and Finnish arts managers
- To deepen mutual understanding and stimulate on-going exchanges of contemporary performing arts between Korea and Finland
- To lay a good foundation for incubating collaborative projects through an in-depth exchange programme between Korean and Finnish arts managers

As indicated in the Memorandum of Understanding (MOU) in 2012, the **overall objective** was:

- To develop performing arts manager networks between Korea and Finland to encourage collaboration and exchange in the contemporary performing arts

Annual programme goals are listed in the annual *KAMS Connection Programme Reports* for 2010, 2011 and 2012. Some of these goals are clearly framed from the Korean perspective (see 2010, Goal 3) rather than overall shared DIF/KAMS goals for the programme. There is a shifting evolution as follows (emphasis is by the Evaluation Team):

### **2010: Programme Goals**

The partnership between DIF and KAMS began with the following goals:

- 4) Building and developing human network of Korean and Finnish performing arts specialists and promoting mutual understanding
- 5) Laying foundation for development of future international collaborations between Korean and Finnish performing arts specialists
- 6) Establishing network base for access to Northern Europe, including Nordic countries and Baltic States.

### **2011: Programme Goals**

In 2011, a normal, developmental evolution is taking place, while still providing basic entry level goals for newcomers to the programme:

- 1) Establish and expand networking opportunities and provide mutual understanding between Finnish and Korean dance professionals
- 2) Lay groundwork for development of future international collaborations between Korean and Finnish dance professionals.

### **2012: Programme Objective**

In 2012, the third and final year of the official partnership, the main research phase is concluded and the focus is on support for concrete projects:

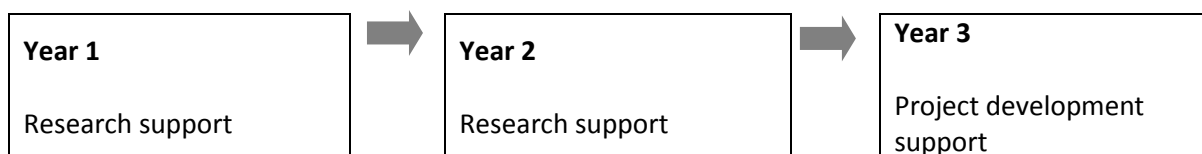
- 1) Promoting mid- to long-term collaborative project development between Korean and Finnish performing artists (companies).

Although the overall direction and goals of the Korea-Finland Connection programme are clear (networking, knowledge sharing, capacity building, collaborative project development), and the partners worked together to deliver these, the Evaluation Team notes some divergences in the language and emphasis over time and in different contexts. As two sets of (national) information tools were developed, at times it is not clear whether the differently nuanced aims were those of the overall Korea-Finland Connection programme or those of one national partner. It is possible that some occurred due to translation and re-translation of texts.

In this context, the trust and mutual understanding of the institutional partners, their knowledge of their respective participants, their shared philosophies all were essential elements in arriving at the obvious successes of the overall programme, even if positive evolutions in the formulation of the programme aims would make it challenging to undertake a classic ex-post evaluation that focused closely on the delivery of stated objectives.

## 4. Programme Structure

The Korea-Finland Connection followed a two-stage programme structure over three years:



### • Programme

Year	Programme	Note
2010	<ul style="list-style-type: none"> <li>• Research visit to Korea by the Finnish participants</li> </ul>	7 Finnish participants 7 Korean participants
2011	<ul style="list-style-type: none"> <li>• Research visit to Finland by the Korean participants</li> <li>• Research visit to Korea by the Finnish participants</li> </ul>	7 Finnish participants 7 Korean participants
2012	<ul style="list-style-type: none"> <li>• Co-funding for one collaborative project between Finnish and Korean participants</li> </ul>	

The 8-9 day intensively programmed Research Visits were the key activities designed to kickstart the networking, partner identification and incubation of potential collaborative projects. Finnish and Korean participants were partnered up (described in the application call as ‘mentoring support’) to assist their integration and learning about the context and culture.

Finnish participants were hosted on TWO visits to Korea:

8-16 October 2010 (Seoul and Andong)

7-14 October 2011 (Seoul and Gyeonggi Province)

The visits were designated TAIVEX Study Visits from the Finnish perspective, to recognise the funding support from the TAIVEX programme. Around half the Research Visit schedule integrated with the PAMS Performing Arts Market in Seoul programme. KAMS was hosting similar programmes for performing arts professionals from other countries under KAMS Connection at the same time.

Korean participants were hosted on ONE visit to Finland, which was programmed alongside the Helsinki Festival:

26 August - 3 September 2011 (Helsinki and Espoo)

Cultural and social visits were included, alongside an intensive programme of meetings, performances and site visits. Following the first Research Visit in 2010, the programme designated one day free of scheduled activity for Individual Research.

• Schedule

Year	Time	Activity	Contents
2010	May	Call for application	Calling for applications on the website of each organisation
	June-Jul	Selection of participants	Jointly selecting the participants: 1) Evaluation by each → 2) Feedback exchange → 3) Final selection
	Aug-Oct	Online exchange	Preliminary exchange through SNS and provision of information
	Oct	Research visit to Korea	Research visit to Korea by the Finnish participants: Korean participants involved in programme planning and organisation (linked with PAMS)
	Nov-Jan 2011	Feedback exchange	Feedback exchange, and final report (as a part of the KAMS Connection report)
2011	Mar-Apr	Call for application	Calling for applications on the website of each organisation
	Apr-May	Selection of participants	Jointly selecting the participants: 1) Evaluation by each → 2) Feedback exchange → 3) Final selection
	Jul-Oct	Online exchange	Preliminary exchange through SNS and provision of information
	Aug-Sep	Research visit to Finland	Research visit to Finland by the Korean participants (linked with Helsinki Festival)
	Oct	Research visit to Korea	Research visit to Korea by the Finnish participants (linked with PAMS)
	Nov-Jan 2012	Feedback exchange	Feedback exchange, and final report (as a part of the KAMS Connection report)
2012	Mar-Apr	Call for application	Calling for project proposals on the website of each organisation
	Apr	Selection of project	Jointly selecting the proposals: 1) Evaluation by each → 2) Feedback exchange → 3) Final selection
	May-Jul	Grant distribution	Co-funding the selected project
	May-Oct	Project development	Indirect support for project development
	Dec-Jan 2013	Final report	Final report (as a part of the KAMS Connection report)

• Shared duties

	KAMS	DIF
<b>Participants support</b>	Direct/indirect support for the Korean participants  - Research grants*  - Project development grant**	Direct/indirect support for the Finnish participants  - Research grants*  - Project development grant**
<b>Programme operation</b>	- Planning/operating the research programme in Korea  - Assisting the programme operation in Finland	- Planning/operating the research programme in Finland  - Assisting the programme operation in Korea

\* Research grants: contribution to or covering of travel expense of the participants required to participate in the research visit to the other country, including flight, accommodation and part of per-diem

\*\* Project development grant: KAMS and DIF co-organised the matching fund (15,000 Euros/20,000,000 KRW) to support a collaborative project between the Korean/Finnish participants.

• **Projects**

**1) Matching funded project**

Title	Lost, missing and forgotten
Companies	PARK Na-hoon Dance Company (Korea) Sari Palmgren (Finland)
Details	Performed at the SIDance (Seoul International Dance Festival) (11-12 Oct, 2012)
Grant awarded	30,000 Euros / 40,000,000 KRW (divided between the two partners)

In addition to the Matching funded project listed above, selected as the main shared outcome of the Korea-Finland Connection, KAMS was in a position to offer collaborative project funding through its KAMS Grants for Outstanding Collaborative Projects scheme (listed in the *KAMS Connection Programme Report* books for 2010/2011/2012 as ‘International Collaborative Project Support’. This programme is open to Korean participants in any KAMS Connection programmes (e.g. Korea-Finland Connection, Korea-UK Connection, etc.) who can apply for this grant within 3 years (from the participating year).

Under the KAMS Grants for Outstanding Collaborative Projects 2012, three Korea-Finland projects which arose from the Korea-Finland Connection were submitted. For technical reasons, none of these qualified for the KAMS/DIF Matching funding (collaborations with a social circus company and with family circus cultural centre were not eligible for the DIF funding which was designated for a dance collaborative project; a 3<sup>rd</sup> proposal was with a Finnish partner that had not participated in the programme). Two Korea-Finland collaborative projects were awarded grants under the KAMS scheme in 2012. The grant can be extended for up to two consecutive years and in 2013, the same Korean applicants were again awarded funding for Korea-Finland collaborations and the projects continue in a new phase, one with the same, one with a different Finnish partner.

**2) KAMS supported projects\*\*\***

Title	Double Exposure
Companies	Sungsoo Ahn Pick-up Group (Korea) WHS (Finland)
Details	Performed at the Helsinki Festival and SIDance (Seoul International Dance Festival) in 2012
Note	Sungsoo Ahn Pick-up Group has been selected for KAMS grants for the 2 <sup>nd</sup> project with WHS in 2013.
Grants awarded	2012: 17,000,000 KRW

	2013: 20,000,000 KRW
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Title	Trust Circus
Companies	Trust Dance Theatre (Korea) Cultural Center Pii Poo (Finland)
Details	Conducted workshops and showcase in Finland in Dec, 2012
Note	Trust Dance Theatre has been selected for the KAMS grants for the continuous project with another Finnish partner in 2013 (see below).
Grants awarded	2012: 17,000,000 KRW

Title	The Last Season of Your Life
Companies	Trust Dance Theatre (Korea) Hanna Brotherus Company (Finland)
Details	Collaborative performance project
Note	Trust Dance Theatre received a 2 <sup>nd</sup> year continuous grant in 2013 and is developing the project of <i>The Last Season of Your Life</i> with Hanna Brotherus, to be performed at SIDance 2013.
Grants awarded	2013: 20,000,000 KRW

\*\*\* KAMS organises the KAMS Grants for Outstanding Collaborative Projects, driven from the Research support programme.

KAMS offered similar international collaborative project funding support in 2010 and 2011. It is not known whether any Korea-Finland projects applied but none were selected at that stage.

## 5. Applicants, Participants & Selection Processes

### 5.1. Recruitment phases

There were 3 recruitment phases for programme participants from Finland and Korea.

#### 1) March/April 2010: 2010 Participant selection

The Programme Structure provided to the Evaluation Team (see Chapter 4) indicates that the 2010 participant selection was made through a May 2010 call published on the website of each organisation. However, this Call was not provided to the Evaluation Team and a call in English cannot be found on either website. The evaluators reviewed 5 Finnish applications which were made in March/April under the TAIVEX programme (4 were selected) and 7 Korean applications (it is not known if there were more). Finally, seven participants from each country were selected:



*Finnish participants:*

Riitta Aittokallio (Glims & Gloms Dance Company, Manager-Producer); Janne Ikäheimo (Nomadi Productions, Managing Director); Marinella Jaskari (Helsinki Dance Company, Managing Director); Outi Järvinen (Zodiak Center for New Dance, Producer); Kirsi Mustalahti (Tirakkor Group, Theatre Manager/Actor/Event Manager); Marja Ollikainen (Tero Saarinen Company, Booking Manager); Janina Vilén (Susanna Leinonen Company, Managing Director)

*Korea Study Visit Observers:* Pirjetta Mulari (DIF: International Affairs Manager), Paula Karlsson (DIF: International Affairs Assistant Manager), Nea Leo (TAIVEX, Project Manager)

*Korean participants:*

Seo Ryoung KIM (EO Creative, Executive Director): Kyung Ae RO (Trust Dance Theatre, International Coordinator); Sung Soo AHN (Sungsoo Ahn Pick-Up Group, Artistic Director); So Young YOO (Dulsori, Manager); Sook Jae LEE (Dance Theatre M, President); Tae Sang LEE (LeeTae Sang Dance Project, Artistic Director); Kwang Ryul JANG (International Performing Arts Project/IPAP, President)

## **2) April 2011: 2011 Open Call for Participants<sup>1</sup>**

The Open Call for 2011 was published on both DIF and KAMS (TheApro) websites and invited applications from “Korean and Finnish participants that have the interest and will to create co-operation and projects between Korea and Finland”. The open call was directed towards Korean and Finnish performing arts managers and artistic directors: “professionals in a position to create co-operation and projects”. In Korea, the Open Call was disseminated in tandem with a similar call for a UK Performing Arts Specialists Research Exchange Visit, under the Korea-UK Connection. It is not known whether any Koreans applied for both programmes.

It is important to note that the stated aim for Korea-Finland Connection in 2011 was to recruit ten participants from each country. Participants from the previous year were eligible to apply and the organisers intended to select 7 new participants and 3 from the 2010 intake.

In the end, the level of applications was rather low (11 from Korea and 9 from Finland) and seven participants were selected from each country. There were three repeat participants each from Finland and Korea plus one repeat participant organisation from each country (i.e. participating in both 2010 and 2011 study visits/research period).

*Finnish participants:* (8 participants for 2011 programme: one was unable to attend the Seoul study visit and was replaced, but participated in some other aspects)

Anne Jämsä (WHS, Artistic Co-Director); Janne Ikäheimo (Nomadi Productions, Managing Director); Kirsi Mustalahti (Tirakkor-Group & Pii Poo, Manager); Liisa Nojonen (PDC Pori Dance Company, Artistic Director); Riitta Aittokallio (Glims & Gloms Dance Company, Managing Director); Sari Palmgren (MAD Production, Choreographer, Dancer); Hanna Brotherus (Hanna Brotherus Company, Artistic Director/Choreographer - unable to attend Seoul visit). Additional participant for Seoul Research Visit: Marjo Pyykönen (Susanna Leinonen Company, Managing Director)

*Korean participants:*

Kyung Ae RO (Trust Dance Theatre, International Coordinator); Na Hoon PARK (Park na hoon company, Artistic Director); Sung Soo AHN (Sungsoo Ahn Pick-Up Company, Artistic Director); Joung Hwa LEE (M Theatre, International Relations Director); Jong Ho LEE (Seoul Section of International Dance Council / SIDance, President); Kwang Ryul JANG (International Performing Arts Project/IPAP, President); Eun Ju CHUNG (Korean Dance Magazine - Momm, Editor).

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<sup>1</sup> <http://www.danceinfo.fi/news/now-at-danceinfo-fi/open-call-for-finnish-and-korean-performing-arts-managers/> (Dance Info Finland Call) ; [http://eng.theapro.kr/?sub\\_num=30&state=view&idx=5970](http://eng.theapro.kr/?sub_num=30&state=view&idx=5970) (KAMS Call)

### 3) March 2012: Korea-Finland Connection 2012: Call for proposals

The Call for proposals was a closed call, circulated to participants of Korea-Finland Connection 2010 and 2011, the only eligible applicants. This included the Finnish participant selected for 2011 but unable to travel on the study visit. A grant of 30.000 Euros was offered for a joint project, to be shared equally between the Finnish and Korean partners.

Three co-operation projects were submitted and assessed in April 2012 by separate groups of Finnish and Korean selectors. The chosen project was the collaboration of choreographer and dancer **Sari Palmgren** and **Na Hoon PARK**.

2012: Programme support for *Lost, Missing and Forgotten*, a joint Korea-Finland project between: Sari Palmgren (Finland: MAD Production, Choreographer, Dancer) & Na Hoon PARK (Korea: Park na hoon company, Artistic Director)

### 5.2. Application and Selection Process Analysis

Developing the criteria for the calls to participate in the 2010 and 2011 Connection programmes, as well as assessment of applicants, was shared between DIF and KAMS. The process between these two organisers was deemed by both to go well, based on mutual trust regarding shared objectives.

For the production support in 2012, staff in the DIF assessed the three applications, while a panel of three experts representing major Korean performing arts organisations also assessed the propositions. Feedback on applications was then exchanged between the two organising bodies, and they made the final decisions. The production, *Lost, Missing and Forgotten*, was selected on the basis of its artistic premise, its unique (site-specific) character, the feasibility of its plan and budget and the stability of the partners.

In 2010, the Finnish (TAIVEX) application form was very simple. Apart from sending a cv, applicants were asked two questions: 1. Aims for the study trip to Korea; 2. Have you had any previous experience in Korean arts market? The quality of Finnish applicants varied, but DIF had good knowledge of all of them, thus could judge accordingly. Apart from the public selection process, DIF also invited certain professionals to join the group - for example to include a newly appointed Booking Manager of a dance company. The Finnish and Korean application forms were the same for the 2011 intake, using the 2010 Korean model described here.

Koreans in 2010 and 2011 were asked for a short biography, an introduction to their organisation, details of their last 5 years experience of producing, commissioning, managing and sustaining international projects and links. They were also asked for the aims of their participation and their interests in the Finnish performing arts scene, as well as a future plan for international cooperation and its relevance to their participation in the Connection initiative.

Although both KAMS and DIF were generally satisfied, the number of applicants was lower than they expected - in both countries - and fewer participants than planned were selected in 2011. As concerns the Korean applicants, the obligation for English was cited as a possible barrier for potential applicants, as well as a perceived pressure to achieve concrete outputs such as an international collaboration. In Finland, the lack of funding available for international co-productions in general and the strict separate 'silos' of support differentiating the performing art forms were cited by both organisers and participants as discouraging professionals' take-up.

From the application forms alone, it appears that the entry bar was set very high for Korean participation from 2010 (5 years experience, more detailed enquiry of their aims and interests) whereas DIF, having a thorough background knowledge of potential applicants, were able to start

with a more open-ended approach. It should also be noted that the recruitment of Korean applicants took place alongside sister programmes of KAMS Connection with the UK and USA in 2010/11/12, with Australia in 2011/12 and with Germany in 2012 (there was no overlap/duplication in participating individuals or organisations according to documentation).

In retrospect, Pirjetta Mulari felt that during the assessment phases, the organisers could have been clearer in determining the ideal participant - whether more managers or artists should be recruited. A cultural journalist from Korea was selected in 2011 and, although not matched by a Finnish peer and not in a position to develop a collaborative artistic project, there were other benefits.

*I participated in the programme as a journalist. So I wanted to provide those in the Korean dance scene with information on Finnish dance, in order to help Korean artists and dance experts expand their artistic realm. I plan to establish long-term relationships related to the Finnish dance scene. Personally, I want to understand the current situation of Finnish dance and enter the global scene through networking.*

Eun Ju CHUNG, Korean Dance Magazine Momm

The great differences between the organising bodies - KAMS and DIF - in terms of size of staff and funding, is relevant to their capacity to conceive and execute such an initiative. It must be noted that it was the existence of the TAIVEX programme which made it possible for DIF to fully collaborate with KAMS on the Korea-Finland Connections initiative, since it co-financed the study visits by Finnish professionals (33% of travel and accommodation costs). The TAIVEX (Training for Art Exchange) programme, which offers funding support for senior managers, had just started in 2009 as a part of the Finnish art, theatre, dance, circus and literature information centres' training programmes. In collaboration with the cities of Helsinki, Turku and Tampere, together with universities and small business support, TAIVEX offers tailored training, peer network support and study trips. At the point when the Koreans and Finns were conceiving the joint initiative, TAIVEX became a very new element of DIF's services.

### **5.3. Applicant expectations**

The Korea-Finland Connection aimed to build and develop a human network (Korea-Finland) in the performing arts sector, promote mutual understanding, lay foundations for future collaborations and (for Koreans) to establish a network base for access to Northern Europe, including the Nordic and Baltic States. In 2011 the programme also aimed to expand existing networking opportunities.

Responding to these, the majority of **Finnish applicants** identified as aims of their own participation:

#### *Increase Market Knowledge*

- to get to know the contemporary dance market in Korea and/ or with the Asian market
- see how festivals and companies operate, how the sector is organised

#### *Improve Professional Networking*

- to create or be more involved in networks, use networks to increase own visibility and promotion
- to find potential contacts and partners, reinforce existing contacts

#### *Explore Concrete Opportunities*

- explore opportunities for - or build longer term plans related to - performances, extend touring circuits outside of Europe
- develop existing cooperation propositions, explore new ones.

One applicant referred to developing the art form and providing access to different cultures and one applicant mentioned the importance of the mentoring which was scheduled as part of the programme.

**Korean applicants** were asked to respond to a more elaborate set of questions including proposing “a future plan for international cooperation”. Although slightly more concrete, responses were similar to the Finns. As would be expected, participants who took part in the Korea- Finland Connection in both 2010 and 2011 were able to propose more specific aims for their second year, developing ideas, contacts and collaboration plans informed by the first year’s experiences. The Korean applicants own aims in participating fell into the same three categories:

*Increase or Share Market Knowledge*

- share information about Korean dance, Finnish dance, other countries’ dance
- introduce (traditional) Korean dance and music
- enter the international dance market

*Improve Professional Networking*

- create, build a network
- improve reciprocal dance awareness and criticism

*Explore or Develop Concrete Opportunities*

- invite Finns to Korean festivals
- develop choreographer exchanges/residencies with Finns in Korea
- find festivals, residencies etc. in other countries for Korean artists
- expand pre-existing international tours and collaboration projects to Finland/Nordics/Baltics
- further develop collaboration projects conceived the previous year by the Connection programme

Again, single responses looked to developing the art form/thematic area:

- make network for experimental art, social, community-focused art, linked with education
- develop new culture of body language, explore collaborations with other art forms (visual, music etc)
- develop community dance, dance for children, dance with disabled people (in Korea).

One Korean applicant also mentioned the importance of the mentoring which was scheduled as part of the programme.

#### **5.4. Participants’ experience levels**

From both countries, professional as well as international experience was quite high, and there were few inexperienced professionals among the groups. Many participants had lived or studied abroad, which might be explained by the requirement to use English as the common language. The groups also comprised a very wide range of types of organisations, from festivals and venues to residencies and dance centres. Many were creators and most had a role in producing their own or others’ work. Dance criticism was represented in biographies, organisations’ activities and in the presence of the editor of a dance magazine in 2011.

#### **Finnish participant profiles**

On average the international and professional experience of the Finnish participants was relatively high. Over a third were experienced managers with a strong artistic education, a third had had significant study or work periods abroad. Most of the companies represented had international

experience with around a quarter citing some previous work with Korean festivals, companies or at least attendance at PAMS. Two 2010 participants mentioned this would be their first experience of Korea. Around half of the participants from Finland were employed in artistic posts, and the breadth of the art forms represented was wide: dance, circus, visual arts, music, community work, children's work and work with disabled artists or communities.

### **Korean participant profiles**

Over half of the Korean participants were very experienced arts managers with strong artistic educational backgrounds. Over half of the Koreans had had significant periods of study or work abroad. Around half of the organisations described significant previous international experience but only one mentioned previous relations with Finland or Finnish Dance. As opposed to the Finns, relatively fewer Korean participants were employed as artists - around a third. Dance was definitely the central art form represented, including dance criticism, although in a few cases participants expressed a desire to develop more community-based projects.

## **5.5. Regional/National market interests**

The Evaluation Survey noted that several participants were not necessarily just interested in the designated partner country but also in the wider markets and networks of Asia or Europe. When asked about this, the responses were as follows:

**Finnish participants** were most interested in Korea (five out of six respondents stated that 50-70% of their interest in the programme was about Korea itself). Two participants were 50% interested in Asia in general and there were some indications of interest in Asia/NE Asia/Asia-Pacific region.

**Korean participants** were slightly less motivated by interest in Finland (three out of seven respondents were 50% interested in Finland). They were much more strongly motivated by interest in Europe (4 respondents' interests ranged from 40-85%). To lesser degrees, they were also interested in Nordic countries and Northern Europe.

## **5.6. Statistics: applicants and participants**

### **2010**

Total n° of Korean applicants: 7  
Number of Korean participants: 7  
Total n° of Finnish applicants: 6  
Number of Finnish participants: 7

### **2011**

Total n° of Korean applicants: 11  
Number of Korean participants: 7  
Total n° of Finnish applicants: 9  
Number of Finnish participants: 8

The participants were accompanied by observers from KAMS, DIF and TAIVEX and others during the study visits to Finland and Korea. KAMS also employed assistants to manage the group visits.

### **2012**

Total n° of Korea-Finland joint project proposals: 3  
Selected project: 1

## 6. Programme Outcomes

### 6.1. Planned and unplanned outcomes

Any well-planned international exchange programme aims to deliver a set of concrete, measurable outputs. As documented in this and in other reports, the Korea-Finland Connection programme has successfully achieved multiple planned outputs.

What is perhaps more interesting to review, in this long-term evaluation of the 3-year programme, are the many unanticipated, unplanned outcomes. Some of these can be directly attributed to connections facilitated through the programme. But many can be seen as the benefits which derive from building professional capacity among performing arts practitioners and managers and creating an encouraging environment to support international exchange (one of the stated aims of the programme in question). In such a “fertile ecosystem”, professional international connections become part of normal working practice and cultural managers acquire the network connections and confidence to create easier pathways to what might otherwise seem complex and unapproachable. What might be called a **strong ripple effect** ...

The following outcomes are reported by participants and organisers in the Evaluation Surveys and other reports consulted. It is important to note that not all of these might be claimed by the contributors as direct results of the Korea-Finland Connection (a classic behaviour pattern of adults is to integrate their own learning to the extent that they can no longer identify its catalyst). However, the Evaluation Team recognises the importance of documenting all outcomes which they feel carry a direct or indirect relationship with the programme, and of acknowledging these as a major part of the legacy of the Korea-Finland Connection. While many participants emphasised the need for funding and continuous support to ensure that legacy, one can also anticipate that some of this activity becomes self-sustaining and is likely to lead to other diverse project results in the future.

### 6.2. Outcomes for participants

There were 22 participants and the questionnaire was circulated to 24 people (one additional Finnish participant selected who could not undertake the research visit but subsequently did projects with Korean partners, one additional Korean producer involved with the funded joint artistic project in 2012). Fourteen participants responded to the evaluation survey (seven each from Korea and Finland), providing considerable detail on their experiences and some longer-term results of the programme. Although a fairly small sample, this response rate constitutes 58% of the 24 participants and can be considered representative for evaluation purposes.

Overall, the responses were very consistent and balanced between the two countries with no major divergences of opinion on the programme results. A results listing can be found in Annex 3.

The main reported outcomes were:

#### Increased professional capacities

- Almost all participants (93%) say that their company has improved its international profile
- Two-thirds (64%) feel they are now better prepared to develop/manage an international cultural project
- Half are more confident about working/communicating with international partners
- One has a new job with additional international responsibilities

### **Increased artistic production and/or diffusion of artistic production**

- A large majority (71%) developed a joint artistic project with a partner in another country
- A majority (64%) planned a tour, festival or other performance in the partner country

### **Increased sharing of professional knowledge gained**

- Most (64%) have given at least one talk or conference session on their experiences, some have spoken in several professional forums
- A large majority have shared experience, knowledge, skills, contacts with colleagues at home
- More than half have written an article, dissertation, blog etc. about their experience

### **Increased professional networking and communication**

- Half the participants have planned another administrative exchange or research visit abroad
- Participants now in regular (50%) or occasional (50%) contact with partner country contacts
- A third have undertaken cultural management training in international project management.

Some small areas of divergence are noted between Korean and Finnish participants:

- Korean participants are much more likely to have planned a further administrative exchange or research visit as a result of the programme
- Finnish participants are more likely to feel their company improved their *national* profile than Koreans (more than half the Finns report this benefit from the programme)
- Koreans are more likely to have written about their experiences
- Finns are more likely to have shared information and contacts with professional colleagues.

## **6.3. PARTICIPANTS: concrete outcomes**

The concrete outcomes are reported under the names of the programme participants who responded to the evaluation survey, recording information submitted. Some additional outcomes found in other programme documentation are also included. In the case of Korea-Finland projects (e.g. artistic collaborations), a joint project may be listed under BOTH names, sometimes indicating a different perspective and reporting of the outcomes.

### **PROJECTS - TOURS - PERFORMANCES - WORK PLACEMENTS**

- **Jong Ho LEE: presentation of two Korea-Finland co-productions at SIDance Festival 2012**  
Co-productions by Sungsoo Ahn Pick-up Group & WHS and by Na Hoon PARK & Sari Palmgren were presented as part of SIDance Festival in 2012.
- **Sung Soo AHN: collaborative project with WHS**  
The project *Double Exposure* was developed in collaboration between Sungsoo Ahn Pick-up Group and WHS. It was awarded the KAMS Grant for Outstanding International Collaborative Project Development in 2011-12. The partners found their Finnish co-production partners (Helsinki Festival and Stoa, Eastern Helsinki Cultural Centre) during the study visit to Helsinki in August 2011.
- **Sung Soo AHN: 2013 European tours & new projects**  
Sungsoo Ahn Pick-up Group is planning tours in France, Estonia and Finland in 2013. The company is working on a new project with the Finnish partner WHS in 2013. *Double Exposure* by the Sungsoo Ahn Pick-up Group (Korea) and WHS (Finland) is touring in Finland and France. Beginning on September 18 in Helsinki, they will perform at the *Festival Mondial des Theatres de Marionnettes* in Charleville-Mezieres, France on September 21 & 22, 2013.

- **Na Hoon PARK: collaborative residency performance project with Sari Palmgren**  
*Lost, missing and forgotten* was developed through a collaborative residency and site-specific performance by Park na hoon company and Sari Palmgren. It was presented as part of SIDance Festival in Seoul in 2012. During the one month residency, the artists prepared several showcases and shot a video as part of the project. This became a valuable time to share with the local community on the performance site and opened up possibilities of cooperation with local culture in and around the Daerim building in Seoul.
- **Joung Hwa LEE: M Theatre dance residencies and performances**  
 The 3<sup>rd</sup> International Pocket Dance Festival in Seoul hosted a residency for Finnish choreographer Mikko Lampinen. Working with 3 dancers from M Theatre and 2 from PDC Pori Dance Company, his work *Bound till Beyond* was performed at the Festival in June 2011. The work was then premiered in Finland at Pori PDC Dance Month Festival in April 2012. A reciprocal dance residency programme was organised in Finland at Pori PDC Dance Month Festival in March 2012. *Beyond Hangeul* and *Let's Play Hangeul* were performed at several Finnish venues and festivals in Pori and Helsinki between March and November 2012 (3 works presented 5 times), and linked dance education programmes for children were organised. The story was covered in five Finnish newspapers and the Korean visitors were interviewed on a local radio programme, a great media success story.
- **Kwang Ryul JANG: organised tour of WHS in Korea**  
 Korean tours of WHS contemporary circus from Finland (twice in two years)
- **Kwang Ryul JANG: Korea-Finland collaborative project**  
 Co-production and Korean premiere by NOW Dance Company (Korea) and Satu Tuomisto Company (Finland). NOW Dance Company invited Finnish choreographer Satu Tuomisto to create work for the company which was premiered at M Theatre in February 2013.
- **Kwang Ryul JANG: Korea-Finland collaborative project**  
 International collaborative project by the NOW Dance Company (Korea) and Alpo Aaltokoski Dance Company (Finland).
- **Kwang Ryul JANG: presentation of joint Finnish-Korean performance in Korea**  
 Presentation of joint performance by the Finnish participant Cultural Centre Pii Poo and Korean company (Trust Dance Theatre) at Seoul International Improvisation Dance Festival in April 2013
- **Kyung Ae RO: research visit and community arts exchange with Finland**  
 In 2010 and 2011, RO carried out a Korea-Finland research visit programme. During the period she conducted a community arts exchange project targeting persons with disabilities, in cooperation with Korea's Trust Dance Company and Able Arts Center and Finland's Tee Rocker Group and PiiPoo Center.
- **Hanna Brotherus: 'Mothers and Daughters' workshops in Seoul**  
 The Finnish choreographer Hanna Brotherus ran a community dance project in Korea in 2011. This project arose as a result of the first Finnish study trip to Seoul in 2010 - inspired by an article about choreographer Hanna Brotherus' working method in DIF's publication *Finnish Dance in Focus*, SIDance Festival invited Brotherus to hold a workshop in Seoul. Three workshops with 'Mothers and Daughters' as their theme took place, one for Korean choreographers and two for around 20 Korean mothers and daughters. The performance



created during the project was presented in Incheon and Seoul. The workshop was held by Hanna Brotherus and Mirja Neuvonen, Education Manager at Helsinki City Theatre.

- **Hanna Brotherus: collaborative workshop**

A development workshop for the piece 'The last season of your life' was held in Finland by Trust Dance Theatre (KO) and Hanna Brotherus Company (FI) for two weeks in August 2013. The piece will be performed at the Gangdong Arts Center in Seoul, as part of SIDance in October 2013.

- **Kirsi Mustalahti: several joint projects with Korean partners**

Trust Dance Company visited Finland in December 2012 for a 12 days intensive programme, including training workshops with old people and people with disabilities, performing in Finland. Cultural Center Pii Poo visit to Seoul in April 2013 with workshops for Trust company members and an open workshop for the audience in SIMPRO Festival.

- **Kirsi Mustalahti: TAIVEX work placement in Korea in 2012**

On behalf of Accessible Arts and Culture in Finland, Kirsi was selected for a TAIVEX work placement in Korea in October/November 2012 (5.5 weeks), working in 3 different organisations. Some of the activities listed below were undertaken or contacts initiated during this period.

- **Kirsi Mustalahti: multiple activities with Korean partners**

Since 2010, Kirsi Mustalahti has visited Korea six times and has built up a very intensive network in the field of accessible theatre, dance and circus. Activities undertaken include:

- Organised Kim Taiwon visit to Korea in October 2012: translation of theatre piece from Korean to English; voiceover in Korean to a Finnish theatre recording, subsequently screened at Jeju Disabled Peoples Human Rights Festival 2012; Korean Culture Booth at Oulu Science Centre event.
- Organised dance tour in Korea for Finnish wheelchair dancer Risto Lång in October 2012 and Minni Hirvonen choreography workshops for Light-Sound Friends Company 2012 in venues and festivals in Seoul, Suwon and Incheon.
- Performance by Kirsi Mustalahti and Minni Hirvonen at Able Art Center in 2012
- Social Circus workshops for Able Art Center artists in April 2013
- Organising Korean tour for deaf Finnish actress Dawn Jani Birley in April 2014. To perform national poems from Kalevala in Finnish sign language with Korean translation at performances in Wataboshi Music Festival Suwon and Samdong International HQ.
- Visited Wataboshi Music Festival 2011
- Attended Korean performances of 10<sup>th</sup> Floor theatre piece in Finnish and Korean in December 2012
- King Richard III, National Theatre of Korea: with the Eurasia Shakespeare Theatre Company Korea as an actress (role: Duchess of York).
- Social Circus training method workshops KACES international congress in September 2013 (under Ministry of Culture and Education)
- Accessible Arts and Culture Start-Up Forum, Finland, September 2013: has invited various speakers from Korea. Event is the preparatory meeting for an international accessible arts and culture event (ACCAC 2014) to be held in Tampere.
- Invited to Samdong International Culture event in Korea, March 2014
- Invited to Samdong school opening in Mongolia, autumn 2013
- Presented experiences from Korea at Creative Finland Seminar in Finland
- Has written articles for Creative Finland website, Circus info Finland newsletter and Accessible Arts and Culture website

- Plans to visit Samdong school opening ceremony in Laos and the Asia-Pacific Wataboshi Music Festival 2014 in Australia.
  - In a new job in 2013, as Managing Director for International Lieksa Brass Week in North Karelia, Finland, Kirsi plans to initiate contact with Korean brass musicians to help develop Korean links for the Brass Week courses and performance events.
- **Anne Jämsä: identified new tour organiser in Korea, WHS undertook 2 performance tours**  
WHS undertook tours in Korea with IPAP in 2012 and 2013. WHS plans to continue the tour collaboration with IPAP and has also planned and realised some touring in Korea with contacts made through PAMS during the Korea-Finland Connection research visit.
  - **Anne Jämsä: Korean-Finnish co-production premiered at festivals in Korea and Finland**  
Artistic collaboration project was developed between WHS and Sungsoo Ahn Pick-up Group. The performance *Double Exposure* was premiered in Seoul Arts Center in October 2012 (Seoul International Dance Festival) and in Stoa, Helsinki in September 2012 (Helsinki Dance Festival). The two companies are planning to tour *Double Exposure* to other countries of Europe and other continents.
  - **Anne Jämsä: new collaboration project planned with Korean partner**  
In July 2013, a workshop was held for the next collaboration project with Sungsoo Ahn Pick-up Group, supported by KAMS.
  - **Sari Palmgren: collaborative artistic residency project in Seoul with Na Hoon PARK**  
Undertook a collaborative residency project in Seoul in 2012 with Na Hoon PARK, a Korean partner she met through the Korea-Finland connection. The project resulted in site-specific performances of *Lost, missing and forgotten* in the Daerim building in Seoul in 2012, presented as part of SIDance Festival. In addition to the Korean-Finnish choreographer-dancers, there were mixed Korean-Finnish design and production teams (Korean sound designer, Kim Tae HOON and Finnish lighting designer Anna Rouhu; producers Riitta Aittokallio and Grace Eun-Young WON).
  - **Sari Palmgren: Korean and Asian contacts for Loikka Dance Film Festival**  
Chair of the MAD Association that runs LOIKKA, Finland's only dance film festival now in its 7<sup>th</sup> year, Sari Palmgren found the 2011 Korea study visit very useful for contacts in dance film field. Asian dance was set to be a theme of a future festival and Sari identified many good potential partners for the event. She discussed cooperation with dance festivals such as SIDance, and their interest in showing dance films as part of the programme.
  - **Liisa Nojonen: organised visits for Korean choreographers to Finland**  
Korean choreographers JinJin and Jung-Eun KIM, and Joung Hwa LEE visited PDC Pori Dance Company in Finland following her trip to Korea. Liisa organised work and performance visits for them in Finland.
  - **Liisa Nojonen: plans for future projects with Korea**  
PDC Pori Dance Company has a long history of collaboration with Korea since 1993 (Liisa has visited Korea over 25 times and the company has made 17 artistic visits). PDC Pori Dance Company is planning to bring some works to Seoul choreographed by Korean choreographers. PDC Pori Dance Company's dancers and choreographers have also been working in Korea and other projects are in the pipeline.
  - **Riitta Aittokallio: 3 month work placement in Seoul in 2012**

Although not a planned outcome for the Korea-Finland Connection, an opportunity arose for a 3-month internship/work placement in Korea for Finnish participant Riitta Aittokallio. She was then finishing management studies which required a structured internship and partly paid her costs. KAMS organised the programme, paid flights and hosted the internship which was seen as a positive experience for all concerned. Riitta undertook specific research on Finnish and Nordic performing arts contacts for KAMS and has acted as an excellent Korea-Finland connector to help identify useful contacts.

- **Riitta Aittokallio: 2013 TAIVEX placement in Los Angeles**  
In 2011, Riitta Aittokallio from Glims & Gloms, Finland spent 3 months in Seoul on a work placement at KAMS, undertaken as part of her management studies under the Korea-Finland Connection. Following the success of this internship, which helped develop many connections between practitioners and companies in Finland and Korea and improved information resources on Nordic performing arts in Korea, in 2013, she was selected for a TAIVEX work placement in Los Angeles.

#### TALKS - PRESENTATIONS - ARTICLES - OTHER NETWORKING ACTIVITY

- **Sung Soo AHN: talks and presentations in Korea**  
Participation as a speaker in the Connection Box events (KAMS Connection Conference 2011 in Busan & 2012 in Incheon / Connection Salon Talk 2013 in Seoul) hosted by KAMS.
- **Na Hoon PARK: case study article**  
Na Hoon PARK wrote a case study presentation for 2013 City Cross Project, Gwangju, Asian Arts Theatre, based on his experiences through the Korea-Finland Connection programme.
- **Joung Hwa LEE: seminar presentation**  
Participation in the Connection Box in 2011 in Busan, an academic event related to a global capacity building project. During Session 3 ('Needs in the Context of the New Trend and Changes of International Exchange'), he talked about the Korea-Finland Connection case.
- **Joung Hwa LEE: dissertation, award, presentation and publication**  
Title of Dissertation- *Case Study on the Hangeul Dance Education Programme for Finnish Dance Students: Integrated Approach to Hangeul Education and Cultural Education*. The paper was awarded with the best paper in the field of arts and culture education in 2012. Lee received the prize and gave a presentation at the Korea Arts & Culture Education Service. The paper was released in the *Korean Journal of Physical Education* (51 (1), 2012).
- **Eun Ju CHUNG: article for Korean dance magazine**  
*Body*, a monthly dance magazine, covered the KO-FI Connection for its September 2011 issue. The article explained what research programme was conducted by Korea experts who visited Finland in 2011 and what Finland's current situation of dance was. The article also included an interview with the chief editor of a Finnish dance magazine.
- **Kwang Ryul JANG: Invited Finnish participant to Korean festival**  
Finnish participant invited to the Forum at the Busan International Dance Festival.
- **Kwang Ryul JANG: various events, articles, research visits and networking**  
JANG attended the Nordic Dance Platform ICE HOT 2012 in Helsinki. He has shared information with Korean and Finnish artists on developing joint projects. He contributed to

the online dance magazine *Dance Webzine* and dance magazine *Dance Review* about the Korea-Finland Connection programme. He has undertaken other research visits in Europe and Asia (Tanzmesse, Germany; Tanz Platform, Germany; Come & See, Spain; Yokohama Dance Collection, Japan). He has undertaken cultural management training on developing a touring project *Kore-A-Moves*, in collaboration with Tanzhaus.

- **Kyung Ae RO: attended international events & cultural management training**  
Attended Fira Tarrega Arts Market in Spain, 2011 and IETM Zagreb meeting in 2012. Has undertaken cultural management training in 2012: This Place collaboration project with *vzwCABRA* by the AAP project development initiative in Gwangju Asian Arts Theatre.
- **Korean connections at ICE HOT Nordic Dance Platform, Helsinki, December 2012**  
During the Korea-Finland Connection programme period, the ICE HOT Nordic Dance Platform took place in Helsinki in December 2012. Ae Soon AHN, Artistic Director of Hanguk Performing Arts Center and Seoul Performing Arts Festival was one of three non-Nordic dance experts invited on the international programme committee for ICE HOT to make recommendations of their artistic choices for the showcase programme. One of the three Info Cells on the programme presented the Korea-Finland Connection with an overview of the dance activities generated through the 3 years of the programme. KAMS and several Korean participants attended ICE HOT 2012.
- **Janina Vilén: gave talks and shared experiences**  
Has worked as a visiting lecturer in Finland's HUMAK University of Applied Sciences and in lectures on marketing culture abroad, she has presented the Finnish-Korean cooperation as a case study. Contacts and experiences shared with colleagues.
- **Janina Vilén: international research visits & cultural management studies**  
Attended the World Expo in Shanghai in 2010 for the Finnish Snowball project/study visit. Has participated in the TAIVEX 1 Cultural Manager training programme.
- **Outi Järvinen: shared information with colleagues, engaged in international activities**  
Wrote a thorough report for her organisation to ensure the knowledge was shared with all colleagues. Zodiak is active in international work and has participated in CINARS, APAP etc. Knowledge and contacts acquired through this programme has been helpful in other contexts.
- **Anne Jämsä: seminar contribution, other networking and Asia research visits**  
Gave a talk at the EARS Europe-Asia Roundtable in Helsinki in December 2012 and has shared contacts with the young contemporary circus companies WHS works with in Finland. WHS helps new companies start their professional careers by giving them advice, contacts and production support. She attended PAMS 2011 & 2012 and TPAM 2010 & 2013.
- **Sari Palmgren: talk, networking and blogging to share experiences**  
She contributed to a discussion session about the Korea-Finland Connection programme at Ice Hot Nordic showcase in Helsinki. Sari presented the programme to artists and students at a session on international cooperation organised by the Finnish Theatre Academy. She wrote a blog on the Finnish national broadcasting channels website during the visit to Korea.

- **Liisa Nojonen: talks and various reports**  
She gave a talk at Dance Info Finland meeting, at PDC Dance Month Festival in Pori, Finland and in other places on the programme. She has made reports and provided information to other cultural managers and dance professionals in many different situations.

#### 6.4. ORGANISATIONAL PARTNERS: concrete outcomes

- **KAMS Connection programme now reaches six countries**  
The Korea-Finland Connection started in 2010, alongside sister programmes with the UK and the USA. KAMS has since initiated a rolling programme for performing arts research, networking and exchange with other countries, now totalling six. The Korea Connection programme has been used as an adaptable template which is negotiated with relevant country partner/s to create a suitable programme for the conditions and needs. In 2010, the Korea-UK Connection began a 5-year programme and the Korea-USA Connection was also initiated. In 2011, the Korea-Australia Connection began, based on an MOU signed for long-term collaboration. In 2012, the Korea-Germany Connection launched with research visits between experienced practitioners. In 2013, the Korea-France Connection 2013 started with research visits in the multidisciplinary arts fields. The PAMS Performing Arts Market Seoul is used as the focal point for visits of overseas practitioners to Korea, with a tailored programme built around this event. KAMS Connection now has a dedicated bi-monthly newsletter which has the potential to link up participants across the different countries.
- **KAMS: Connection Salon Talks**  
From July -November 2013, each month KAMS hosts a Connection Salon Talk where two practitioners who have participated in a KAMS Connection programme since 2010 talk about their experiences of overseas research and international cooperation. Topics such as convergence, networking, content, research and sustainability will be addressed.
- **KAMS Connection: future plans**  
KAMS continues to work on developing more international networks to continue the KAMS Connection programmes and find new cooperation partners in other regions, including Asia, Latin America etc. An Asia Connection programme is under consideration for 2014 with various Asian country partners still to be confirmed. KAMS is keen to find another Nordic partner, with some interest from organisations in Denmark and Sweden. They are also keen to develop a post-programme for the Korea-Finland Connection.
- **PROJECT VIA2013: Korea-Finland visual arts exchange**  
KAMS took on responsibility for Korean visual arts internationalisation activity in 2012. In 2013 it launched PROJECT VIA2013, a professional development initiative based on the KAMS Connection model. The first three target countries for international exchanges are Finland, the UK and USA. The contact in Finland is the sister organisation of Dance Info Finland responsible for Visual Arts, Frame Visual Art Finland. PROJECT VIA2013 is coordinated within KAMS by Euna IM, the programme coordinator of Korea-Finland Connection 2010-2012.
- **Work internship programme: Korea-Australia**  
In 2012/13, as a part of the Korea-Australia Connection, KAMS and Australia Council for the Arts selected a Korean performing arts professional as an intern and dispatched her to the Adelaide Festival Centre and Melbourne Arts Centre for a 9 month internship. KAMS are

keen to work more on this type of 'manpower exchange' in the KAMS Connection, following the positive experience of the Finnish internship in Korea in 2011.

- **Dance Info Finland: improvements in administrative procedures for international programmes**

The International Affairs Manager at DIF recognises the value of working with KAMS. She found that their detailed, careful planning of international programmes, implemented through contractual MOUs, has "changed how we develop our procedures and how we develop programmes". This learning is seen by DIF as a positive legacy of the Korea-Finland Connection.

- **Dance Info Finland: potential for future international programmes**

An important learning point for DIF in structuring future international collaboration is the recognition that the Korea-Finland concept of organising study visits before international projects is very important. Pirjetta Mulari recognises that "learning takes time" and that the partners are just at the beginning of an organisational learning process. DIF is looking at the concept of a triangular programme connecting Finland, Korea and Australia. Another possible future programme could be a TAIVEX 2 with work placements for Finnish dance managers in international settings, and there is interest on the Korean side in this.

- **Australia-Finland programme**

DIF has started an Australia-Finland programme in partnership with the Australia Council for the Arts. While the programme is more open and process-oriented than the Korea-Finland Connection, learning from the more result-oriented partnership with Korea has been used to develop the residency and exchange programme with Australia.

- **Dance Info Finland: statistics for Finnish Dance Performances Abroad**

DIF records annual statistics for the number of performances and audience sizes for all Finnish dance performances abroad, which are listed by company and published online. In 2010 there were 2 performances in Korea by 1 Finnish company (total audience: 439); in 2011, there were 11 performances by 3 companies (total audiences: 4,365); in 2012 there were 7 performances by 3 companies (total audiences: 732). Over the period 2005-2012, three Finnish companies have made several visits to Korea (Tero Saarinen Company, Susanna Leinonen Company & P.D.C Pori Dance Company) some reaching large audiences (e.g. P.D.C. Pori Dance Company recorded audiences of over 3,500 in Seoul for a 2005 tour). While these and other existing connections with Korea feature in the Finnish Dance Statistics over the 2010-2012 Korea-Finland Connection period, from 2010 there is a perceptible increase in the number of smaller Finnish dance companies entering the Korean market and new opportunities for performing arts audiences outside Seoul (Busan and Cheonan in 2011) to enjoy Finnish dance.

- **Circus Information Finland: statistics for Finnish Circus Performances Abroad**

One of the participating companies in the Korea-Finland Connection, WHS, is a Finnish social circus company which developed a collaborative project with Korean dance company, Sungsoo Ahn Pick-up Group. As such, its activities are recorded in the statistics for Performances Abroad by Circus Information Finland, a sister organisation to Dance Info Finland. In 2010 WHS gave 2 performances in Korea (Chuncheon) to audiences totalling 600. In 2012 WHS gave 9 performances in Korea (Seoul, Geogje, Milyang) to audiences totalling 2,944.

## 6.5. Memorable Moments

One evaluation tool used in foreign aid assessment is the identification of something “memorable” attributed to the programme. These strong recollections, lasting beyond the activity, can often tell funders more about the impact of their work than ‘normal’ answers provided in participation surveys, which are often conditioned by professional expectations or language.

Both Koreans and Finns noted among their top three memories of the programme:

- meeting inspirational professionals, both artists and managers
- seeing inspirational performances
- visiting centres or venues with strong programmes
- having some insight into the national cultures generally, not only dance
- the experience in its totality - mutual exchange
- and, for those who actually carried out a workshop, creation or performance, this in itself was deemed an important experience for themselves and their colleagues.

Participants from both countries cited moments during the exchange programme where informal, human-level hospitality facilitated mutual understanding and trust-building, the foundation stones for successful professional collaborations.

Offerings of home-made meals, visits to temples or saunas, travelling and eating together allow professionals to be themselves and naturally start to relate to one another according to affinities rather than solely in terms of market demands. This is important, as affinities (professional, artistic, issue-based interests) are also cornerstones for conceiving collaborations and co-productions, not to mention longer-term project explorations. Whereas often funders in the past have questioned this 'entertainment' element of professional networking, it can in fact be one of the most productive components.

*Korean hospitality took us by surprise and we were very touched by the warm hearted welcome. Strangely enough it seemed that we have many things in common with the Koreans.*

Marinella Jaskari, Helsinki Dance Company

*All meetings and visits were so well organised. KAMS had really made the effort for planning and executing our programme. Very intensive eleven days journey to Seoul was a good cross-section of the Seoul dance scene and possibilities for cooperation. During the excursion we also learned a lot about Korean culture and people - and ourselves.*

Riitta Aittokallio, Glims & Gloms Dance Company

## 7. Balancing Priorities: Process and Results

An important issue for the Korea-Finland Connection, indeed for most international exchange programmes, is the need to find the appropriate balance between process and results. The co-organisers needed to articulate a shared vision and management approach to whether the programme had a pre-determined set of deliverables (results-oriented) or adopted a more open-ended approach to what might evolve (process-driven).

This question came up in the participant reports, the Evaluation Surveys and in discussions with the organisers. The Evaluation Team feels that this report provides a good opportunity to examine in detail how this issue was addressed through the programme structure and delivery.

The first impression gained by the Evaluation Team was that the programme seemed results-oriented on the Korean side but more process-driven on the Finnish side. This was derived from the detailed deliverables/results documentation provided in the *KAMS Connection Programme Report* books for 2010, 2011 and 2012. However, the evaluation provided a much more nuanced analysis, with both co-organisers committed to what they considered to be an open, process-oriented programme, which they believed would be most effective in generating collaborative projects. In different ways, the co-organisers encountered external and internal pressures to deliver results and this was a challenge that needed to be managed over the three year programme.

In the Evaluation Surveys, the participants also made very interesting comments on the balance between planned outcomes and being open to the process.

### **7.1. Organisational perspectives**

On the Korean side, KAMS “experienced some pressure to make outputs after the research stage” and noted that Dance Info Finland seemed less pressured about it. KAMS was tasked by the Ministry of Culture, Sports and Tourism, who had funded the programme, and repeatedly asked about its outputs. For the Korean organisers, there seemed at times a contradiction in allowing the Korean participants not to feel pressured about making outputs, while having to show to the Ministry that the programme was producing good results.

The Korea-Finland Connection aimed to differentiate its approach from previous market-driven KAMS programmes. KAMS programme organiser states “the objective of the programme wasn’t for the dance in Korea to enter the global markets, but was to know what the strong points are in each other’s country and to promote mutual collaboration.” The KAMS organiser notes that since this was the first KAMS Connection programme, following this more open research process model, “it was difficult to know how long it would take for the research results [to emerge]”. Nevertheless, she sees the Korea-Finland Connection as a model for the other Connection programmes and observed that “the outputs from the programme have come out comparatively quickly”.

The Finnish co-organiser, DIF, had in-depth Board discussions before engaging in the programme: “within the Board it was discussed whether it is wise to invest resources, financial or other, in collaboration with actors from such a far away country when there is never enough resources in activities with those closer (which might be more cost effective)”. With the commitment to the programme “the pressures and expectations were derived from the fact that we are expected to develop the art of dance in Finland, and our international activities are expected to achieve that. There were no special pressures or expectations for this programme, no more than for any other programme we run.”

Dance Info Finland has since started to develop a Finland-Australia programme: “It is built very differently than the KAMS Connection. It is looser, more flexible, not as result-oriented. It is based more on process. There are annual plans but not in the sense that we will plot out the outcomes; we’ll see what happens.” Pirjetta Mulari also noted that “Korea-Finland was considered a long-term programme but there were annual plans with pre-determined goals; the Australia programme is more open-ended. Korea is result-oriented; Finland is more process-oriented.”



Overall, the structuring of the multi-annual programme into annual packages, each with its own deliverables (as documented in *KAMS Connection Programme Reports*), is a good cultural management practice. But it does tie the programme down to pre-set outcomes, as noted by Pirjetta Mulari. Nevertheless, there is evidence that partners found the structure flexible enough to respond to unexpected outcomes and opportunities (e.g. adding an internship programme, engaging with social circus and disability community arts projects).

One further comment is that, although the intention was to create an open research-driven process which was different from other market development initiatives, on both sides the organisers and participants could not avoid a market-orientation. The TAIVEX partnership placed the Research Visits within a cultural export framework for the Finns, and one implied programme goal for KAMS was developing a market base in Northern Europe.

In summary, both co-organisers strived to deliver a research and project incubation programme which they intended to be open and process-driven. There were some cultural differences in how they assessed this and it seems that, for the Korean organisers, the open-ended approach was far more 'outside their comfort zone' and required considerable skilled advocacy work to defend its value, which is to be applauded. KAMS also endeavoured to shield the Korean participants from such pressures. Nevertheless, as the participant perspectives indicate, they brought their own pressures and expectations to the table. The Korea-Finland Connection was a pioneering endeavour on both sides to establish a well-functioning, process-driven model of international exchange.

## 7.2. Participant perspectives

Participants were asked whether they had a specific project or partner in mind when they applied for the programme and whether they achieved this objective. **The majority of Finnish and Korean evaluation respondents stated that they DID have a project or partner in mind** when they applied and in most cases these objectives were met.

Comments were:

- Had a few good, long-term Korean artistic contacts and during the programme these friends became stronger.
- Had a specific partner in mind and hoped to develop a project with her. However, after the visit to Korea she found a new partner and they developed a new project.
- Some expectations were realistic, we managed to get contacts and also further cooperation but some didn't work out. Some problems were related to money, some to cultural differences. Also schedules caused problems as in Finland we need to plan ahead but Korea very often had a much shorter planning time (say 1-3 months in Korea compared to 1.5 years in Finland).

They were asked if the application process encouraged them to EITHER *have specific expectations* OR *be open-minded about what might develop*. The responses show a bias to being open-minded.

- Yes to both (2 - FI)
- Be open-minded about what might develop (2 - FI & 4 - KO)
- Better to be focused on a concrete objective (1 - KO)

Participants' comments were insightful:

- For getting full benefit from the programme, it's better to keep an open mind for new suggestions
- It was best to be open-minded as I had no previous knowledge of the Korean contemporary dance situation

- We already had some contacts but I felt there are possibilities for several new ones after I had the opportunity to meet the people in Korea directly
- In a way, having a specific project in mind is perhaps easier as then it's easy to find out who could be the partners and then you know immediately [...] However, it also makes you more vulnerable if your wishes and the opportunities don't match [...] a very ready project is not necessarily very flexible and you can't find out if there would be something else you could do with foreign colleagues and partners
- Better to be open to ideas or opportunities
- I believe there are already many programmes focused on a concrete objective [...] it is necessary to expand one's ideas and collect information on opportunities through direct research. That is why I believe that international projects open to ideas and opportunities are needed
- The focus solely on consequences (results) should be avoided.

*Programmes like this can give valuable opportunities for meetings between artists and producers, but a programme can't make them get together, if they don't happen to find a common interest. For artistic collaborations and tour invitations, genuine interest in the partner's artistic work is crucial. And it's not always possible to predict beforehand whether a strong enough interest will be inspired or not. ... So, for getting full benefit from the programme, it's better to keep an open mind ...*

Anne Jämsä, WHS

Participants were also asked whether they felt that the way the meetings were structured created an expectation or pressure to develop a joint project and, if so, where this pressure came from.

**Most of the Finnish and Korean partners experienced an expectation/pressure to develop a joint project**, with the pressures coming from different sources.

Some negative pressures were experienced, in particular by Finnish participants on the 2010 Research Visit. One commented that she felt the Korean participants were under pressure to create projects; that they were eager, almost "desperate", to establish partnerships and propose partnerships before any real common ground had been established; that at times the "intense haggling" was uncomfortable. She also noted that it later emerged that few of the Finnish participants knew that there was an upcoming deadline for Koreans to apply for project grants and that this explained the pressures on them to set up projects.

Again, some experienced comments were very instructive:

- I always try to go towards concrete projects, so I gave myself the most pressure, and if some pressure came from others, it was positive pressure
- To me, it felt like an expectation or positive opportunity, not like a compelling pressure
- I felt pressure from my company/boss to give her "something" when I got home. We put a lot of money and time for my trip and meetings. I was expected to "bring results"
- Some of the meetings were a bit difficult as some of us Finnish participants were "competitors" and wanted to meet the same festival and presenters
- Pressures came from host organiser, other participants, myself
- Pressure came from myself. I think that the pressures to a certain degree may be necessary.
- I think the expectation/pressure came naturally through the conversations and meetings with Finnish partners.

In summary, the participants demonstrate a mature, experienced attitude to the pressures and expectations of the programme. Both Korean and Finnish participants recognise multiple sources of expectation and pressure to get results, internal and external. They are definitely not averse to

setting objectives and achieving results, as long as these are self-defined (perhaps a pragmatic mix of result- and process-orientation). Most participants embarked on the programme with defined aims (note that this was a requirement of the Korean application process) and felt this was helpful, although several comment that a ready-made project had inbuilt limitations and lacked the necessary flexibility.

Some of those who gained the most from the programme managed to balance concrete aims with an ability to remain open to new opportunities, partners and ideas. When these presented themselves through the programme, both Finns and Koreans were able to assess them and take full advantage. Some of the most impressive projects that emerged from the Korea-Finland Connection seem to have come through this process, and are also the result of a high level of professional competence and international experience.

*Carrying out this programme, KAMS put more emphasis on the process than on the results. It also focused on the participants' experience more than on their success or failure. In this way, it enabled the participants to audaciously face the challenge and to build their studying capacity. KAMS' programme design and its members' mindset were innovative.*

Joung Hwa LEE, M Theatre

*It was good to have an expectation that something might develop. Of course, it was different in relation to each different participant and organisation. With some it was more like a shared curiosity that led to mutual communication faster. With some others, it took more time or even felt a bit awkward, in situations when people were expected to communicate but some of them seemed reluctant, uninterested or pressured. But in general I would say that it was a positive resource that the participants and organisers had expectations. It helped to create mutual interest between the participants.*

Anne Jämsä, WHS

*If a programme were focused on a concrete objective from the beginning, there would be limits. So I believe that it would be better to be more open to ideas and opportunities.*

Sung Soo AHN, Sungsoo Ahn Pick-up Group

## 8. Challenges and Improvements

During the course of the evaluation, the participants and co-organisers made suggestions on what might be improved, or commented on particular challenges encountered during the programme. These are documented below. They have come from the participant surveys done immediately after the Research Visits; from the Evaluation Surveys returned in August 2013 and through Skype/email follow-up discussion with evaluation participants. In addition, the Evaluation Team has commented on other aspects which they identify as challenges, limitations or suggested areas for improvement.

### 8.1. Organisational perspectives

#### 1) Low number of applications

The number of applications from participants was consistently low in both Korea and Finland, certainly lower than the organisers expected. In Year 2 (2011), the organisers decided not to take up

the planned 10 participants per country and again selected 7 from each for the study visits. The organisers recognise some different factors which may have influenced the low take-up of the programme (see below).

What seems certain is that the success of the programme and word-of-mouth recommendations among performing arts professionals in Korea and Finland would now generate a much higher competition for places on any such programme. However, the organisational approach to promoting such an opportunity for cultural research and exchange with an essentially *unknown* country (this was mostly the case for Korea and Finland at the start of the programme) needs careful consideration. Peer-to-peer recommendation and experience-sharing (as demonstrated by participants in this evaluation), is one of the most effective motivators and the KAMS Connection Salon Talks (see Chapter 6) are a good initiative in this area.

It is not known whether the other KAMS Connection programmes have carried the possibility of re-selection for a 2<sup>nd</sup> visit. It is also not clear to what extent the Finnish participants who attended the Korea Study Visits in both 2010 and 2011 encountered a repeat programme of meetings and presentations. The decision to offer continuous support to three participants on both sides (selected for both 2010 and 2011) may have been partly pragmatic, in view of the low number of applications, but it seems to have been a success. There is ample evidence that it generated deeper understanding and many additional outcomes for Korea-Finland collaboration. Thus, creating the possibility for participants to repeat study visits, perhaps with an adjusted programme, makes a positive contribution to international collaboration and networking.

*I have continued to participate because I believe that this kind of programme requires me to participate for at least five years to see tangible results.*

Sung Soo AHN

For the collaborative project phase in 2012, three project proposals were received, engaging six of the individuals and organisations that participated in the programme (a total of 23 individual participants from 21 organisations took part in the Research Visits). The number of collaborative projects submitted is seen as an adequate proportion of the overall participants although Pirjetta Mulari felt that it would have been beneficial to leave a year between the research visits and the funding opportunity. She felt that the opportunity for funding a co-production came too soon in the process and if it had been offered in 2013, there would have been more applications.

*The number of applications, I feel, was somewhat limited. Though Korean performing arts professionals are interested in international exchange/collaboration, many of them seem to feel a barrier to this programme; speaking English, having pressure about having to make outputs (international collaborative projects), etc.*

Eunhee KIM, KAMS

*The number of applications was low. I would have expected much more interest towards the programme. What we should have made more clear [...] what type of participants are we looking at, what is their role in the organisations. From the Finnish side, there were more manager/managing directors than artists/artistic directors, from Korea, there were more artists/artistic directors than managers/managing directors. With this knowledge we can pay more attention to the profile of participants. What is crucial is the will to do things. It might be best to have both the artistic director and the manager.*

Pirjetta Mulari, DIF

## *2) Improved programme presentation and structure*

The organisers recognise that some improvements could be made in presenting the aims and objectives of the programme so that the participants fully understand their engagement and the expectations. This was particularly an issue on the first Research Visit to Korea when some Finnish companies felt a sense of competition with others in securing the attention of particular Korean festivals/venues; and when some Korean participants felt an urgency to secure partnerships in view of an upcoming KAMS funding opportunity for collaborative international projects.

There were criticisms of the programme structure for the 2010 Research Visit to Seoul (too tightly scheduled which created few opportunities for participants to network and assimilate learning). Unanimous comments from both Koreans and Finns stated that the visit was too highly scheduled, they were “exhausted” and yet there was “not enough time”. “More informal time”, “more open space” was requested by many. As a result, the programmes for visits in 2011 were re-configured and allowed a day for independent research, as well as some cultural and social activities for networking time.

Some of the online systems for networking participants ahead of the 1<sup>st</sup> Research Visit did not work well and participants made various suggestions which improved the process in subsequent visits.

## *3) Programme imbalances*

Unlike some of the other KAMS Connection programmes, there was an asymmetry in the programme structure. In Year 1 (2010), there was one Research Visit by Finnish participants to Korea, while in Year 2 (2011) there were reciprocal visits by Korean and Finnish to both countries.

This imbalance generated some disappointment and lower levels of engagement with the programme on both sides. For the Korean participants, it is noted that no Evaluation Surveys were received from those who were selected only for Year 1 (i.e. they met the Finnish participants in Korea but did not travel to Finland). There are no reports of Finnish-Korean projects arising from those participants (although the 2<sup>nd</sup> Korean participant from M Theatre in Year 2/2011 did develop various cooperation activities). On the Finnish side, one participant who travelled to Korea in 2010 but did not subsequently develop projects felt that their participation in the Korean visit to Helsinki was “merely a formality” with a definitely much lower commitment.

The precise reasons for this imbalance are not fully explained in the documentation reviewed. It is not clear, for example, whether the Korean participants of 2010 had a definite expectation that they would also travel to Finland. It is not clear whether the programme was planned this way or if compromises were made in the first year due to lack of reciprocal funding for a visit to Finland. In spite of these imbalances in the programme delivery, the co-organisers achieved a very harmonious and trusting relationship, based on honesty about their resources and capacity.

*There was an extremely trustful and understanding relationship between KAMS and Dance Info Finland in sharing of tasks, costs etc. Considering that DIF and KAMS are organisations of quite different size (staff, budget etc.), we needed to be very honest about what DIF could and could not do. The sharing of different resources was made according to the financial and staff resources of both organisations.*

Pirjetta Mulari, DIF

## *4) Funding imbalances*

Dance Info Finland is keenly aware of the financial imbalances between the funding resources in Finland for international exchange and those of KAMS. Although Finland’s cultural export

programme has been a flagship policy, the budgets available for contemporary dance international projects are very small in comparison to other cultural industries. DIF regrets their inability to fund the follow-up projects that the Korea-Finland Connection generated. Pirjetta Mulari reports that companies in Finland could apply for grants of 1,000 - 4,000 Euros for such projects, whereas the funding available for similar Korean projects would be around 20,000 Euros. As an example, the 2012 co-financed project *Lost, Missing and Forgotten* was developed in Seoul as a site-specific performance but no funding was available in Finland to enable the project to be re-developed there. In this context, reciprocity for a balanced international cultural exchange becomes impossible.

The Evaluation Survey questions which examined how much the participants had to contribute themselves to the programme are analysed in the Participant perspectives below. Again, imbalances between the financial resources available to Finnish and Korean cultural managers are noted.

*It makes the Finns very uncompetitive in the market. International projects just can't happen [...] this policy prevents our artists working internationally. Finland's policy needs to change or the field will change. It's changing already - young choreographers don't want to form companies any more - they go and work individually abroad and lead a nomadic life. We risk losing them.*

Pirjetta Mulari, DIF

*There should be more resources and funding possibilities for long term collaboration and for projects that last for several years. This is a huge problem in Finland, but I do believe this to be true globally.*

Sanna Rekola, Director, DIF

##### *5) Specific administrative issues*

As the programme evolved, it expanded in Finland particularly to include participants from companies and participants involved with other artistic fields (circus, community arts). This was not an issue for KAMS whose activities cover all performing arts (dance, theatre and music, both contemporary and traditional) but it posed some problems for DIF who work within a strict dance support remit. Collaboration with the Finnish Theatre Info Centre and Circus Info Centre is a normal part of DIF's work and all come together under the TAIVEX programme. However, when collaborative Finnish-Korean projects partnered in Finland by WHS (social circus) and Pii Poo Cultural Center (family circus/community arts/disability arts) emerged, DIF was unable to recommend these for dance-specific grants.

*The financial support system of project grants could have been better organised on the Finnish side, so that also companies considered as theatre or circus based could have gained some kind of support from somewhere. Cross-genre collaborations between theatre and dance or circus and dance were left without support from Finland...*

Anne Jämsä, WHS

Fortunately, a partial solution was available and the two projects received funding (awarded to the Korean partner) under the KAMS International Collaboration Support scheme in 2012 and 2013 (see Chapter 4). Nevertheless, the segmentation of art forms in Finland posed some specific administrative problems which could potentially limit the scope for multidisciplinary international collaboration. DIF is very conscious of this issue and is looking at solutions for wider cooperation with the sister organisations in other art forms in Finland on such programmes.

On the Korean side, a delay in the KAMS International Collaborative Project Support scheme in 2011 was reported by one of the participants. Having developed a project with a Finnish partner that he believed had a good chance of financial support, the funding programme was evidently delayed by

4-5 months (as reported, due to administrative changes). By the time the funding programme decisions were made, the Korean partner had already started the project in Finland (using other own resources) and this made the project ineligible due to its already having taken place. It should be noted that this issue was reported by one participant and the Evaluation Team have not enquired in depth into the particular circumstances. They applaud the commitment of the partners to find the necessary resources to go ahead with the project within the planned timeframe.

## 8.2. Participant perspectives

### 1) *Funding imbalances*

Participants were asked in the Evaluation Survey whether they or their companies had to cover a part of the costs or time themselves for their participation in the project:

- 100% of Finnish participants dedicated some of their own time and/or holiday allowance to participate in the programme
- 85% of Finnish participants had part of their costs paid by their company
- 50% of Finnish participants had to pay part of the costs of the research visit themselves (as a personal expense)
- NO Finnish participants had all their time and costs covered by the programme (all made a contribution in either time, money or both)
  
- 50% of Korean participants had ALL their time and costs covered by the programme
- 50% of Korean participants dedicated some of their own time and/or holiday allowance to participate in the programme
- 33% of Korean participants had part of their costs paid by their company.

Although none of the participants commented directly on these imbalances (and may not have been aware of them), they are indicative of a different level of contribution required by the Korean and Finnish participants. This should be taken into account in devising international exchange programmes to ensure that an onerous self-subsidy element is not required from participants to compensate for lack of funding resources.

### 2) *A need for continuous support/support for long-term collaboration*

Several participants pointed out that there was an inconsistency between a stated goal of the Korea-Finland Connection (“building long-term relationships and projects between Korean and Finnish art organisations and artists”) and the lack of continuous financial support to achieve this. In the end, there was only one grant for one collaborative project that arose from the Connection.

Comments from participants on weaker programme aspects that need improvement included:

- Continuous support for projects
- The programme pursues ‘long-term’ projects but when carrying out a joint project, the support fund is given only for the performance. In a couple of years after the research, there isn’t any support. This needs to be reviewed and improved.
- Lack of support for following research and developed project.

Other suggestions from participants to develop long-term collaboration:

- It would be good if the organiser can more consider the possibility to develop the collaborative project between festivals and organisations. I think it may be necessary to develop the collaboration between festivals or theatres to carry out long-term projects

which may be difficult for individual artists to carry out, or which can attract more participating artists and companies.

This suggestion is also reflected in a concern noted by KAMS to the effect that neither KAMS nor DIF have direct responsibility for diffusion of productions. Thus the marketing and distribution of eventual projects arising from the Connection were left to the artists and companies to deal with. Involving the whole production chain (education/training-creation-production-diffusion-documentation) in future programmes may help.

### 8.3. Evaluation Team comments

As mentioned in Chapter 2, the **application process** needs greater transparency and consistency, as well as improvements in how such a programme is presented in order to reach the widest range of potential applicants. The rather high level of international experience among both Finnish and Korean participants (Chapter 5) was a positive asset here and ensured that most participants were ready for international collaboration. As Pirjetta Mulari says, “What is crucial is the will to do things”, so the evaluation of suitable participants needs to assess this, not just experience, to ensure that less experienced, dynamic connectors can also have such opportunities.

**Synergies with other KAMS Connection** programmes and with PAMS were not specifically highlighted by organisers or participants. For the Evaluation Team, these raise both opportunities and challenges. By focusing on PAMS as the meeting point for all the KAMS Connection participant groups visiting Korea, there is indeed rich scope for multi-national connections. However, the evaluators also question how KAMS staff manages such a concentrated workload, where groups from different countries all arrive for study visits at the same period. It has the potential to create unhealthy competition between foreign companies, festivals and venues pitching for touring contracts etc. with Korean partners. A continued expansion of the KAMS Connection programme to reach new countries and regions is certainly positive and a sign of its success. But, maintaining the focus and energies of participants and organisers on the specific connections and opportunities with Korea may require different planning in future. Perhaps KAMS may consider the advantages of organising future study trips to Korea at other periods of the year. In that respect, the informal collaboration amongst international performing arts markets may offer possibilities to reflect on this with international colleagues organising such events.

In the case of the Korea-Finland Connection, several of the Finnish visitors had been to PAMS more than once and the format and content was already familiar to them. Indeed, the 2010 PAMS had a Nordic Focus for the showcase performances so the Finnish companies were not necessarily strongly differentiated from other Nordic participants. In contrast, the visit to Helsinki seems to have offered quite new experiences, content and cultural encounters for the Korean visitors.

*Unlike other networking programmes in which people see each other briefly and exchange DVDs, this programme allows us to look diverse aspects of dance companies in person. That is why I really had high expectations for the visit to Finland in 2011. During the visit, I was personally very impressed by young Finnish artists' work, the country's community projects and education programmes. Such aspects wouldn't have been discovered without visiting the country. Community arts and education programmes [in Finland] are really excellent and Korea has many things to learn from these programmes.*

Kyung Ae RO, Trust Dance Company

Some aspects of the **programme structure and objectives** would benefit from greater consistency, as stated above. The participants are correct to identify a discrepancy between a goal of long-term



collaboration and an absence of financial means to achieve this. It is hoped that the multiple benefits and outcomes from the Korea-Finland Connection will help achieve better financial resources on both sides for such international collaboration.

## 9. Learning and Recommendations

### 9.1. Feedback and learning

The feedback from the participants and organisers on the Korea-Finland Connection 2010-2012 was generally extremely positive. There was very little substantial negative criticism from either side, in terms of achieving the overall aims of the 3-year initiative. A diverse, extensive compendium of outcomes is recorded in Chapter 6. Many of these can be described as important collaborative projects and there are also several international premieres and tours. Several of the Korea-Finland projects that emerged are ongoing and some have now moved into a second artistic collaboration or developmental phase. The participants have found valuable ways of seeding the experiences and learning into the professional performing arts sector through talks, articles and networking.

The programme overall elicits high respect from participants, especially from Koreans, as it prioritised 'research' as a basis for developing long-term professional relations, as opposed to market-type initiatives. "Research" - "a step approach" - "building foundations" - "long-term" - "broadening horizons" - "creating an overview" - all of these fundamental concepts were highly appreciated.

The Evaluation Team notes the importance of artists meeting artists / having artistic discussions; finding artistic affinities - as this is what forms the basis of collaborations, not the business side. They observed several calls for more and deeper artistic conversations.

*What particularly drew my attention is the fact that unlike in Korea, the audience didn't leave the theatre after the performance. They welcomed me at the lobby to praise us and they took pictures. Their acclamation and such an attitude let us feel that we had satisfied their sensitivity.*

Joung Hwa LEE, M Theatre, Seoul

The level of artistic learning seems to have been very high. Perceptions were not so much changed as expanded or deepened, e.g. acquiring an awareness of "more diverse kinds of Korean dance" and "Finnish dance more connected to other art forms and to the community".

*I believe the level of awareness about the dance in Korea has been raised in Finland. Also the scope of dance has been widened in Korea after this programme.*

Euna IM, Korea-Finland Connection Coordinator 2010-2012, KAMS

Some of the achievements of the project derive from relatively high levels of previous international experience, among both Korean and Finnish cultural managers who participated. The participants wanted to build on this experience, although it was also the case that several Finnish participants started with little experience and have emerged as highly effective communicators, networkers and advocates for Korea-Finland cultural exchange.

*Korea-Finland Connection has been the opener for so many cooperation activities that have started and continue. My association is working to develop Accessible Arts and Culture event for 2014/15. It gives plenty of opportunities for Korean groups and specialists to find a new forum to perform and cooperation in Finland and in Europe in future.*

Kirsi Mustalahti, Accessible Arts and Culture

The business learning from the programme seems to have been high, both for the organisers and for the participants. The organisers found flexibility in the programme structure to allow it to adapt to new opportunities and challenges that presented through the period.

All this constitutes impressive success, by any measure. The commitment of the co-organisers and participants in developing and implementing the Korea-Finland Connection is congratulated.

## **9.2. Future plans**

There is a strong desire on both sides to continue the collaboration. Both co-organisers recognise that it takes time to develop a collaborative programme and that, even after three years, they are in some ways still at the beginning. This mirrors the experience of the participants, equally positive about the need for continuity, for whom five (and in one case even ten) years were mentioned as defining 'long-term' collaboration.

Recommendations from the Evaluation Team are grouped around the three aspects of this initiative: the participants, the institutional partners (co-organisers) and the longer-term post-programme evaluation.

### **9.2.1. Participants**

It has been already stated that, overall, the experience of the participants was very positive. The objectives of the Korea-Finland Connection were not only achieved but surpassed, and in a relatively short time. (For participants, 38 identified direct and indirect concrete outputs and outcomes, plus a further 16 in the case of a single participant.) Nevertheless, the Evaluation Team has highlighted some directions that a future programme might encompass:

- A Finland-Korea work exchange/internship scheme for culture professionals
- A triangulated programme connecting Korea-Finland-Australia, or including more Nordic countries
- More continuous support for Korea-Finland projects now emerging from the process, including interdisciplinary work
- Facilitating the marketing and diffusion of production, possibly by building collaboration between festivals and companies to manage longer-term projects and/or by facilitating more exchange of dance critics

In terms of a continuation or future programme, or a repeat of the original model, it is recommended that the programme:

- Sets clear and consistent objectives (if there are different common and national objectives, these should be stated) and reviews them jointly as appropriate

- Aims for a balanced programme with the same level of activity on both sides: the study visits / research periods clearly benefited participants
- Recognises the different strengths of artistic and of managerial staff and what they each bring to the conception of potential collaborations
- Recognises that participants may be diverse, some bringing dynamism and 'will' but less experience, and others with a high degree of previous experience
- Builds in the necessary preparation time and communication activity for successful promotion of the programme to a wide range of participants
- Ensures sufficient financial support for participants and their eventual collaborations, from both countries, even if this must be from a variety of sources
- Adopts transparent, open call application procedures, using the same forms where possible.
- Recognises that building a collaboration project takes time and faces different planning and budgeting timeframes in different countries
- Advises participants that a long term evaluation will take place, therefore highlights a responsibility to monitor progress and keep records
- Integrates plans for an evaluation from the start (to be adapted according to needs)
- Maintains a clear documentation pathway to support any future evaluation.

### **9.2.2. Institutional Partners (co-organisers)**

The Korea-Finland Connection was as much a learning process for the institutions co-organising it as for the participants. The Evaluation Team feel that the development of experience, mutual understanding and international collaboration competency is just as important to the development of successful public policies as the participant outcomes. Both DIF and KAMS cited learning for their organisations and were repeatedly complimentary in reference to one another. Thus the following recommendations echo the success factors as well as highlighting some areas where care may be taken when undertaking such initiatives:

- As the partnership must necessarily be based on a high level of trust, it is essential that thorough discussions take place regarding the underlying philosophies, long term goals and missions of the organising institutions
- Imbalances in own resources as well as support offered to participants need to be clearly addressed, with solutions for redressing them
- Potential pressures or ministerial requirements should be shared in advance
- Frequent communication is essential
- Learning from past international partnerships should be shared; good past models can be jointly analysed
- Inevitable staff changes during the programme must be handled well with clear hand-over

- A clear overview of the whole production cycle (education/training – creation – production – diffusion – documentation) should be kept in mind when designing the initiative
- Care should be taken to avoid unwittingly encouraging unhealthy competition and pressure amongst participants
- Finally, ministries should also trust in the experience and knowledge of the agencies they entrust with developing international exchange and collaboration.

### **9.2.3. Longer-term, Post-hoc Evaluations**

The Evaluation Team feel strongly that initiatives of this type, with a clear goal of supporting longer term impacts, should be the subject of longer-term, post-hoc evaluations. ‘Results’ take time to unfold; professional meetings turn into relationships of affinity and trust. A project idea will arise when conditions such as timing, artistic idea, personnel, appropriate event and resources are in place or potentially so. Many initiatives such as the Connections are pressed to deliver ‘impacts’ before these have had time to appear. Good results (and learning) are thus overlooked instead of being captured and used for analysis.

Putting systems, standards and procedures for effective monitoring and data collection at the beginning of a project need not be inflexible or onerous. They are useful even in the short term and cause no inconvenience, whether or not a long-term assessment is finally commissioned or achieved. Recommendations for this are in the sections above and include: jointly setting standards (application and reporting forms, public calls and criteria and so on); agreeing which data will be collected, in what form and where it will be stored; ensuring participants understand their responsibilities in longer-term record-keeping; recording anomalies and evolutions as they occur.

### **9.3. Further observations**

The Korea-Finland interdisciplinary collaborative arts projects seem to have been particularly successful. There has been a learning process which has helped open up Korean participants to new methods and approaches (e.g. community arts, disability arts, social circus) and also supports the integration of Korean experiences into international networks. It has offered an opportunity to showcase the considerable Finnish strengths in these fields. It is therefore hoped that any future programme built around international artistic collaboration and exchanges might be interdisciplinary and expand in Finland to encompass other performing arts activities. DIF clearly has the high level of professional experience from managing the Korea-Finland Connection needed to coordinate any such collaboration between Finnish info centres.

### **9.4. A final word**

Adopting a research-driven, process-oriented approach has been an extremely valuable element of the Korea-Finland Connection. It is hoped that this strategy can be deepened in any future programme. The learning and demonstrated results documented in this evaluation report can help strengthen advocacy for the approach, particularly in Korea, in order to improve knowledge, experience and institutional confidence in process-driven international artistic collaboration.

# ANNEXES

## Annex 1: Consultation List

Three Evaluation Questionnaires were drawn up and circulated as follows:

### Participant Questionnaire sent to:

#### *Finnish participants*

Riitta Aittokallio  
Janne Ikäheimo  
Marinella Jaskari  
Outi Järvinen  
Kirsi Mustalahti  
Marja Ollikainen  
Janina Vilén  
Anne Jämsä  
Hanna Brotherus  
Liisa Nojonen  
Sari Palmgren  
Marjo Pyykönen

#### *Korean participants*

Seo Ryoung KIM  
Kyung Ae RO  
Sung Soo AHN  
So Young YOO  
Sook Jae LEE  
Tae Sang LEE  
Kwang Ryul JANG  
Na Hoon PARK  
Joung Hwa LEE  
Jong Ho LEE  
Eun Ju CHUNG  
Grace WON

### Organiser/Funder Questionnaire sent to:

Sanna Rekola (DIF: Director)  
Pirjetta Mulari (DIF: International Affairs Manager)  
Paula Karlsson (former DIF: International Affairs Assistant Manager)  
Katri Rikonen (former DIF: Communications Officer)  
Nea Leo (TAIVEX, Project Manager)  
Eunhee KIM (KAMS: KAMS Connection Assistant Manager)  
Euna IM (KAMS: former KAMS Connection Deputy Manager, 2010-2012)

### Internship Questionnaire sent to:

Riitta Aittokallio

### Questionnaires received from:

#### *Participants*

Hanna Brotherus  
Anne Jämsä  
Outi Järvinen  
Kirsi Mustalahti  
Liisa Nojonen  
Sari Palmgren  
Janina Vilén

Sung Soo AHN  
Eun Ju CHUNG  
Kwang Ryul JANG  
Jong Ho LEE  
Joung Hwa LEE  
Na Hoon PARK  
Kyung Ae RO

#### *Organisers*

Sanna Rekola  
Pirjetta Mulari  
Katri Rikonen  
Eunhee KIM  
Euna IM

## Annex 2: Evaluation Questionnaires

Short versions of the Evaluation Survey Questionnaires circulated to the Annex 1 lists are presented.

### Questionnaire for programme participants

#### 1. Your involvement in KO-FI Connection project [checklist]

#### 2. Application process and motivations [checklists]

- a. When you applied for the KO-FI Connection, what were your main interests/reasons to apply
- b. In terms of geographical focus, we know that many participants were interested in a wider region (e.g. Europe or Asia) and not only the specific country that you visited. Indicate proportionate interest by country/region

#### 3. Expectations

- a. Did you have a specific project/partner search in mind when you applied:
- b. Was this objective achieved:
- c. Looking back, how realistic do you think your initial expectations were?
- d. Do you think the application process [for 2010/2011 research/networking visits and meetings] encouraged you to (either/or?):
  - have specific expectations
  - be open-minded about what might develop
- e. In general, for such an international programme, do you think it is better to be focused on a concrete objective (have a specific project or plan in mind) or to be more open to ideas and opportunities?
- f. Do you think the way the meetings and partnering were structured created an expectation (or a pressure) to develop a joint project?

If so, do you think this expectation / pressure came from the organisers, funders, speakers, other participants, yourself?

#### 4. Context and commitment

- a. During the project period (i.e. preparation, research visit, follow up), did you give it:  
High Priority / Medium Priority / Low Priority [please choose]
- b. Why did you give it your chosen level of priority?
- c. Did you have to make a personal contribution to participating in the project? [checklist]
- d. Did your level of commitment change over the duration of the project? If so, how and why?
- e. What was the main motivating factor that kept you involved?
- f. If you were a repeat participant (e.g. selected for 2010 and 2011 visits, or visit + project support), were there any particular reasons for your continued participation?

#### 5. Perceptions and Attitudes

- a. When you started the project, what was your perception of Korean/Finnish contemporary dance?
- b. What is your perception of Korean/Finnish contemporary dance now?
- c. How well do you feel that the content of the research visit programme helped you understand the contemporary dance scene and context in the partner country?  
Very well / Quite well / Satisfactory / Not very well [please choose]
- d. How could the research visit programme have been improved?
- e. How effective was the KO-FI partnering-up process that was part of the research visit?
- f. Please list three things you remember most about the KO-FI Connection:

## 6. The Results

- a. What were the results for you/your organisation of the KO-FI Connection activity you participated in? [checklist]
- b. *Artistic and audience development results:*  
Did the project affect your artistic outlook and/or practices? If so - how?  
When did you realise that there was an effect on your artistic outlook/practices?  
If you presented your work to audiences in the partner country as part of the KO-FI Connection, did you observe different audience behaviours, ways of presenting and/or communicating?  
Has this affected how you present your work to audiences at home?
- c. On a wider level, are there any other results to report? [checklist]

## 7. International experience

- a. WHEN YOU STARTED the project, how do you assess your level of professional experience in the international cultural field (touring, work with partners from other countries, communication with international cultural partners, networking etc.):  
Very experienced / Quite experienced / Some experience / Little or no experience
- b. If you already had experience, please give us some details of what you had done:
- c. How do you rate your level of experience NOW?
- d. What did the KO-FI Connection bring you in terms of professional experience on the international level?
- e. What other aspects of international professional experience would you like to develop?

## 8. Responsibilities

What do you feel were your responsibilities as a selected participant in the KO-FI Connection programme?  
What do you feel were the responsibilities of the organisers?

## 9. AIMS of the project

- a. One of the main goals of the KO-FI Connection was conceived as:  
*“going beyond the limitations of simply exchanging work, and building long-term relationships and projects between Korean and Finnish art organisations and artists”*  
If you consider the whole project in this way, what do you think is the MAIN achievement?  
Are there any aspects which you think are weaker or need improvement?
- b. A primary objective of the project was to:  
*“lay a good foundation for incubating international collaborative projects”* by exchanging information and knowledge about the Korean / Finnish contemporary dance scene.  
If you consider the whole project in this way, what do you think is the MAIN achievement?  
Are there any aspects which you think are weaker or need improvement?

## Questionnaire for organisers/funders

### 1. What was your involvement in KO-FI Connection project [checklist]

- a. How satisfied do you feel with your involvement in shaping the programme?  
Was the programme structure based on other programmes which you currently run or have run in the past?  
Do you feel there was an equitable sharing of tasks, costs, responsibilities?  
How could this have been improved?
- b. Which elements of the programme did you organise or co-organise? [checklist]

c. please tick all events that you attended

## **2. Programme evolution and project management cycle**

- a. Did the original project concept change over time
- b. If so, how did this happen? Who initiated the changes - how satisfied were you with the process of programme change?
- c. Was there a cycle of implementing the project, assessing it, learning from the review and modifying the project as a result? If so, please explain how you did this? Was it a jointly agreed (KO-FI) process or was it dependent on existing project management procedures within your own organisation?

## **3. Application process and assessment criteria**

- a. Were you involved in setting criteria for participants and/or assessing applications?
- b. Did you also advise on which participants to select from the partner country? How did this go? Were you satisfied with the results?
- c. How satisfied were you with the number of applications?
- d. How satisfied were you with the quality of applications?
- e. How satisfied were you with the level of commitment of the selected participants?
- f. Is there anything you would have liked to improve in the application process and assessment criteria?
- g. Is there anything you feel you learned from participating in the application process?

## **4. Project expectations and pressures**

- a. What pressures or expectations were there for this project from your own organisation?
- b. What pressures or expectations were there from project participants?
- c. Were there any other specific pressures or expectations placed on this particular project (either from yourself or from other external partners, policymakers etc.)?
- d. Did you have any specific expectations of the project which you feel influenced the way you managed it?
- e. How realistic were any such expectations or pressures? Looking back, do you feel you could have managed them differently?

## **5. Context, commitment and engagement**

We all have to manage overlapping priorities, personal and professional commitments. Looking back, can you assess your level of commitment to the KO-FI activities

- a. During the project period (i.e. preparation, research visit, follow up), did you give it:  
High Priority / Medium Priority / Low Priority [please choose]
- b. Were there any other specific professional or other demands which took your attention away from the KO-FI Connection?
- c. Did your level of commitment change over the project duration? If so, how and why?
- d. Please comment on how this project complemented - or competed with - other projects within your organisation.
- e. How would you assess your level of engagement with the KO-FI Connection project compared to other international projects you were managing over the same period?  
Same as other projects / Higher engagement / Lower engagement [please choose]  
Any specific reasons for this?

## **6. Perceptions and Attitudes**

- a. When you started the project, what was your perception of the contemporary dance scene in the partner country?
- b. What is your perception of Korean/Finnish contemporary dance now?



- c. The exchange project places your national dance scene and practitioners in an international context. What do you feel you learned about your own national dance context from the project? (e.g. its strengths, weaknesses, the communication and cultural management skills of dance professionals, the intercultural competence of selected participants from your country, the way the dance business is organised in your country etc.)
- d. Has this learning affected how you manage other international exchange projects - or influenced your plans for future programmes - or contributed to other policy changes within your organisation? If so, how?

### **7. Responsibilities**

- a. What do you feel were your responsibilities as an organiser of the KO-FI Connection programme?
- b. What do you feel were the responsibilities of the participants?

### **8. AIMS of the project**

- a. One of the main goals of the KO-FI Connection was conceived as  
*“going beyond the limitations of simply exchanging work, and building long-term relationships and projects between Korean and Finnish art organisations and artists”*  
 If you consider the whole project in this way, what do you think is the MAIN achievement?  
 Are there any aspects which you think are weaker or need improvement?
- b. A primary objective of the project was:  
*“to lay a good foundation for incubating international collaborative projects”*  
 by exchanging information and knowledge about Korean / Finnish contemporary dance scene.  
 If you consider the whole project in this way, what do you think is the MAIN achievement?  
 Are there any aspects which you think are weaker or need improvement?

### **9. Value for Money**

- a. Do you feel the project represented good value for the money that was invested?
- b. Do you feel the financial aspects were equally shared between Korea and Finland?
- c. Has the project unlocked other financial investment within your own country for international cultural collaboration? If so, please give details.

### **10. Learning and Policy Development**

- a. What did you learn personally and professionally from this project?
- b. What do you feel your organisation learned from this project?
- c. Has the project offered you any strong new arguments for negotiating national (or other) policy or programmes in support of international cultural collaboration?
- d. As a result of this project, are there any other aspects of international cultural collaboration support which you would like to develop? Please give details (it might be specific skills training, collaboration with other countries or regions etc.).

### **11. Project Programme and Achievements**

- a. What do you feel are the three main achievements of the programme?
- b. If you could have improved one aspect of the project, what would it have been?
- c. Please list three things you remember most about the KO-FI Connection

### **12. Project extension**

Do you feel there would be any benefit to adding a 4<sup>th</sup> year to the project? If so, what would be your programme ideas/objectives for that? If not, why not.

## Annex 3: Results Analysis

Participants who responded to the Evaluation Survey reported activities which resulted from the Korea-Finland Connection programme, and wider benefits, some arising from a longer-term integration of the learning of the programme. The full results analysis is listed below with the responses from the 14 (7 - KO, 7 - FI) Evaluation Survey questionnaires received.

I/my company developed a joint artistic project with a partner in the other country - 5 (KO) + 5 (FI)

I/my company planned a tour, festival or venue bookings in the other country - 5 (KO) + 4 (FI)

I/my company planned other type of administrative exchange or research visit - 6 (KO) + 1 (FI)

We found a partner in the other country who we want to work with but we have still to decide on the project and/or to find the funding - 4 (KO) + 3 (FI)

We found a partner in the other country who we want to work with but their time frame does not fit our planning schedule - 1 (KO) + 2 (FI)

We did not find a partner in the research visit group but the organisers (KAMS or DIF) helped us find another suitable partner in Korea / Finland - 1 (KO)

We could not find a suitable partner for a follow-up project - 1 (KO)

I/my company developed a project, touring, other international exchange activity with a partner in the wider region (Europe or Asia), who we met or connected with through the process - 2 (KO) + 1 (FI)

I feel that my company has improved its international profile - 6 (KO) + 7 (FI)

I feel that my company has improved its national profile - 1 (KO) + 4 (FI)

I feel my company has improved its access to the market for contemporary dance performance - 2 (KO) + 3 (FI)

I feel that I/my company has improved our international professional networks - 5 (KO) + 7 (FI)

I/my company are now in regular contact with professionals in partner country - 4 (KO) + 3 (FI)

I/my company are now occasionally in contact with professionals there - 3 (KO) + 4 (FI)

I/my company are now very rarely in contact with professionals there - 1 (KO)

I feel that I/my company is now better prepared to develop or manage an international cultural project now - 5 (KO) + 4 (FI)

I have given a talk about my experiences or contributed to a session at a conference/meeting - 4 (KO) + 5 (FI)

I have shared my experience, knowledge, skills, contacts with other colleagues in my country or region - 3 (KO) + 6 (FI)

I have written an article (or a study essay/thesis) about my experiences -5 (KO) + 3 (FI)

I have undertaken other research visits/attended performing arts events etc. in the wider region (i.e. Asia or Europe) - 3 (KO) + 3 (FI)

I have undertaken some cultural management training in international project management or other similar - 3 (KO) + 1 (FI)

I have got a new job with additional international responsibilities - 1 (FI)

I feel more confident about working/communicating with international partners - 4 (KO) + 3 (FI)

I/my company have engaged in other international work - 2 (KO) + 1 (FI)

## **Annex 4: Documents and Online Resources reviewed**

### **Documents reviewed**

#### **Korea-Finland Connection**

A summary sheet of the programme (co-organisers, objective, terminology, period, genre, structure, programme, schedule, shared duties, participants, projects) prepared by KAMS.

#### **2010**

- KAMS Connection 2010 Programme Report (book documenting activity of all KAMS Connections)
- Finnish applications (TAIVEX), CVs for participation in the research visit (6)
- Finnish participant list for October visit to Korea (7)
- Finnish presentations (power points, video clips etc) for participant introductions and seminar on Korean/Finnish dance situation, Hongik University, Seoul, 9 October 2010
- Finnish reports (6 participants + 1 TAIVEX organiser)
- Korean applications (7)
- Korean participant list (7)
- Korean reports (7)
- Korea-Finland Connection 2010: Seoul/Korea programme
- Media reviews on the programme (2)
  - The Apro (Feb 2011)
  - Culture360.org (Mar 2011) - shorter version of TheApro article

#### **2011**

- Plan for the KOREA-FINLAND CONNECTION 2011
- KAMS Connection 2011 Programme Report (book documenting activity of all KAMS Connections)
- Finnish applications and summary list (9)
- Exchange Evaluation Reviews: list of preference from Korea for Finnish applicants
- Finnish reports (5)
- Korean applications (7)
- Summary list of all Korean applications (11, including detail of previous participation)
- List of Preference from Finland - Korean applicants (ranking)
- Korean participants list (7)
- Korean reports (7)
- 2011 Finland programme (26 Aug - 4 Sept, draft and final versions)
- Helsinki, 28 Aug 2011: Round Table ppt. presentations on performing arts in Finland and Korea
- 2011 Seoul programme (7-15 October)
- Finnish placement in Korea: Schedule (7 March - 31 May 2011) & Research resources produced during internship: Nordic Dance Statistics; Nordic Performing Arts directory; Nordic Cooperation in Performing Arts; Welcome to Finland

#### **2012**

- KAMS Connection 2012 Programme Report (book documenting activity of all KAMS Connections)
- 2012 Korea-Finland Open Call
- Applications for Korea-Finland collaborative project grant and related documents (3)

- Assessment of 2012 project funding applications: DIF/KAMS agreed criteria for evaluation; Suggestions and comments of Dance Info Finland panel; Report of the Evaluation of the Public Contest [...] (evaluation team and comments from Korea)
- Finnish final report - Sari Palmgren/Na Hoon Park: *Lost Missing and Forgotten*
- Korea final report - Na Hoon Park Dance Company for *Lost, Missing and Forgotten* (including 33 pp. press file with photos, in Korean)
- Media Review: Article on Ice Hot Nordic Dance showcase: *The boom of dance unfolds in Finland*, In-Hwa RHEW, Editor, The Apro

## 2013

- Background Information on Dance Info Finland and TAIVEX
- Evaluations carried out at Dance Info Finland
- Finland: 'The Future is In Dance' - a vision and strategy for dance 2010-2020
- Arts Promotion Centre Finland May 2013 (formerly Finnish Arts Council)
- 2010 - 2012 Korean participants updated contacts list
- Updated contacts list of Finnish participants (with info on current activities)

Other content provided in email exchanges over the evaluation period

## Online reference material consulted

### Korea Arts Management Service - KAMS

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<http://parliamentofdreams.com/tag/evaluation/>

Various research and writings on evaluation by François Matarasso, experienced writer, researcher and consultant on cultural management and international arts practice.

## **Annex 5: Acknowledgements**

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Korea-Finland Connection**

Jointly organized by



**Korea Arts Management Service**

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