



Eating the City  
Song Dong

**VISION**

**By 2020 we will have built greater trust and understanding between the UK and East Asia through building 'our Shared Prosperity'**

**Our Mission**

**To contribute to the development of a secure and prosperous United Kingdom with global reach and influence, our priority in East Asia is to enable UK partnerships that**

**Improve English teaching, learning and assessment**

**Support the internationalisation of Higher Education and stronger cultural sectors better connected to the UK**

**Support the development of prosperous, secure and equitable societies**

**Creating Opportunity**

Lives are transformed through English, education, skills, qualifications, arts and culture

**Engendering Trust**

Increased trust and understanding between people in the UK and people worldwide

**Building Connections**

Stronger cultural relationships between people in the UK and people worldwide

We will strengthen the creative sector and creative connections between the UK and EA in new ways by:

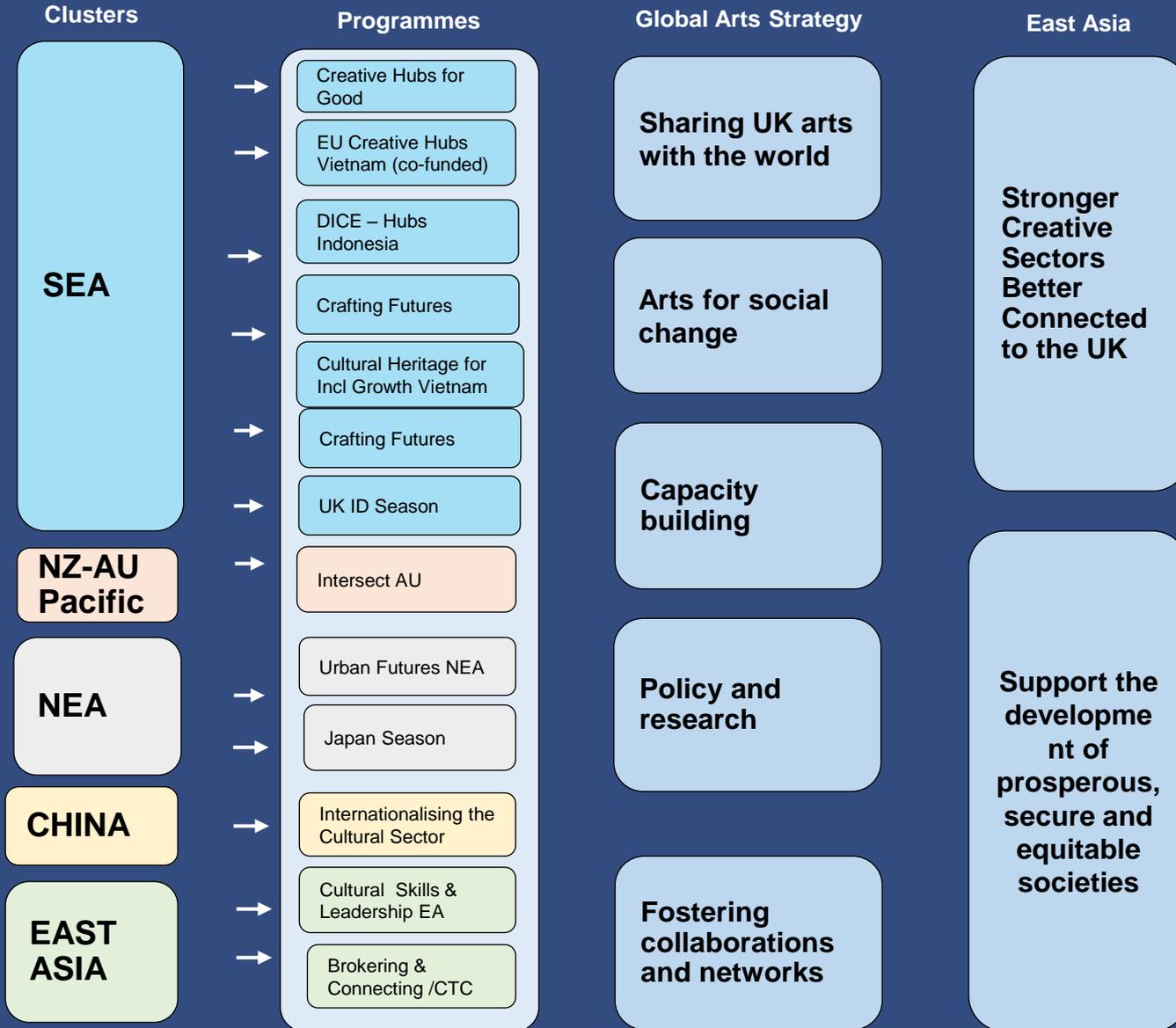
- Developing and sustaining **strong partnerships** through Seasons and Campaigns (Indonesia, Korea, Japan, China, *Australia*)
- Deepening partnerships to develop **creative, business and leadership skills** across EA
- **Brokering, enabling and nurturing new networks and innovative collaborations** with the UK across the arts and including digital means (CtC, China Now)

We will continue to the role of the UK as a preferred partner in supporting country ambitions in developing more prosperous, creative and inclusive societies by:

- Developing more **inclusive creative economies** in cities through hubs (SEA)
- Improved livelihoods in innovative ways by engaging with heritage through crafts, film and music (SEA, China)
- Developing more inclusive societies for **ageing and disabled communities** (NEA/Indo)
- Supporting **future cultural** leaders from diverse and marginalised communities (AU/NZ)

We will contribute in a financially sustainable and impactful way to the UK's global cultural relations by:

- Growth of financial **partnerships** through stronger business services & partnership support
- Better **project management** responding to consistent standards and processes
- **Demonstrating and communicating our impact** and results with evidence



# **NORTH EAST ASIA & CHINA**

### Current arts context

- Generation of young, educated urban professionals with increased disposable income and a hunger for international cultural experiences
- Knowledge economy values creativity and innovation to drive growth and more inclusive societies.
- Sector wants to develop cultural leadership, creative and business skills necessary to develop a strong and sustainable sector
- Several governments looking at the UK to assist the growth of their creative economy
- Creativity & Innovation sought in education & assessment systems

### What are we doing?

- Brokering and connecting - core foundation of our work
- Supporting improved arts infrastructure and more considered cultural policies
- Showcasing new UK work
- Cultural Skills / Leadership development
- Working across 4 (or 5) x programmes:
  - Urban Futures (HK, KR, TN, SN)
  - Internationalising Cultural Sectors (CN)
  - Developing Cultural Skills and Leadership Networks (CN, HK, SN)
  - Japan Season (JP)
  - Creative Hubs (potential in TN)

### Opportunities

- Shared interest and programme across the Cluster
- Interest in Urban Futures as a wider cross-SBU programme
- Ageing societies in N-E Asia
- Cultural Heritage in China
- Digital engagement with UK sector – build on China Now model?
- Professionalised Brokering and Connecting in terms of monitoring and evaluation / Connections through Culture
- Changing environment in North Korea

### Threats

- Competitive market for influence – UK needs to work hard to keep up
- Diminishing Non-ODA grant in N-E Asia impacts on 5 out of 6 countries
- Maintained momentum after UK-Korea Season
- Fundraising for Japan Season
- Partnerships for Creative Skills

### Current arts context

- By 2020, China's cultural industries will represent 5% of economic turnover.
- Against the 'golden era', the British Council supports China to internationalise its creative sector towards greater opportunity & prosperity for its population.
- In addition we support UK arts and creative professionals to better understand and engage with local environment, so as to better support China's ambitions and opportunities.

### Where are we doing it?

- 4 x core cities – Shanghai, Beijing, Guangzhou and Chongqing
- Further 12 x Tier 2 cities including Chengdu, Kunming, Tianjin, Wuhan, Shenzhen, Changsha, Hangzhou and Suzhou

### Project governance

- SRO – Nick Marchand
- Project Board Members: Rebecca Kozlen, Carma Elliot, Matthew Knowles, Kiran Patel & Regional Finance Manager

### What's the total income, grant and duration of programme?

- 3 year programmes until 2021
- ICS – 2018-9 programme grant 140k with 180k income

### What are we doing?

- Key elements include:
  - Annual campaign – e.g. Year of Inclusive Arts
  - Connections through Culture
  - China Now
  - PRSF Musician Residencies
  - The Selector
  - Arts Management Placements
  - UK Artform Showcases – e.g. Momentum, Design Connections

### Outcomes

- REF2 : Arts
- Stronger and sustained partnerships between UK and China through B&C and China Now with BC positioned as first point of call
- UK as a leading partner to influence and inspire Chinese audiences, urban / national government policy and the creative sector in particular in areas of inclusive arts and innovation
- Stronger and larger network of arts professionals between UK and China

### Who are we working with?

- Chinese Government – MoCaT, SACH, CMA, Local Cultural Bureaus and Heritage Bureaus
- UK Government – DCMS, DIT, Devolved and agencies (especially Scotland and Wales Arts International)
- Both major and small-to medium arts organisations

### Current arts context

- As host of 2019 Rugby World Cup / 2020 Olympic and Paralympic Games, Japan will enjoy unparalleled moment in international limelight.
- By capitalising on opportunity, we will enable UK sector to create partnerships with Japanese artists and orgs.
- Through reciprocal Season, reinforce existing partnerships and forge new ones which focus on important and growing contribution arts and culture has to make in society in areas of well-being, equality, diversity and inclusion, and how sector plays an important role in driving prosperity.

### Where are we doing it?

- Japan
- United Kingdom

### What's the total income, grant and duration of programme?

This programme got support from UK budget since 2016 for period till 2020.

2018-9 Programme grant (UK and EA): 240K and Programme income (UK and EA): 230K

### What are we doing?

- **Cities & Public Spaces:** bring artists together with technologists to create fulfilling human experiences and make cities better places to live, work and visit.
- **Diversity, Inclusion & Well-being:** drive mainstreaming of work by disabled artists and improve access to culture for those with fewer participation opportunities
- **Digital Technology:** explore potential for digital innovation to make arts enriching, diverse and relevant to 21st century.

### Outcomes

- Artists - 2,150, Leaders – 150, Organisations – 150, Links – 100, Exhibitions, Festivals / Fairs – 1,500,000, Online / Digital – 40,000,000
- REF2 : Arts

### Who are we working with (currently)?

- Creative Scotland, Japan Cabinet Office, Agency for Cultural Affairs, Arts Council Tokyo, Kawasaki City
- Mori Building, AKD, Japan Railway East, Tokyo 2018
- Baring Foundation, Gulbenkian Foundation, Kanagawa Arts Foundation; Tokyo Metropolitan Cultural Foundation; Toyohashi Cultural Foundation

### Project governance

- SRO – Matt Burney
- Programme Board / Programme Team Japan

### Why are we doing it?

- Across N-E Asia, the rising influence of cities results in highly concentrated and diverse communities. These new urban networks play a critical role in a globalised world and rapidly changing environment.
- In North-East Asia, we aim to be consistent with the UK's own developing city strategy, enhancing awareness of UK as a partner of choice for creativity, innovation and inclusion, and resulting in a positive impression on local government, cultural organisations and communities.

### Where are we doing it?

Hong Kong , Korea, Taiwan, Singapore

### What's the total income, grant and duration of programme?

- Urban Futures – 3 year programme till 2021
- 2018-9 programme grant 251K and programme income 390K

### Project governance

- SRO – Nick Marchand
- Monthly programme meeting, with quarterly Board Review

### What are we doing?

- Inclusive Campaigns
- Policy Influence – Arts and Inclusivity
- Residencies, Workshops and Collaborations – Arts and Inclusivity
- Major Summits / Festivals – Arts and Innovation
- Policy Influence – Arts and Innovation
- Residencies, Workshops & Collaborations – Arts & Innovations
- UK Artform Showcases – Arts & Innovation

### Outcomes

- REF2 : Arts
- Greater Inclusion & Innovation in cities and enhanced awareness of UK as preferred partner in this space
- New regional networks and sustained partnership between cities UK and NEA
- Stronger practices and increased opportunities for UK and NEA partnership in inclusion and innovation
- Stronger leadership with sector and governments in inclusive approach to arts

### Who are we working with?

- Government partners – e.g. National Heritage Board (Singapore), Arts Council of Korea
- UK stakeholders looking for greater opportunity to play a role in shaping social/cultural solutions across a range of urban challenges.
- Our Hong Kong Foundation, Baring Foundation

# AUSTRALIA & NEW ZEALAND

### Why are we doing it?

In the Arts we focus on inclusion and innovation in rapidly changing cities.

Stakeholder research identified a demand for sharing knowledge and opportunities between UK and AU to enhance cultural diversity in the arts.

Building on reputation in this space through ACCELERATE and UNLIMITED and CD links in CaLD in AU and current work in Theatre and Dance in the UK

### INTERSECT includes three key components:

- Knowledge exchange and peer mentoring UK and AU curators, programmers, producers, publishers or artistic directors who identify as Aboriginal and Torres Strait Islander or being from a culturally and linguistically diverse or minority ethnic background
- A digital online resource for arts practitioners and organisations with research and case studies
- A touring platform that supports British artists from minority ethnic backgrounds touring their work in Australia

### Where are we doing it?

In culturally diverse cities in the UK and Australia

Australia is the third largest market for UK Arts and Culture after the USA and Europe.

### Who are we working with?

Diversity Arts Australia, Creative Victoria, Create NSW, Goldsmiths College University of London, Western Sydney University

Australia Council likely to come on board this year

### What's the total income, grant and duration of programme?

Three years till 2021

2018-9 income 40K and programme grant 75K

Partnership to rise to 95k by Y3 with reduction in grant

### Project governance

PMP with SRO and board

external advisory group of partners and leading ME, Aboriginal and Torres Strait Islander and culturally diverse curators, programmers, publishers and producers from UK and AU,

**Why are we doing it?**

Key positioning opportunity in run up to Free Trade Agreement and focus on Commonwealth

Ideal time to explore proposed themes of Identity, explore shared history and culture, who are in 2018 and going forward as modern multicultural nations

Capitalizes on major grant and goodwill period for partnerships in business sector

**What are we doing?**

Scoping for the next few months

**Where are we doing it?**

UK and Australia

**Who are we working with?**

British High Commission, Australian High Commission  
Pratt Foundation and other major partners  
partners across art forms, major festivals

**What's the total income, grant and duration of programme?**

Budget TBC  
Proposed duration August 2021 to January or March 2022

**Project governance**

TBC, will include SRO, Country Director, Director of Festivals and Seasons, Regional Arts Director, etc  
External advisory group

### Why are we doing it?

In AU leveraging new opportunities e.g. to feed into season and to broker cities work partnerships.

In NZ maintaining strong cultural networks between UK and NZ while aligning with other in country BC strategies where they intersect with arts.

### What are we doing... to date?

- Attending Music in Cities Summit in Melbourne
- Michael Landy grant to work on Kaldor Public Arts 50 year exhibition UK artists placemaking in AU
- Creative enterprise delegates from NZ attending a social enterprise summit in the UK
- Enabling a small full cost recovery program to mirror INTERSECT but supporting curatorial capacity in Fiji where the Fiji Gallery contract is

### Where are we doing it?

Australia  
New Zealand

### Who are we working with?

- Major institutions to small creative enterprise
- UK artists and social enterprise
- Prospective partners on Season and Cities

### What's the total income, grant and duration of programme?

Grant 10,000 NZ, 7,000 AU  
No income to date  
FY 2018/19

# SOUTH EAST ASIA

### Current Cultural Context

- Freedom of speech issues impacting the arts
- Arts engages with SDG's but does not nec have a strong voice
- Lack of mutual understanding in ASEAN context and from the UK
- Urban elites eager for international cultural experiences
- Weak cultural infrastructure (but investment from China) for showcasing
- Need for creative & leadership skills and policy development to meet demand of growing creative economy
- Need for quality academic research in the arts
- Education not fit for purpose to develop more creative ASEAN - STEAM
- Importance of heritage over contemporary practices
- Rising inequality in cities
- Digital footprint ASEAN

### What are we doing

- Programme development in connection to SDG's : cities, employment, /entrepreneurship, women & girls, equality and diversity
- Regional programmes to allow for inter-regional learning and exchange
- Development of creative, business and leadership skills in arts sector
- Brokering & Connecting the sectors where needs arise
- Development of creative economy hand in hand with social economy
- Through programmes:
  - Museum skills in Burma
  - Leadership skills in SEA
  - Crafting futures in SEA (ML, MN, TH)
  - Inclusive heritage in vietnam
  - Creative Hubs in VT, TH, Burma, Indo (DICE) ML
  - London Bookfair Indonesia

### Opportunities

- Investment from NEA in SEA in relation to arts/social change – co-investment for mobility?
- Creative Economy and Cultural Policy support in ML, PH and Burma
- A&S connected to SDGs in Burma through MC
- Common Wealth in Malaysia
- Laos and Cambodia for C&D FCR
- Heritage and creative industries for development
- Social Enterprise and HE collaboration

### Threads

- Clarity on BC narrative in SEA
- Need for structured approach to intelligence gathering (B&C and CRM) to keep position
- SGP not enough connected to BC SEA
- A&S work not enough balance with arts sector support
- Maintain momentum after Indonesia season

### Why are we doing it?

Crafts is of key importance in the creative industries in South East Asia, facing major challenge and offering opportunities:

- Crafts practices are increasingly endangered in the face of globalization and rapid economic development.
- Women artisans, a majority working in the sector, are particularly vulnerable due to lack of knowledge and skills necessary for sustaining their practices or businesses.
- The combination of traditional craft and contemporary design will generate a renewed interest in crafts through creative processes, informed research and storytelling.
- Developing business and marketing skills is key in improving viable livelihoods.

By building on UK's expertise on social enterprise, cultural skills and design innovation, this programme fosters new collaborations and mutual learning between the UK and South East Asia.

### Where are we doing it?

Current: Burma, Thailand, Malaysia

Exit: Vietnam

Future: Include China? Exit after 2020?

### What's the total income, grant and duration of programme?

2018-9 Grant (EA and C&D): 235 K Income: 119K

Time : started in 2012 in Thailand and developed in 2017 towards regional programme till 2020

### What are we doing ?

Crafting Futures aims to foster economic ,social and cultural empowerment through

- the development of creative social enterprise
- design-led skills workshops
- Forums and exhibitions promoting social innovation,
- fair and ethical collaborations,

### Outcomes

350 female artisans and crafts leaders across Burma, Thailand and Malaysia are equipped each year with relevant skills and knowledge for successful employment /business development in the creative sector.

REF2 : Women & Girls

### Who are we working with?

ASEAN, educational institutions, crafts NGO's. UK partners include Plymouth University, RCA, Glasgow school of arts, The Crafts Council, London Craft Week, Scottish Crafts Association , Maybank Foundation

### Project governance

SRO – Katelijn Verstraete PM: Programme Lead : Daniel  
Project Board members: Katelijn, Programme Lead, hoA, UK  
advisor ADF, finance rep, partnership and business services

### Why are we doing it?

Creative hubs are playing an integral role in the ecology and growth of the creative economy, gathering and representing creative communities. They act as gateways and connectors, between public and private, grass roots and policy.

Mapping research in SEA showed that hubs need capacity building to function more efficiently, need more recognition by governments and an enabling policy environment to operate in. They want to increase their positive impact towards their community and contribute better to the social and economic well-being of the city.

### What are we doing it?

- Capacity Building & Skills Training, Workshops, Forum, Residencies, Research visits
- Creating new networks, peer to peer mentorship, exchanges and collaborations
- Advocacy and stakeholder relations, policy dialogues

### Outcomes

The programme will lead to enhanced capacity of creative hubs to connect, innovate, be entrepreneurial and sustainable, enhanced understanding of the positive role of creative hubs in building inclusive thriving communities in cities by local and national governments, better connections between UK and SEA hubs.

### Where are we doing it?

Vietnam (EU programme), Malaysia, Thailand, Philippines, (Burma)

### Who are we working with?

UK universities and creative hubs, as well as NESTA. Creative hubs in SEA, Government bodies supporting entrepreneurship (DTI in the PH, Magic, Thinkcity in Malaysia, TCDC and BKK creative district and Thai Universities, VICAS in Vietnam).

### What's the total income, grant and duration of programme?

Pilot 2014-6 in Vietnam, regional programme development in 2017 and 3 year programme from 2018 till 2021  
2018-9 programme grant 149 K and Income 60K

### Project governance

SRO – Katelijn Verstraete PM: Programme Lead : Daniel  
Project Board members: Katelijn, Programme Lead, hoA, UK advisor CE, finance rep, partnership and business services

### Why are we doing it?

DICE responds to three key issues facing emerging economies:

- Unemployment, underemployment
- Lack of inclusive growth
- Growing UK influence in the world in times of uncertainty

### What are we doing?

Leveraging UK assets within the social and creative economy to contribute to inclusive and sustainable growth at three levels

- Systemic – policy and government engagement, thought leadership
- Institutional – The DICE Fund, creative Hubs
- Individual – SE/CE leadership

### Who are we working with?

Universities  
Creative and social enterprises  
Cities and national government

### Where are we doing it?

Indonesia (content connections to Creative Hubs for Good in SEA)

### What's the total income, grant and duration of programme?

Indonesia 1.2m for two years  
100 K for Hubs in Surabaya

### Outcomes

- 1) Strengthening the enabling environment for social and creative enterprises
- 2) Strengthening intermediaries to contribute to and effective eco-system in support of entrepreneurship and growth of social and creative enterprises
- 3) Building knowledge skills and networks to support for young social and creative entrepreneurs

### Project governance

Stephen Stenning/Andrew Sheridan – SRO  
Mairi Mackay – Global PM  
Country Team Leader Paul Smith -Project Manager Adam / Irma /Ari/Ian Robinson

### Why are we doing it?

Indonesia has the 4<sup>th</sup> largest population in the world and is already positive towards the UK – but the scale of contemporary cultural exchange has hitherto been minimal, and the profile of contemporary Indonesia in the UK almost non-existent.

UK/ID aims to change that by stimulating dozens of new, long-term creative relationships between artists and organisations in the UK, and their counterparts in Indonesia; and to showcase the outcomes of that, especially in Indonesia, to demonstrate the value of UK/Indonesia collaboration and partnership.

### Who are we working with?

Dozens of individual partners in both UK and Indonesia for different aspects of the programme, including national and local government, creative collectives and communities, and institutions.

### Where are we doing it?

Across Indonesia and the UK, with attention to parts of the UK not regularly touched by BC (Marsden, Whistable, West Bromwich, etc), as well as a concentration in Liverpool. In Indonesia, projects in Surabaya, Bandung, Makassar and Yogyakarta, but annual festival focuses on Jakarta.

### What's the total income, grant and duration of programme?

UK held budget (2018-19) Programme grant: 190k Income: 125k  
EA held budget (2018-19) Programme grant: 135k Income: 60k

### What are we doing?

4 primary interventions:

- Networking – group visits in digital culture, visual arts, literary publishing, music, documentary film and disability arts; plus other bespoke opportunities for individual producers
- Residencies – over 50 UK or Indonesian artists have been on residencies, offering creative immersion in the other country and kickstarting longer-term relationships
- Collaboration – over 20 commissions of new collaborative creative projects between UK and Indonesian organisations
- Showcasing – one-off showcases emanating from the programmes above, plus annual UK/ID Festival in Indonesia

### Outcomes

1. Build a new generation of strong, long-lasting relationships between the UK and Indonesian creative sectors
2. To increase cultural exchange between UK and Indonesia, especially showcasing of UK young artists in Indonesia, and showcasing of contemporary Indonesia in the UK

### Project governance

SRO - Paul Smith  
Programme Board - Paul Smith, Kate Arthurs, Rebecca Simor, Kathy McArdle  
Team Leader - Adam Pushkin

### Why are we doing it?

Cultural heritage, especially that of or representing marginalised groups (due to economic, social, or political reasons), including rural and ethnic minority communities, are becoming less and less relevant in the contemporary culture and society in Vietnam amidst the country's continuing economic growth. A number of unique and valuable parts of Vietnamese film and music heritage receive very little attention and support, and are therefore facing the risk of disappearing. This situation hinders the ability of the communities of the at risk heritage assets to develop their human capital and contribute to the social, cultural, economic and environmental development of the country.

### Where are we doing it?

Vietnam

### Who are we working with?

- Communities, including marginalized and ethnic minority groups;
- Artisans, artists and creative practitioners;
- Local and central governments; and
- Individuals and organisations that constitute the heritage sector and the cultural and creative industries.

### What's the total income, grant and duration of programme?

Total grant amount of 800,000 GBP for over two years 2018-2020 for Vietnam 2018-9 200K grant and 0 income!

### What are we doing?

We create opportunities for local communities to directly contribute to, and benefit from the protecting and sharing of their cultural heritage, through:

- Training, capacity building, and education at community level, including in community-based cultural tourism;
- Building, sharing and innovating cultural heritage assets; and
- Partnership, collaboration, and policy advocacy for the safeguarding and promotion of cultural heritage.

### Outcomes

- Marginalised communities have their heritage promoted and valued and improve livelihoods through better engagement with the protecting and sharing of their heritage.
- Heritage assets are accessible and innovated through digital, capacity building, and education, contributing to the revitalisation of cultural heritage assets in contemporary practices;
- The heritage sector in Vietnam receives more policy and institutional support, and benefits from connection with the UK heritage sector. and revitalisation of cultural heritage assets in contemporary practices. .

### Project governance

SRO (Steve Stenning)-Senior Programme Manager (Nikki Locke)- VN Country Team Leader (Thao Nguyen)-Project Manager x 2 (Hong Pham, Hung Tran)-Arts Assistant x 2 (Nga Phan, Dat Nguyen)

# EAST ASIA

### Why are we doing it?

With **programme-based planning**, East Asia has proactively **focused resources** in specific areas/ thematics.

However, our wider **arts brokering and connecting** role is what drives our **sector relationships**, both in the UK and East Asia – Connections through Culture grants will respond to this directly.

The grants will represent the “**open opportunity**” at the heart of our mission and charter - a **flexible and democratic way of kick-starting new projects** and drawing a **wide range of partners** into the British Council network.

Currently, the operating budget for brokering and connecting work covers a % of staff time to **facilitate potential partnerships** and a small operating budget

A seed funding programme such as Connections through Culture will allow us to grow our brokering and connecting work into a **more integrated, visible and dynamic offer**, across the region

### What are we doing?

Grants are offered quarterly

Initial roll-out of 144 x grants (72 to UK and 72 to participating countries) each year

Existing online application process developed for SOLAS site, is embedded on British Council websites in 13 x additional countries, plus sites in the UK including Northern Ireland, Scotland and Wales

Application process conducted wholly online, and forms basis for regional CRM

Individual applicants can apply once only for a Development grant, and once only for an “Alumni” grant (designed to build on initial prospecting)

Grants are utilised within a 3-month period

### Where are we doing it?

Across East Asia Region

### What's the total income, grant and duration of programme?

We want to make this a 3 year programme  
2019-20 proposal 189K grant and 189 K income / split equally over ODA and non ODA

### Who are we working with?

A **catalyst** for new forms of collaboration (whether funded or not), and a trigger for long-term partnerships that results in wider market access and wider audience impact – seeding a stream of successful case studies around intensified UK / international engagement with a priority market

**288 key organisational & artist partnerships** formed and strengthened by the **UK and East Asia each year**

Data-driven CRM for East Asia driven by all applicants.

Assuming a 1:4 success rate based on China's current levels of participation, that is a regional database of **1,152 artists and organisations** recorded each year

### Project governance

TBC

### Why are we doing it?

The cultural skills and leadership programme is based on assessed needs from research in the sector in EA. There is a need for capacity building of cultural professionals for a stronger creative sector given the growth of the creative economy. Key skills identified are cultural and creative skills across various disciplines, cultural management skills, and leadership skills.

### Who are we working with?

LCSD Hong Kong, NHB, Design Council and NAC in Singapore, NCAF, Taipei performing arts center, Taipei fine arts museum, National Taipei University of the Arts, Ministry of Religious and Cultural Affairs Burma, Living Arts International, Clore Leadership Foundation, Ministry of Culture China, China Museums Association, and a range of UK partners

### What's the total income, grant and duration of programme?

3 years programme till 2021  
2018-9 programme grant 139 K and 178 K income

### What are we doing?

- Museum development in Burma
- Creative skills development in China in fashion, performing arts and museums
- Cultural leadership programme in SEA, SGP, Taiwan and HK
- Build up of EA/UK cultural leadership alumni network in East Asia.

### Outcomes

- 310 better trained arts professionals equipped with skills and knowledge to develop stronger museum, fashion and performing arts sector in China & HK and 75 better trained museum professionals Myanmar by end 2019 through cultural skills programme.
- 50 cultural leaders in SEA and AU are equipped with better skills and networks are set up between cultural leaders across EA.

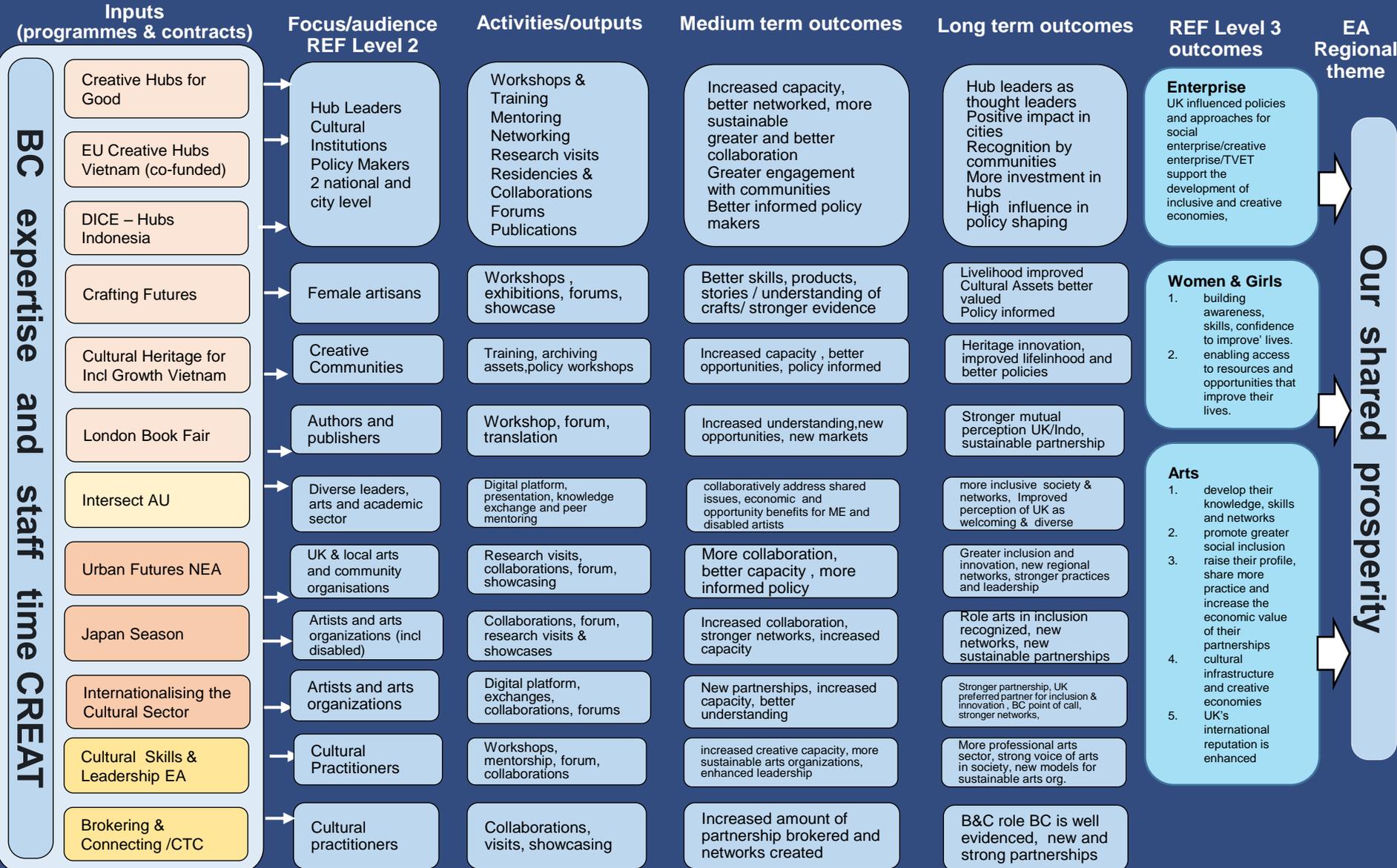
### Where are we doing it?

All countries in EA

### Project governance

SRO – Katelijn Verstraete PM: Programme Lead : Daniel  
Project Board members: Katelijn, Nick, Programme Lead, hoA, UK advisor, finance rep, partnership and business services

# IN A NUTSHELL



**THE NEED:** The Asia Pacific region has experienced rapid growth in this century and has met many of its development goals in terms of widening access to education and reducing poverty. However, as a consequence of this rapid economic growth, the gap between the richest and poorest in society has widened and many including minority groups, women and increasingly young people have not benefitted from the prosperity that the region has overall enjoyed. If these issues are not addressed, the risks of political and social instability will increase. To ensure inclusive growth and more equitable societies, good governance, citizen voice, increased employment opportunities, access to justice and the rule of law are fundamental tenets of creating more open, prosperous and inclusive societies.

### Criteria Corporate

**Scale** – including total income, total population, audience figures, internet users, GDP

**Impact potential** – including growth forecasts for population / GDP / internet usage, median age, percentage of population under 35, learning scores, inbound students, RD future potential assessment.

**Importance to the UK** – including the top 10 UK export destinations, appearance of countries on various governmental / organizational lists such as FCO Prosperity Fund, DFID, DCMS, regional funds.

### Criteria EA arts and cross SBU

#### **Connected to impact potential:**

- Where can we contribute to changing perceptions/ improving perceptions
- Where are big gaps in creative sector development where we are uniquely placed to contribute
- Where are there partnership & funding opportunities that match our strategic priorities
- Where is there an untapped market potential where we can support
- What urgency is there what we should address

### Priority Countries/Regions

1. China- HK : Market opportunities, geopolitical importance
2. Japan: Tokyo 2020
3. ASEAN : perception change in UK and vice versa/importance of UK role in multilateral platform
4. Australia: post Brexit importance (next 4 years)

### Tier 2 (some might move to priority country by 2022)

1. Korea: Post season follow up, strong UK connections, B&C opportunities as good market for UK
2. Indonesia: biggest emerging economy in SEA
3. Myanmar: perceptions issue/ gap sector/ SDG opportunities
4. Malaysia: Commonwealth opportunities
5. Vietnam: biggest investment in programmes (yet not a priority country per se!)
6. Thailand

### Tier 3

1. Philippines: growing creative economy, bigger C&D opportunities
2. Taiwan: small market, important for B&C
3. NZ – Pacific: potential for FCR
4. SGP: saturated market

Income & Expenditure Arts SBU EA	FX Actuals YTD Plan Rate 1718	Plan Full Year 1718	Plan Full Year 1819				
Total Earned income	1,121,321	1,022,747	1,771,116		58% in crease in income		
Direct Staff Costs	(2,548,882)	(2,745,425)	(2,443,686)		decreased staff cost		
Total Direct Delivery Cost	(2,205,087)	(2,321,310)	(2,502,560)				
Other Direct Delivery Costs	(1,988,399)	(2,298,170)	(2,496,456)				
Operational Support Staff Costs Direct	-	-	-				
Operational Support Running Costs Direct	(216,688)	(23,139)	(6,104)				
Operational Support Allocated	(955,986)	(1,064,012)	(1,320,093)				
Operational Support Staff Allocated	(924,612)	(939,509)	(1,194,133)				
Operational Support Running Costs Allocated	(31,374)	(124,504)	(125,960)				
Total Local Indirect Costs	(1,175,943)	(957,593)	(1,328,342)				
Operating Surplus (Global Network)	(5,764,578)	(6,065,594)	(5,823,564)				
Arts SBU EA 2018-9 Plan in £K	ODA (Programme)	non ODA (Programme)	Regional Programme	Regional Non Programme	ODA Non Programme	Non ODA (Non Programme)	Total
Income	514	772	35	300	150		1771
Direct Staff cost	-973	-712	0	(372)	-206	-180	-2443
Total Direct Delivery Costs	-1141	-1203	-108	(167)		116	-2503
Programme Grant	-627	-431	-73				

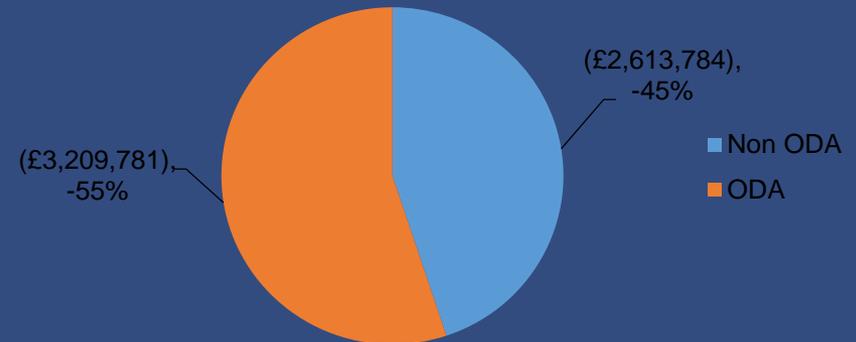
### Challenges

- **Partnership leverage:** No skin in the game with too high partnership leverages, leading to reputational damage and loss of potential income and program opportunity
- **Failure to invest in work at critical moment :** guarantee on grant needs to come early enough to enable partnership development
- **Business development capacity & capability:** do we have the right people in the right place who can respond swiftly
- **Relevance to the UK:** de-investment in key markets for the arts sector in the UK will lead to losing our relevance/ reputational damage with sector and HMG.
- **Decreasing influence:** as a result of the above, losing CR influence (particularly if no in country operation)
- **Instability:** High staff turnover from low wages and overstretch – lack of continuity, wasted training time and money
- **Expertise:** Internal expertise in key areas of relevance, eg C&D programmes connected to SDG's/ inclusivity agenda...
- **Lack of recognition of co-creation income:** leads to feeling of lack of recognition of very valuable and essential part of our work
- **BC status in country:** slow transition means losing business opportunities
- **Competition** stepping in

### Opportunities

- **Market driven :** leads to better relevance to context (provided min staff presence to respond to it)
- **Opportunities for Intra-Asia :** between ODA and non ODA countries (eg China investing in OBOR, Taiwan/JP/Korea in SEA)
- **SDG's:** the one single framework government/private sector and civil society comes together (key markets Burma/PH)
- **Education sector:** collaboration with Universities / build on UK research strengths
- **Cross regional activity :** leads to better use of resources, more aligned work and larger partnership opportunities
- **USP BC:** interconnection between SBU's – network- intelligence but needs minimum staff and B&C investment
- **Reputation and track record BC** in big contracts

### EA ARTS ODA/Non ODA Allocation



# ENABLERS

1. **Grow and diversify income/surplus**
2. **Improve operational efficiencies**
3. **Increase capability and effectiveness of our people**
4. **Create a digitally enabled organization**
5. **Improve our research and evidence base**

### Looking back to 17/18:

- **Total income exceeded** planned cash on book income 1.12 M GBP income
- **Income source: mainly from governments**
- **Importance of Co-creation & in-kind partnerships as reflected below**
  - Total Co-creation = 3.8M GBP
  - Total Cash on Books = 1.1M GBP
- **Secured EU Grant contract for Creative Hubs** 450k EUR over 3 years and 2 contracts in NZ at 250 (valuing voices) and 230K (Suva Gallery)

### Partnerships overview for 18/19

#### **PBP's partnership on INCOME / IMPACT / POSITIONING**

Main source of income still governments but move towards T&F's

- Crafting Futures: **1. T&F / 2. Gvt / 3. Multilaterals**
- Hubs: **1. Multilaterals / 2. Gvt / 3. Arts/Cultural orgs**
- Cultural Skills: **1. Gvt / 2. Cultural orgs / 3. T&F**
- Urban Futures: **1. Gvt / 2. Corporates / 3. T&F**
- Intern. China: **1. Corporates / 2. Research / 3. Arts/Cultural**
- AU/NZ: **1. Gvt / 2. Cultural orgs / 3. Universities**
- Japan Season: **1. Gvt / 2. Corporates / 3. Arts/Cultural orgs**
- Indonesia Season: **1. Arts/Cultural orgs / 2. Gvt 3. Corps**

### Challenges 18/19+

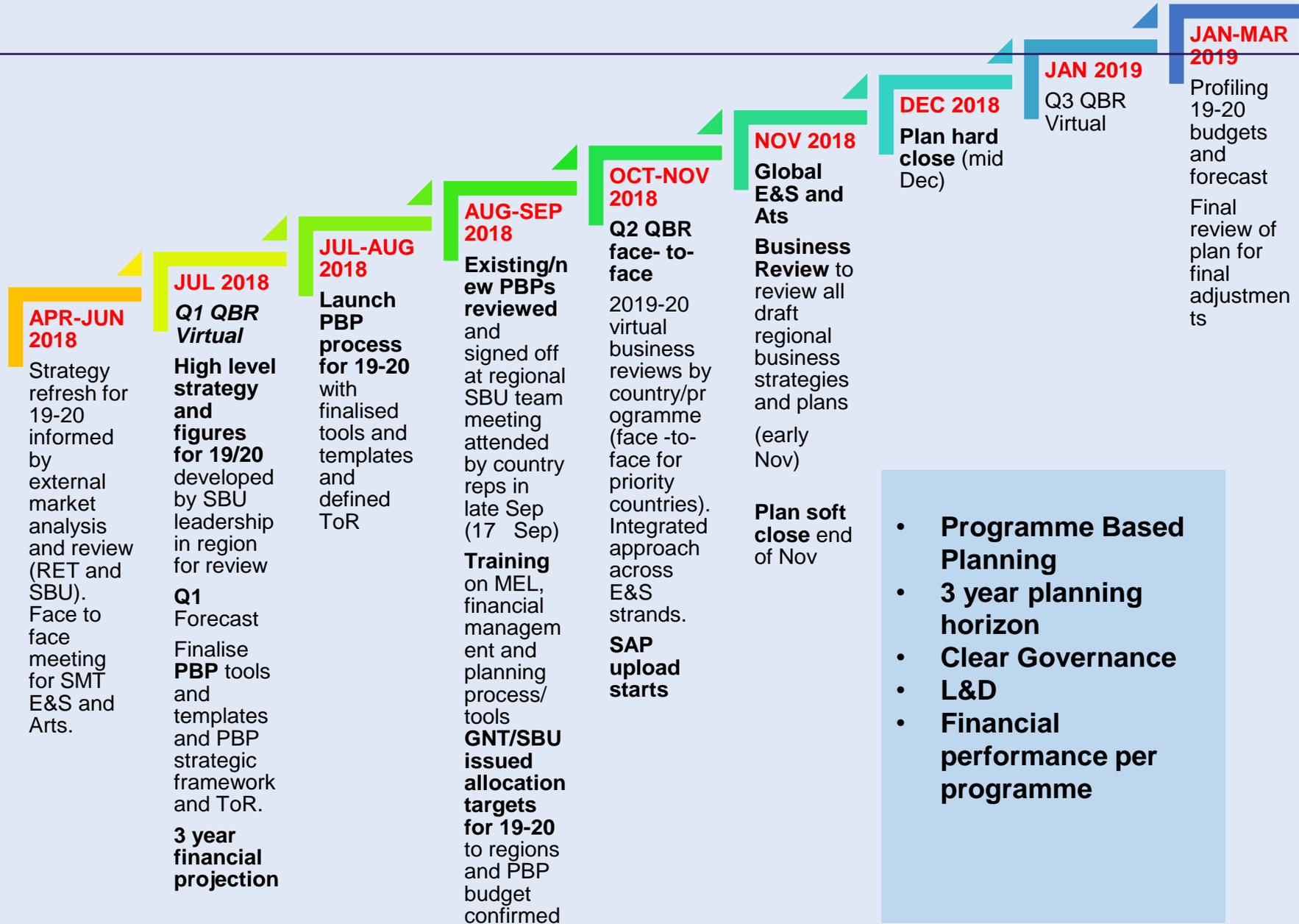
- **55% higher income** target than 17/18 –increase of 450K to fill plug – hard to connect last min o PBP
- **Partnership leverage** from 19 to 30% in this FY
- **Speed** of working towards a sustainable business model for NEA (**towards zero grant position**)
- Shift away from a high volume of partners to **fewer strategic partners** that are impact-led , support multi-country programming and contribute higher financial leverage
- **Capacity/ Capability/ Time** for HoA for financial partnership development
- **Co-creation not valued**, is demotivating
- **Less UK government funding** / shift to other sources

### How do we address them?

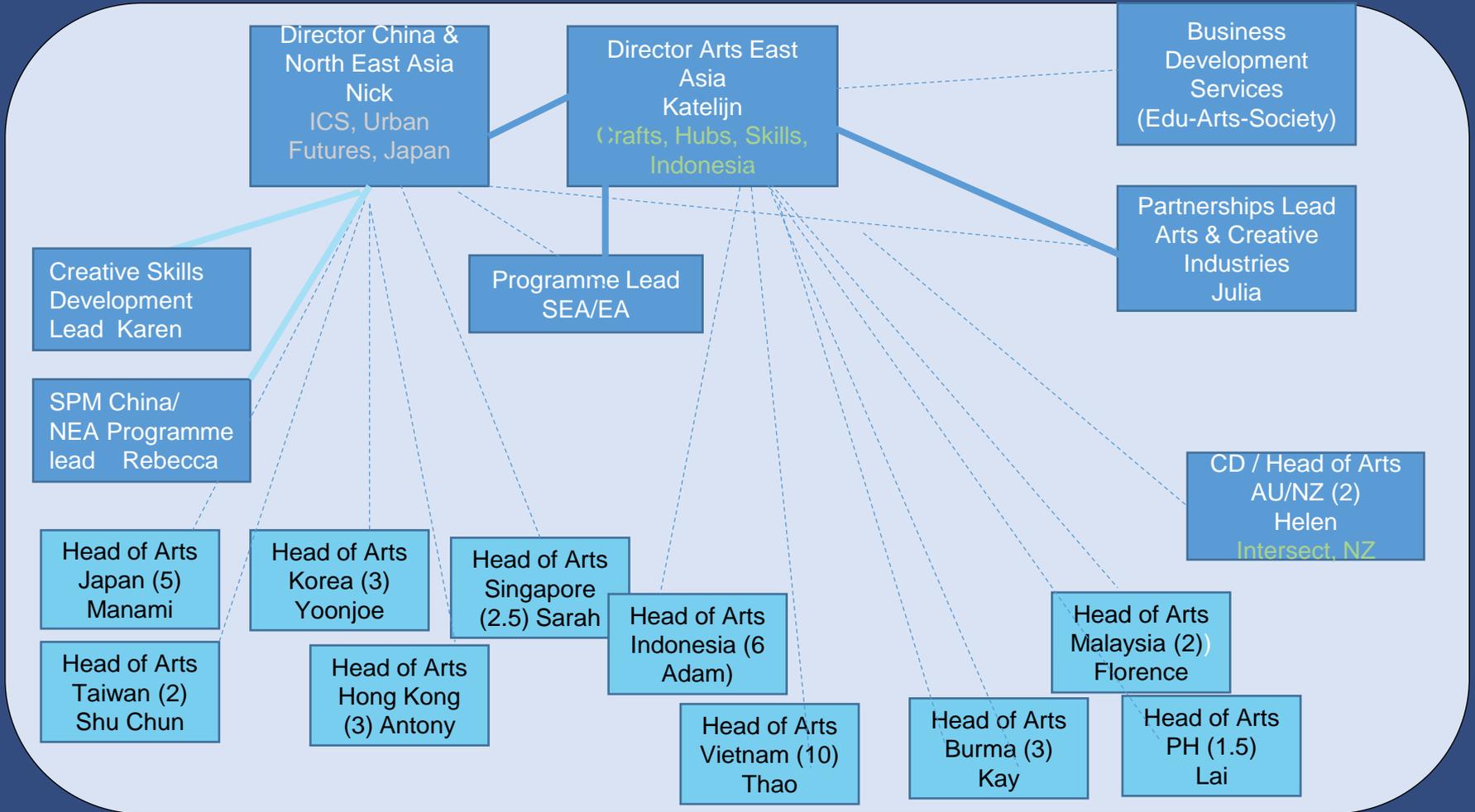
**Set up of Centre of Excellence** across E&S and Arts as a way for professionalizing business development services and partnership support through;

- An **integrated regional pipeline** of top strategic opportunities for cross SBU oversight
- **OAC/PCAP/PCAB** allows for better analysis and better decision making
- **Dedicated partnerships team** directly supporting PBP ambitions
- **L&D** support to HoA
- More opportunities for **NEA in SEA** and in connection to **SDG's**
- **Diversity** research and attention to other sources

# PLANNING



- **Programme Based Planning**
- **3 year planning horizon**
- **Clear Governance**
- **L&D**
- **Financial performance per programme**

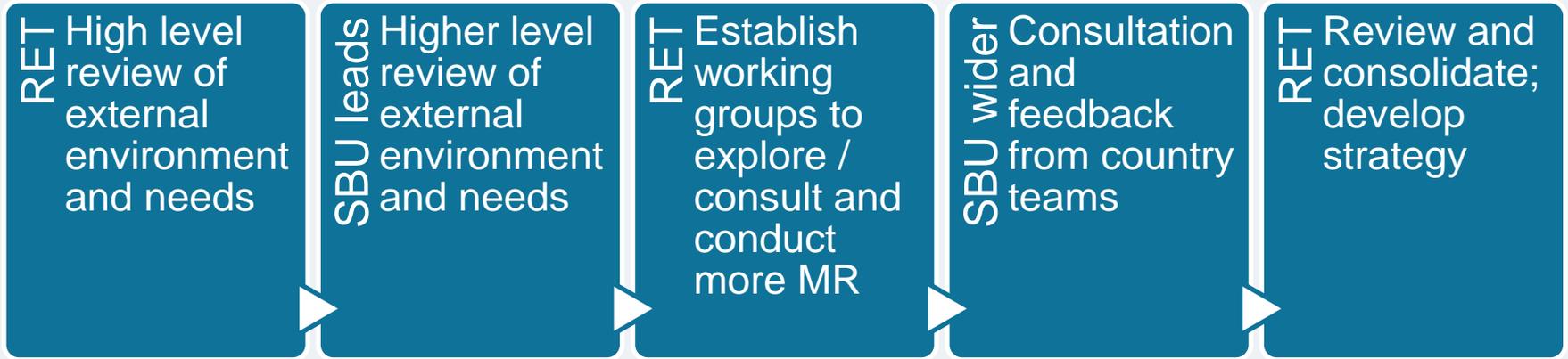


East Asia Adv : Kendal, Rebecca, Rebecca, Gary, Joel, Carole, Ying, Harriet, Leah, Rosanna, Vannessa

- Programme Based Planning has allowed for clearer view on key outcomes
- Project management checks keep M&E progress under the loop
- Progress made on B&C evaluation – key priority for this FY
- New regional M&E senior advisor in place
- New regional marketing lead in place by November – connection to M&E and Comms
- Joined up approach with E&S on M&E focus areas

# TOWARDS 2025

# ROADMAP STRATEGY FOR 2025



process will take one year

## Assumptions

- Cluster Leads are leading us through the development of the new strategy
- 19-20 portfolio won't shift dramatically, but there may be opportunities for us to ready ourselves for changing priorities in 2020

**BC EA portfolio**

# Current & Future Portfolio Discussion

	2018-9	2019-20	2020-21	2021-22	2022- 2023
	Creative Hubs for Good	Creative Hubs for Good	Creative Hubs for Good		
	EU Creative Hubs Vietnam (co-funded)	EU Creative Hubs Vietnam	EU creative Hubs Vietnam		
	DICE – Hubs Indonesia	DICE – Hubs Indonesia	DICE or creative hubs?		
	Crafting Futures	Crafting Futures	Crafting Futures Exit or continue		
	Cultural Heritage for Incl Growth Vietnam	Cultural Heritage for Incl Growth Vietnam	Cultural Heritage for Incl Growth Vietnam		
	London Bookfair Indo	London Bookfair Indo			
	Intersect AU	Intersect AU	Intersect AU		
	Valuing Voices NZ (Contract)	Intersect NZ (FCR Contract)			
	Urban Futures NEA	Urban Futures NEA	Urban Futures NEA		
	Japan Season	Japan Season	Urban Futures NEA		
	Internationalising the Cultural Sector	Internationalising the Cultural Sector	Internationalising the Cultural Sector		
	Cultural Skills & Leadership EA	Cultural Skills & Leadership EA	Cultural Skills & Leadership EA		
	Brokering & Connecting /CTC	Brokering & Connecting /CTC	Brokering & Connecting /CTC	Brokering & Connecting /CTC	Brokering & Connecting /CTC

**Current discussion:**

- Australia Season 2021-2?
  - Burma 'intensive' 2020-21?
  - ASEAN focus ?
  - Japan – post season Urban Futures
  - Indonesia – connect to hubs/ skills/ CTC / Diversity cross SBU PBP
  - Crafting Futures Exit – Continue connected to bigger Making strategy
  - New contract C&D opportunities Burma/ PH/ China/ Pacific
  - Connection through Culture key platform
  - More direct connection to HE/ Research Edu
  - Focus Society on Creative & Inclusive Economy only – connection to hubs
  - Global programmes(CHFIG and DICE) sustainability ?
  - Commonwealth?
- What story do we want to tell by 2023?

BC EA portfolio

**Current & Future Portfolio Discussion**

	2018-9	2019-20	2020-21	2021-22	2022- 2023
→	Higher Education Partnerships	Higher Education Partnerships	Higher Education Partnerships		
→	Outward Mobility – China, Japan	Outward Mobility China, Japan + ?	Outward mobility??		
→	HE Reform Myanmar and Vietnam	HE Reform Myanmar and Vietnam	HE Reform Myanmar and Vietnam		
→	Going Global				
→	Newton	Newton			
→	Future News & Future Leaders				
→	FameLab				
→	Active Citizens Korea				
→	SfSE SEA	SfSE SEA	SfSE SEA?		
→	Premier Skills China & Indonesia	Premier Skills China & Indonesia ?	Premier Skills China & Indonesia?		
→	Frontiers 2020 Myanmar	Frontiers 2020 Myanmar	Frontiers 2020 Myanmar		
→	Inspiring Women				
→	Community Policing	Community Policing?	Community Policing?		
→	Inward Mobility Study UK	Inward Mobility – Study UK	Inward Mobility Study UK	Inward Mobility Study UK	Inward Mobility Study UK
→	Thought leadership	Thought leadership	Thought leadership	Thought leadership	Thought leadership

*Current discussion:*  
 What happens after Newton?  
 What's our Science offer?  
 How can we build links between our EC researcher offer, research collaborations and OM/IM activities?  
 What's our alumni strategy?  
 What's our IHE niche role and how do we assert and maintain it now?  
 HEP – content driven partnerships.  
 What's the role of English across the portfolio, esp HE/EMI?  
 English Channel / EDGE in Indonesia  
 Schools and creativity – what's our response?  
 Thought leadership strategy – what is it aiming to achieve?

*What story do we want to tell by 2023/5?*

### What are the top 3 external market needs/priorities/problems and in which markets?

- Need for better policy and better skilled professionals in **growing creative economy** in EA (creative/business/leadership) (Better relations/ better markets/ more equal exchanges)
- Need **to develop creativity** more broadly to cope with the challenges of the 21<sup>st</sup> C
  - Stronger voice and evidence need for Arts & Culture in creative solutions in connection to SDG's (eg in cities, W&G, education, health & wellbeing inclusion) – connection to the social and creative economy / SCIENCE/ HUBS/ gov-civil-privat
  - Need for 21<sup>st</sup> Century skills development through creativity/arts culture (creative education) FORMAL /INFORMAL
- Need for a **stronger voice Freedom of speech/ freedom & diversity of cultural expression** in increasingly less open societies
- Need in a globalized world **to connect to identity /sense of place** in a innovative,sustainable way (connections to heritage and role creative industries plays in this)
- Need to learn from best practice, opening up minds and growing business – **need for mobility**