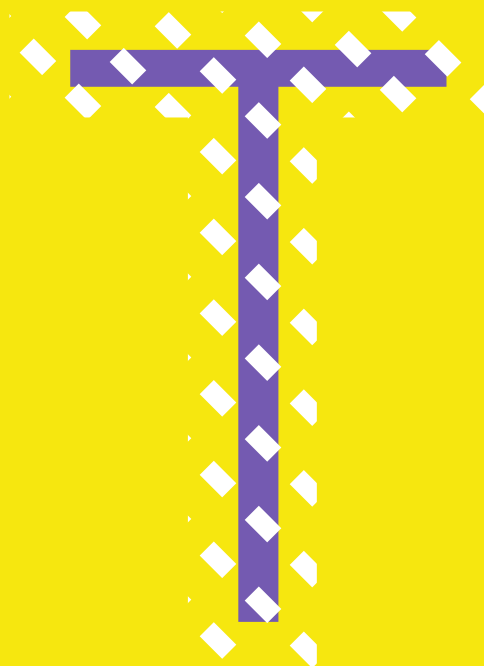
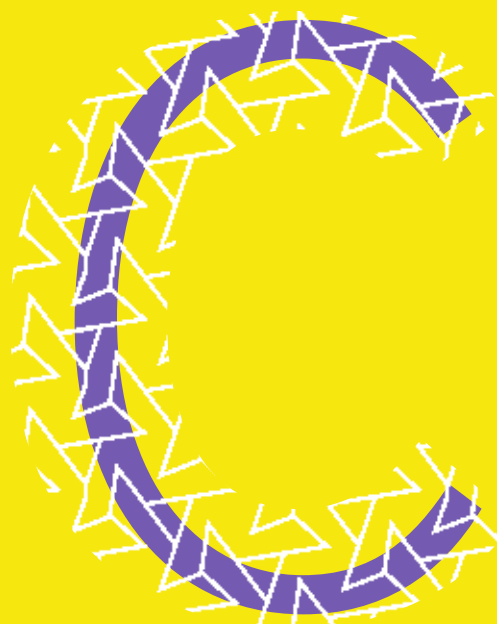
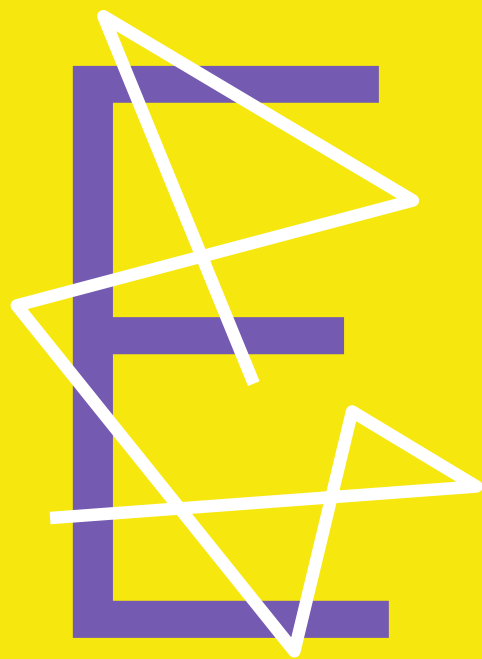
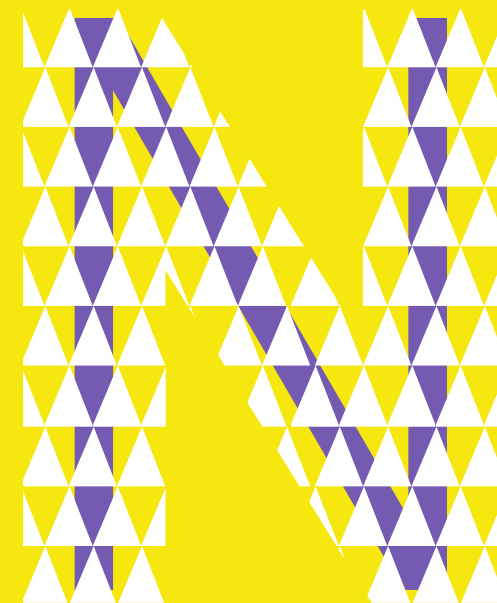


# AMERICAN PRISAS

# ARTS AND THE UK



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## Foreword

The British Council is the UK's international organisation for cultural relations and educational opportunities. We create friendly knowledge and understanding between the people of the UK and other countries. We do this by making a positive contribution to the UK and the countries we work with – changing lives by creating opportunities, building connections and engendering trust.

### THE BRITISH COUNCIL AND CULTURAL RELATIONS

Our work in the arts creates new relationships between artists, organisations and audiences to develop stronger creative sectors around the world. We help artists to break new ground, support creativity and innovation, increase capacity by building skills to support livelihoods and cultural enterprise, extend safe spaces for creative exchange and contribute to research and policy.

Over the last five years our work in the arts has grown substantially. We operate in over 100 countries around the world, across six art forms covering the full breadth of UK creative industries. In 2018–19 our work in the arts reached 16.7 million people face-to-face and a further 187.9 million people online and through the media.

Right: Kokoroko Live Performance at Backstage to the Future: Caribbean in San Andres, Colombia (2018). A British Council programme in partnership with Green Moon Festival. Image by Jorge Duran © British Council.

### THE AMERICAS REGION

The Americas has one billion people in 35 countries spanning 8,700 miles. We are present in 13 countries (with active arts programmes in 12) and are developing digital and blended offers to reach beyond. A region shaped by colonisation, emancipation and social diversity, the Americas' complex social structure has shaped the history and economic development of its republics to an extent that is unique in the world – and it continues to determine current social tensions and movements. Home to some of the world's most saturated cultural markets (New York, São Paulo and Buenos Aires), our priority remains to engage with the totality of its diverse cultural offer and provide opportunities for emerging UK artists to connect with some of the world's most vibrant cultural sectors.



OUR REGIONAL STRATEGY

In the Americas we are responding to the particular challenges and context facing much of the region by focusing on the following areas:

Creating Opportunities **#WeBelieveInEducation**

Young People **#WeEmpowerYouth**

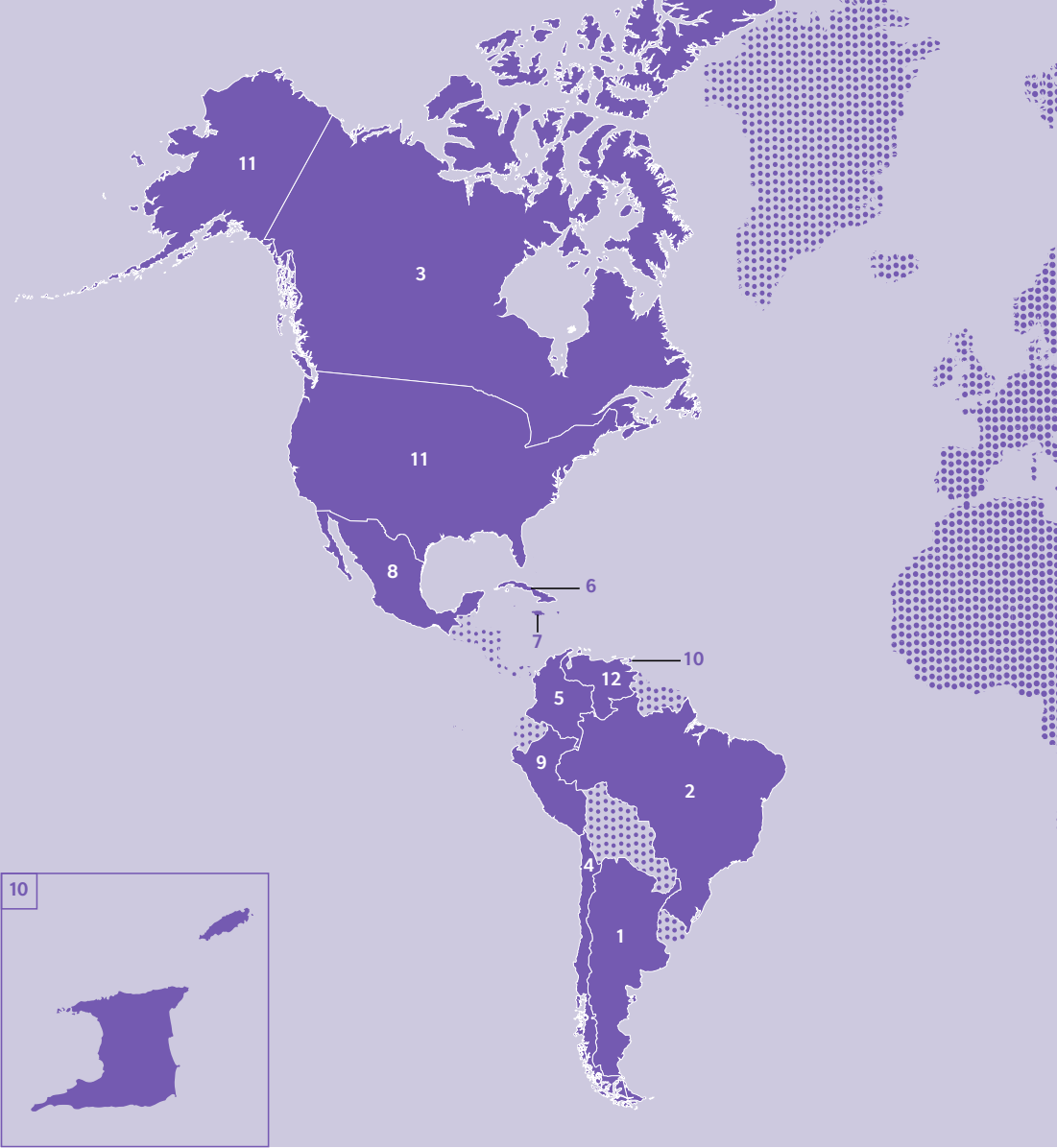
Social Inclusion **#WeBuildSociety**

International Connections **#WeCreateOpportunities**

Despite all the challenges, young people in the region are resilient, entrepreneurial and above all optimistic. We would like the British Council in the Americas to be the same.

OUR ARTS STRATEGY

Our arts work in the Americas aims to connect with the region's diverse and innovative cultural offer through capacity building programmes, exchange schemes and showcasing. We aim to strengthen the role of the UK as a preferred partner by supporting programmes that build the professionalism and innovation of the sector, increase social inclusion and cultural representation of minorities, address youth violence and employability, and increase awareness of and connections with the UK.



COUNTRY TABLE

1	Argentina	44m	7	Jamaica	2.9m
2	Brazil	209m	8	Mexico	129m
3	Canada	37m	9	Peru	32m
4	Chile	18m	10	Trinidad and Tobago	1.4m
5	Colombia	49m	11	USA	325m
6	Cuba	11.5m	12	Venezuela	32m





## INTERNATIONAL CONNECTIONS

### Our programme is structured around the following three priorities and 11 areas:

*Giving emerging artists and organisations opportunities to develop an international outlook.*

This is the core of our arts work in the region: increase partnerships and build new relationships between the most innovative UK artists and institutions and those in the region. We encourage the creation of new work, the development of new audiences for UK work and the development of networks through programmes in the following areas:

1. Capacity building programmes for young cultural professionals across the creative and cultural sectors, from music (The Selector Pro) to fashion (Fashion DNA), and from film (Film Lab) to literature (Ellipsis).
2. Residency programmes for artists to produce new work, in theatre (Taking the Stage, the Royal Court's New Playwriting scheme) and dance (Islas Creativas in Cuba), the visual arts, music and new media.
3. Exchange programmes designed to develop networks and broker new partnerships between the UK and specific countries, e.g. Peer Connections in Canada and Pontes in Brazil.
4. An Americas' International Museum Academy programme that builds local capacity and networks, and that increases collaborations with the UK sector.
5. A festivals programme that works with the best cultural platforms in the region to showcase new UK work, as well as training the new generation of festival producers in the Caribbean through Backstage to the Future (in Colombia, Cuba and Jamaica).

Above: *Systema Solar* live performance at Backstage to the Future: Caribbean in San Andres, Colombia (2018). A British Council programme in partnership with Green Moon Festival. Image by Jorge Duran © British Council.

Left: *Minefield*, Directed by Lola Arias, British Council/Complejo Teatral de Buenos Aires/UNSAM. Image by Tristram Kenton © Tristram Kenton.



## SOCIAL INCLUSION

*Promoting social inclusion and wider participation by strengthening civil society throughout the Americas.*

The historically complex dynamics of society in the Americas (the power struggles between indigenous, European and African-origin populations) has impacted on their respective involvement in political, social and cultural life. According to the UN, education, access to work opportunities and exposure to violence and other risks are 'highly segmented by income level and also by sex, race/ethnicity, and rural/urban residence'.<sup>1</sup> The latest Americas Quarterly Social Inclusion Index (2015) showed that women, indigenous and Afro-descendant communities lagged behind in almost all variables measured, from enrolment in secondary school to civil rights access, and from LGBTQI+ rights to access to adequate housing.<sup>2</sup>



This programme area focuses on improving social inclusion through the promotion of cultural rights (non-discriminatory access to culture for everyone) and increasing representation of minorities in culture. It also seeks to develop employment opportunities by enhancing skills that can be useful in the future (for example business and social enterprise), especially in the pursuit of a creative career. Our projects in this area focus on:

6. Working with urban peripheries and rural communities, enhancing their skills and their participation in the cultural sector, e.g. Crafting Futures, Colombia's Culture Heritage for Inclusive Growth and Canada's Indigenous Contemporary.
7. Increasing women's participation in digital culture through mentoring and residency programmes.
8. Increasing LGBTQI+ participation in cultural representation across the region, in partnership with Belfast's Outburst Festival.
9. Working with disabled communities to provide better access to cultural production and consumption.
10. Supporting the development of evidence-based creative economy policies and emerging creative entrepreneurs.

<sup>1</sup> [www.un.org/esa/socdev/documents/youth/fact-sheets/youth-regional-eclac.pdf](http://www.un.org/esa/socdev/documents/youth/fact-sheets/youth-regional-eclac.pdf)

<sup>2</sup> [www.americasquarterly.org/charticles/social-inclusion-index-2015/social\\_inclusion\\_index\\_2015-english.pdf](http://www.americasquarterly.org/charticles/social-inclusion-index-2015/social_inclusion_index_2015-english.pdf)

Above: Fleet Street mural, Kingston, Jamaica. Image by Pablo Rosselló © Pablo Rosselló.

Left: Backstage to the Future: Caribbean trainees in San Andres, Colombia (2018). A British Council programme in partnership with Green Moon Festival. Image by Jorge Duran © British Council.





## YOUNG PEOPLE

*Helping young people have the skills, resilience and networks to find pathways to better lives.*

The Americas is one of the most unequal regions in the world. Of the 20 most unequal countries in the world (as per the Gini index). Despite recent efforts in reducing poverty and improving education access across society, recurrent economic recessions have resulted in increased urban marginality and a continuing decline in living standards. Due to the increase in the influence of transnational criminal/drug-trafficking networks and the easy availability of guns, there has been a dramatic increase in crime and organised delinquency, resulting in high levels of violence and insecurity almost everywhere in the region.<sup>3</sup> Young people are most affected by this violence, particularly those aged 15–25, who represent around 20 per cent (106 million) of the region's population. 43 per cent of violent deaths occur in this age group, with men more vulnerable to homicide than women.<sup>4</sup> Unemployment figures for this same age group are three times higher than for those aged 30–64, despite access to increasingly high levels of education compared to previous generations. Even with access to better quality education than ever before, young people struggle to find good professional prospects, which in turn contributes to the violence cycle.

<sup>3</sup> In the list of the top 50 most dangerous cities in the world, three are South African and the rest (47) are all in the Americas, mainly in Brazil (17) and Mexico (12). See: <https://www.independent.co.uk/news/world/worlds-50-most-dangerous-cities-revealed-a6836416.html> (2016).

<sup>4</sup> [www.un.org/esa/socdev/documents/youth/fact-sheets/youth-regional-eclac.pdf](http://www.un.org/esa/socdev/documents/youth/fact-sheets/youth-regional-eclac.pdf)

The arts have a long history of affecting deep and lasting social change. Our programmes work with culture as a vehicle for social and political reparation, community cohesion and dialogue, as well as for the development of professional pathways for young people from disadvantaged backgrounds. Utilising the arts and the creative industries to address these issues is not new, but it is an area where the UK is regarded as comparatively strong and has much to share. Our projects in this area focus on:

11. Providing young people with safe spaces for creativity and self-development which: (i) counteract participation in delinquency, (ii) improve their connection with peers/community through group work, (iii) enhance experiences of independence, responsibility and empowerment, particularly in relation to their future. Our programmes work across the arts, from film (Cámara Chica in Cuba), literature and new media (Storytelling for Peacebuilding in Colombia) and dance (Run Free in Jamaica and Arts Against Violence in Venezuela).

All of our programmes are designed to respond to local needs. We work with local partners including governments, cultural institutions and social society organisations to identify needs and articulate responses which are effective and relevant. UK arts advisers representing all the main creative disciplines help to identify UK partners with strong experience in delivering high-quality work to best respond to local requirements.



Above: Sound Journeys (2017). A British Council programme in partnership with Harbourfront Centre (Toronto) and British Underground. Image by Jenni Welsh © Jenni Welsh.

Left: Totonaca dancer, Papantla, Mexico; Cumbre Tajin, Mexico. Image by Pablo Rosselló © Pablo Rosselló.

Below: Sexual Diversity Forum, Cumbre Tajin (2019). A British Council/Outburst Queer Arts Festival (Belfast) programme, in partnership with Cumbre Tajin and Bonita (Mexico). Image by Pablo Rosselló © Pablo Rosselló.

## Argentina

### COUNTRY CONTEXT

Argentina is the second largest country in South America, with a population of 44 million people. The country is highly urbanised, with nearly one in three inhabitants living in Buenos Aires.

Over the last 17 years Argentina has strengthened its enterprise ecosystem and now has over 100 support programmes for entrepreneurs within universities, incubators, accelerators, research centres, NGOs, and municipal and provincial governments.

However, social and economic challenges are significant, and the country still suffers high unemployment and inflation. With visible poverty and growing inequality, the social context in Argentina remains delicate. Around 24 per cent of those aged 18–24 are neither employed nor in education. With one-third of the population below the poverty line, there is room – and need – for development projects through the arts, English and education. *The value of trust*, a report commissioned by the British Council in 2018,<sup>5</sup> also showed, overall, a low level of trust in the UK, which stems from years of difficult relationships around the 1980s conflict.

### CULTURAL SECTOR

Argentina is known for the vibrancy and diversity of its artistic scene. Brought up on a rich and varied cultural diet, Argentines value the contribution of their cultural industries to their quality of life as well as to their national economy. The creative industries in Argentina represent 3.2 per cent of GDP (above the 2.2 per cent regional average for Latin America and the Caribbean) and employ about 500,000 people. As in the rest of the world, the creative industries are heavily concentrated both geographically and economically, with the city of Buenos Aires being one of the cultural capitals of the Spanish-speaking world.

Although the creative industries flourish, many young entrepreneurs lack skills and training opportunities in the development and internationalisation of their work. Our work focuses on addressing this need through a variety of capacity building programmes, exchanges and residencies (in Buenos Aires and across the country).



### OUR PROGRAMME PRIORITIES

#### Young People

We connect the UK and Argentine creative sectors around specific opportunities for networking and mutual learning and understanding, through our work with the Argentine Cultural Industries Market, a showcasing and networking forum to build links within and beyond Argentina, and the national Ministry of Culture's creative cities network. We connect people from different creative disciplines and geographies to test ideas, learn new skills and tackle social challenges together, and develop capacity building programmes to increase the professionalisation of the sector.

#### International Connections

We help cultural agents and institutions widen their scope of work with the UK through residencies, exchanges, showcasing British talent, networking opportunities in the UK and developing collaborative projects that open up opportunities for mutual learning and development, as well as increasing the levels of trust.

### MINEFIELD: HEALING AND UNDERSTANDING

We partnered with Lola Arias, an emerging Argentine playwright, to work with UK and Argentine veterans from the Falklands/Malvinas War to develop a play that explored (and staged) their memories from the conflict. We supported the project from its inception, bringing both LIFT and the Royal Court Theatre on board as co-producers (together with other European partners). *Minefield* premiered in Bristol and Buenos Aires in 2016 and became an instant success. It has since toured to various cities in Europe, including Edinburgh, London and Manchester, and has reached over 25,000 people so far. The project is an excellent example of the type of work we can deliver in very sensitive contexts where government involvement from both sides is challenging but strengthens positive perceptions.

<sup>5</sup> [https://www.britishcouncil.org/sites/default/files/the\\_value\\_of\\_trust.pdf](https://www.britishcouncil.org/sites/default/files/the_value_of_trust.pdf)

Above: *Minefield*, Directed by Lola Arias, British Council/Complejo Teatral de Buenos Aires/UNSAM. Image by Manuel Abramovich © Manuel Abramovich.





# BR

## COUNTRY CONTEXT

With a population of 209 million, Brazil is the fifth largest country in the world – bigger than the European Union.

Brazil has ambitions for more trade and commercial ties internationally, and the country is increasing rapidly as an important commercial, cultural and educational partner for the UK.

The World Bank categorises 22.1 per cent of Brazilians as living in poverty (earning below \$5.50 per day) – representing 46 million people. This population is vulnerable to heightened levels of violence, as it is likely they are living in irregular housing in areas dominated by violent gangs, generally driven by drug trafficking and other crime. Prospects of life improvement are low in these poorer communities, with a higher likelihood of children dropping out of school into the informal economy or being enticed into a life of crime. Residents are subject to frequent armed shoot-outs between the police and drug traffickers. In all cases, women are likely to be the main victims of the combination of violence and lack of job opportunities.

Above: ASA – Arte Sonica Amplificada. A programme in partnership with Oi Futuro Institute. Image by Cacau Fernandes © British Council.

## CULTURAL SECTOR

Home to one of the world's most vibrant cultures, from the visual arts to carnival and music, there is enormous variance between cultural access and production across the country. The rich, more developed and populous south-east (Rio de Janeiro, São Paulo and Belo Horizonte) monopolises access and international connections, and shows a much higher percentage of public spending in culture per person, together with the heritage-rich north-east, which has also invested in the development of its cultural infrastructure.

At the same time, Brazil's cultural institutions are adapting to a severe reduction and withdrawal of funding for the arts, which is taking place against a backdrop of a rise in intolerance and attempts at censorship by right-wing pressure groups. On the bright side, poorer Brazilian communities in cities have a significant network of NGOs and civil society organisations dedicated to improving the lives of residents, and there is a growing women's movement open to international collaboration and keen for networking with other countries.

## OUR PROGRAMME PRIORITIES

### Social Inclusion

We create safe spaces for culture, creative exploration and exchange, through addressing gender and racial inequality, LGBTQI+ rights, and indigenous and marginalised communities in Brazil.

### International Connections

We encourage collaboration in contemporary arts between the UK and Brazil, developing and strengthening networks and programmes. We also strengthen the local arts sector by developing its capacity to innovate, reach new audiences, develop skills internationally, share resources and exchange ideas, and encourage the development of creative and social enterprise between the UK and Brazil.

### WOMEN AND TECHNOLOGY: ARTE SONICA AMPLIFICADA

A collaboration with Oi Futuro (Oi's Institute for Innovation and Creativity), and delivered in partnership with Lighthouse and shesaid.so, Arte Sonica Amplificada was launched in 2018 to increase the access and presence of women working in the digital culture and music industries. In its first iteration, the programme focused on supporting 50 emerging female producers, composers and artists from Rio de Janeiro to build new skills, networks and receive professional mentoring from more experienced peers in the sector to increase their leadership and participation in this growing segment of the sector.

## Canada

### COUNTRY CONTEXT

Geographically over 40 times bigger than the UK, Canada (which recently celebrated the 150th anniversary of its confederation) is one of the most urbanised countries in the world, with more than 80 per cent of its 37 million population living in cities.

Canada's cultural and social landscape is shaped by the legacy of First Nations, Inuit and Métis people, French, English, Scottish and Irish heritages, as well as by the many waves of 20th century immigration from all over the world. The post-Truth and Reconciliation era, which examined the cruelty of residential schools for indigenous people, has forced Canadians to critically re-examine its colonial past, directly connecting with their historical and present relationship with the UK.

In our current global cultural, social and political landscape, Canada is gaining momentum by actively engaging in international diplomacy and by focusing on youth engagement in civic spheres, innovation, creative entrepreneurship and the internationalisation of its arts and culture.

Based on truly reciprocal values, Canada continues to nurture its relationship with the UK through an exchange of culture, education, ideas and knowledge.

Right: Sound Journeys (2017). A British Council programme in partnership with Harbourfront Centre and British Underground. Image by Sophia Burke  
© Sophia Burke.

Below: Max Cooper & Maotika at MUTEK Montréal (2017). A British Council programme with MUTEK Montréal. Image by Trung Dung Nguyen  
© Trung Dung Nguyen.



### OUR PROGRAMME PRIORITIES

#### Social Inclusion

We engage with indigenous artists and leaders on their own terms to participate in meaningful cultural relations to better connect the Truth and Reconciliation efforts supported by the government, arts organisations, and the existing and future generations of Canada. At the same time, we empower the Canadian cultural workforce with best practices around accessibility and inclusion and increase visibility of artistic practices created and led by disability-identified individuals by showcasing their work nationally and in the UK.

#### International Connections

We connect with and celebrate Canada and the UK's diverse and changing demographics and cultures by showcasing cutting-edge, challenging, diverse work that can connect with Canada's diverse artistic communities and new audiences.

### ABOUT NOW | À PROPOS

Our 2017 cultural programme in Canada, About Now | À propos, created new connections among Canadian and UK artists and cultural organisations, and gave a fresh dimension to conversations between the two countries, as it celebrated diversity of cultural backgrounds, languages and artistic styles. Our programme engaged 500 Canadian and UK artists, leaders and industry professionals in a series of activities based on collaboration and exchanges to redefine the UK–Canada relationship. More than 80 organisations in Canada and the UK partnered with us to make this happen and to connect face-to-face with 12,200 participants and an audience of over 112,600 across the country, as well as 479,500 on social media.

### CULTURAL SECTOR

Canada is a dynamic country that recognises the value of multiculturalism. It is this belief that has enabled spaces that nurture experimentation in the arts and cultural sector: the plurality of voices, together with the strong self-advocacy from marginalised groups, has resulted in the emergence of cultural organisations that provide platforms and spaces for these multiple experiences to emerge and be seen.

Canada's cultural sector is largely subsidised through public funding, and the scope of commitment will grow as the federal government committed to doubling the Canada Council for the Arts' budget over the next five years.

This commitment to arts funding enables a long-term strategy to support indigenous cultural expressions and reconciliation dialogues, to explore the impact of digital in the arts, and to increase an international presence for Canadian culture, including hosting international companies and presenters in Canada. From inclusion to digital arts and critical social dialogue around colonialism, all these priorities are opportunities for connections with the UK arts sector.



# Chile



## COUNTRY CONTEXT

With a population of 18 million, Chile might be small demographically but is large in scope and opportunities, and possesses a very rich cultural landscape. Since its return to democracy in the early 1990s after almost two decades of military dictatorship, Chile has become an important commercial, cultural and educational partner for the UK, while providing a safe and stable political and economic platform for the region. The arts and creative sector plays an important part in these bilateral relations.

Chile has actively pursued new relationships between British and Chilean social and cultural organisations, aiming to learn from their UK counterparts and consolidate the long history of UK influence and collaboration in Chile.

## CULTURAL SECTOR

Chile has sought to reinvigorate its cultural and arts scene, most recently through the graduation of the Chilean Arts Council to a fully conformed Ministry for Culture, the Arts and Heritage. This shift has empowered the arts sector and consolidated the state's commitment to incorporate the arts and culture in the national plan for development and growth through the creative industries. Sustained economic growth over the past decades has meant a marked increase in cultural production and tourism, firmly placing Chile on the map of cultural exports in the region and beyond. Home to booming film and architecture/design communities, Nobel Prize-winning literary giants and world-class cultural venues and festivals, Chile's importance in the region's creative industries continues to be on the rise.

Our work in arts considers a shifting local economy where Chile has graduated from the Development Assistance Committee of Official Development Assistance-eligible countries. We seek dialogue and to identify innovative models for a range of cultural programmes across all art forms, but predominantly concentrating on the creative economy, museums development and showcasing (in theatre, dance and design).

Above: Nesta Creative Enterprise workshops. A British Council programme in partnership with Nesta, Ministerio de las Culturas, las Artes y el Patrimonio (Chile) and CORFO. Image by British Council Chile © British Council.

Right: International Playwrights' Programme Chile/Peru (2018). A British Council programme in partnership with Royal Court Theatre, Ministerio de las Culturas, las Artes y el Patrimonio (Chile) and Fundación Teatro a Mil (FITAM). Image by Teatro La Plaza © Teatro La Plaza.



## OUR PROGRAMME PRIORITIES

### Social Inclusion

We explore, identify and create innovative environments for cultural exchange by addressing issues of diversity and finding spaces for collaborations leading to lasting relationships.

### International Connections

We encourage collaborations and exchanges, developing and strengthening networks and programmes through mutually beneficial exchanges and showcasing. We also strengthen the arts sector by developing professional skills, sharing resources and exchanging experiences. We seek to help develop the sector's capacity to innovate, to reach new, more diverse audiences, and encourage the development of creative and social enterprise between Chile and the UK.

## INTERNATIONAL PLAYWRIGHTS' PROGRAMME

The International Playwrights' Programme, a partnership with the Royal Court Theatre in London and Santiago a Mil Festival in Chile, began as a project designed to nurture and support emerging playwrights, building on the UK's strong local talent base and the Royal Court's expertise in supporting and developing new work in theatre.

Working in partnership with one of Chile's most important theatre platforms (Santiago a Mil), and working across the region, the programme has successfully produced 12 plays since 2011 and created in the process a network across Chile, Argentina, Uruguay and Peru, cementing long-term collaborations and income-generating opportunities.



# Colombia

## COUNTRY CONTEXT

Colombia is the second most biodiverse country in the world, Latin America's fourth largest oil producer, and the world's fourth largest coal producer and third largest coffee exporter. In general terms, Colombia has a diversified economy but its development is hampered by poverty, inequality, drug trafficking and insecurity.

Colombia has had a stable and growing economy in the last decades (with an annual average growth rate of 4.6 per cent). Currently, the country has one of the fastest-growing economies in the region with an annual GDP of \$309.2 billion (2017, World Bank). After four years of formal peace negotiations, in 2016 the Colombian government finally signed a peace agreement with the insurgent groups funded by the drug trade, committing to the creation of a new system based on truth, justice and reparation.

Throughout its history, Colombia has had strong trade links with the UK in areas such as infrastructure, science and innovation, culture and the creative industries.

## CULTURAL SECTOR

Colombia's culture is defined by its multicultural population, which is the result of the mix between European, indigenous and African peoples. The cultural sector plays a significant role in generating employment in the country: it contributes to around 3.5 per cent of Colombian GDP – more than coffee or mining (both important industries for the local economy). As in the rest of Colombia, and despite the transformation and diversification of creation, production and cultural consumption in intermediate and small cities, several factors slow the growth of new cultural undertakings. First, public policies for the cultural sector in these cities do not make a strong commitment to supporting cultural entrepreneurs. Second, there isn't a clear public policy for the funding and promotion of new private creative initiatives.

In 1997, the Colombian Ministry of Culture was created but budgets remain small. However, the current government is showing strong interest in the creative economy and its transformative potential around social cohesion, economic development and violence prevention. For that reason, culture features heavily on the government's National Development Plan, and the ministry's resources for the financing of the arts have been devoted to programmes to promote artistic and cultural expressions and especially the creative industries.



## STORYTELLING FOR PEACEBUILDING

One of the main factors behind Colombia's conflict relates to the lack of quality access to education and future opportunities in rural areas. In partnership with one of the most important local civil society organisations working with young people from disadvantaged backgrounds (Fundación Plan) and the Hay Festival in Cartagena, we designed a storytelling programme for young people (aged 13–23) living in areas highly affected by the conflict. The resulting programme, Storytelling for Peacebuilding, aimed to improve participants' reading/writing skills, helping them articulate their experiences of the conflict, strengthening their expressive and self-reflective capacities, and allowing them to initiate reparative processes within their communities.

In its first iteration, Storytelling for Peacebuilding worked with around 80 young people (aged 13–23) in three provinces (Bolívar, Chocó and Cauca). The programme was designed and delivered by a UK expert on storytelling, who worked with a local media team to develop the best of these stories into comics, films and illustrations. The resulting 18 stories have now been uploaded onto our new digital platform. The programme is running again in 2019, adding new provinces to the current list. In addition, a travelling module (an 'itinerant museum') will be created that can showcase the stories on the website in public spaces across the country.

## OUR PROGRAMME PRIORITIES

### Social Inclusion

We aim to highlight the role of the arts in the current national reconciliation process, with a particular focus on young people.

### International Connections

We help cultural agents and institutions widen their scope of work with the UK through residencies, exchanges, showcasing British talent, networking opportunities in the UK and developing collaborative projects that open up opportunities for mutual learning and development. In addition, we will support the new government's efforts to develop the creative economy, empowering young creative entrepreneurs and advising policymaking.

Above: Jonier, Storytelling for Peacebuilding in Quibdó, Colombia (2018). A British Council programme in partnership with Fundación Plan. Image by Ricardo Rodríguez © British Council.



### COUNTRY CONTEXT

The biggest island in the Caribbean, Cuba has a population of 11.5 million. The country was one of the last Spanish possessions in the Americas, until independence arrived in 1898. After several decades of American influence, the 1959 revolution placed Cuba at the centre of global politics, and it remains a key player in Latin America, largely due to its role at CELAC and the Pan-American Health Organization.

With a GDP per capita of around \$7,600 (2015, World Bank), Cuba remains one of the few remaining planned economies in the world. Its economy is dominated by exports (sugar, tobacco and coffee) and services. The country has one of the highest Human Development Index scores in the region, and its healthcare and education systems also score highly on global rankings.

### CULTURE SECTOR

Cuban culture reflects its diverse ethnic mix, which combines indigenous roots (Taíno and Ciboney peoples) with Spanish and African communities. Despite its political isolation and relative small size, the island's culture is known around the planet, both thanks to its unique vibrancy and through the Cuban diaspora, which has introduced its music, dance and literature into global markets. With high levels of education and literacy, the sector is benefiting from new independent initiatives but still lacks entrepreneurialism and stronger links to international markets. The government's support remains small, and limited mobility hampers Cuban presence in trade events and global networks.



Above and right: Cámara Chica. A British Council programme in partnership with MINCULT (Cuba). Image by Adolfo Izquierdo © British Council.

# CU

### OUR PROGRAMME PRIORITIES

#### International Connections

We empower and enable cultural institutions and professionals to develop innovative cultural skills to diversify and grow their audiences, increasing their national competitiveness and enhancing their international visibility and credibility. Our programme focuses on film and young people, music (through The Selector PRO and Backstage to the Future) and dance.

### CÁMARA CHICA

A partnership between Into Film and the Ministry of Culture that targets young people in poor and isolated areas in Cuba (Guantánamo, Granma, Villa Clara, Pinar del Río), and works with independent community groups that are self-managed and not affiliated with any institution. The programme provides new AV equipment to these groups and then engages groups of young people on how to use them and how to use filmmaking creatively to explore themselves, their communities and the issues around them.

In its first iteration (2014), the programme trained around 80 young people in six areas around Cuba. Some of the resulting films, most of which focus on social issues (diversity, ecological problems and ageing), have received awards in national youth competitions – and some participants have since decided to pursue a career in the film/television industry. In Pinar del Río, one of the provinces, the programme's success was so big that the local partner developed a provincial network, adding seven other groups to the programme. The partner has since worked with the province's educational authority to add film and media into the school curriculum.



# Jamaica

## COUNTRY CONTEXT

With a population of 2.9 million, Jamaica is the third most populous anglophone country in the Americas, after the US and Canada, and is estimated to have as many individuals of Jamaican descent living abroad.

The island is adversely affected by factors such as political instability and high emigration of professionals, vulnerability to natural disasters, low economic growth and high public debt, which weaken its economy. With these challenges also come several social issues, which can make it difficult to reap the sociocultural and economic benefits associated with its global cultural impact and reach.

Fortunately, there is a wave of change with the government and international organisations committing resources to strengthen education and civil society, for which several plans and policies are now in place. The British Council in Jamaica is an active partner in heritage preservation, building capacity in creative and cultural skills for youth and professionals, as well as providing a framework for the professionalisation of the creative economy sector through its festival programme.

Right and below: *Home Away: Run Free* by National Theatre of Scotland/Manifesto Jamaica. Image by Beth Chalmers © National Theatre of Scotland.



## CULTURAL SECTOR

Jamaica is recognised around the world for the vitality and appeal of its culture and its artists, and it possesses the potential to develop its creative and cultural industries based on their demonstrated competitive advantages and the projected long-term growth of the global creative economy. In 2014, the recreational, cultural and sporting activities sub-industry accounted for 2.8 per cent of GDP.

The importance of the creative and cultural industries (CCIs) to sustainable economic growth and development in Jamaica has been recognised in the national planning frameworks, including the Vision 2030 Jamaica – National Development Plan and the Growth Agenda. Recent steps taken to advance the development of the CCIs include the phased implementation of the National Entertainment Registry in 2013, the establishment of the National Cultural and Creative Industries Commission (NCCIC) in 2014, the consultative process for the revision of the National Cultural Policy, and the designation of Kingston as a Creative City of Music by UNESCO in 2015 and the Jamaica Creative 100 programme, administered by the National Cultural and Creative Industries Council, in 2018.

## OUR PROGRAMME PRIORITIES

### International Connections

We strengthen local capacity to innovate, share resources, collaborate and network, with a particular emphasis on Jamaican diaspora in the UK.

### Social Inclusion

We create safe spaces for creative exploration that addresses gender, social and racial inequality.

### Young People

We use skills, resilience and networks to find pathways to better lives, particularly for young boys from disadvantaged communities.

## RUN FREE

Run Free first ran in Kingston between 2014 and 2017, in collaboration with Manifesto Jamaica and the National Theatre of Scotland. At-risk youth from vulnerable communities learned storytelling, parkour (free-running) and physical theatre as outlets for self-expression and developing interpersonal skills.

Participants gained significant increase in confidence, communication skills, clarity of purpose and ability to commit, as well as improved employability and core skills.

As a result of the programme, a film was made documenting the experiences and lives of some of its participants. A new phase of the programme is being planned for 2019, this time outside Kingston.





# Mexico



## CULTURAL SECTOR

In 2016 the Mexican Ministry of Culture was created, and a National Law for Culture was approved by Congress. Since then there have been many changes in the cultural sector, with greater opportunities to further develop the creative industries in the country, including new funds to support emerging artists and cultural entrepreneurs. Interest in the creative industries is growing fast, with the sector contributing actively to the nation's economy, accounting for nearly seven per cent of the Mexican GDP.

Mexico has a sophisticated cultural sector, with world-renowned artists and institutions. The country is also recognised for its outstanding tangible and intangible heritage, and cultural exchange between Mexico and the UK is strong and long-standing. However, there is potential for greater exchange of skills and knowledge, particularly in relation to innovation, entrepreneurship, and arts and culture as key drivers in social and economic change.

The newly elected cultural authorities have shown a strong interest in the arts and culture as a transformative force to improve social cohesion in a country where 50 per cent of the population lives in poverty. In Mexico there are more than 37 million young people aged 12–29, representing 31.4 per cent of the country's total population. Mexican society needs to satisfy the needs of this population and to fulfil its capacity and potential.

## OUR PROGRAMME PRIORITIES

### International Connections

We encourage collaboration in contemporary arts between the UK and Mexico, developing and strengthening networks and programmes.

### Social Inclusion

We create safe spaces for culture, creative exploration and exchange, through addressing gender and racial inequality, LGBTQI+ rights, and indigenous and marginalised communities in Mexico.

## CRAFTING FUTURES: MEXICO

Crafting Futures: Mexico is a collaboration between indigenous artisans and emerging Mexican and UK designers, to develop new products in a process of mutual learning. The programme consists of three-week residencies to explore new methodologies for the use of design and creativity as tools for social change and cultural engagement. The main intention is not to replace the traditional visual language of the rich local crafts but to enrich them by creating an alternative to what already exists. The reproduction rights of the results of the residency belong to the artisans, enabling them to continue to create the pieces once the residency is finished. Crafting Futures: Mexico is a multi-year programme, and was conceived in partnership with and is hosted by Oaxifornia, in the town of San Jerónimo Tlacoahuaya, 20 minutes outside the city of Oaxaca.

## COUNTRY CONTEXT

Mexico is the world's 15th largest economy and acts as a pivot between North America, the Pacific Alliance and the Caribbean. The UK–Mexico Dual Year of 2015 shone a spotlight on the importance of, and potential in, the relationship between both countries.

Mexico is beset by a myriad of social and systemic problems. Growing levels of inequality, corruption, violence and impunity threaten to destabilise both the country and its image overseas. Only 56 per cent of the population believe all Mexicans have access to an education, never mind a quality one, with the average student having the lowest academic scores in the OECD. Civil society is going some way to address these challenges, while creative and cultural industries, well established in Mexico, are thought by many to be among the keys to social and economic development.

In the coming months Mexico will face a process of enormous changes in all aspects of its political, social and economic life, after the overwhelming victory in the recent general elections of a new government led by President Andrés Manuel López Obrador.

Above and below: Crafting Futures: México, Oaxaca, México. Image by Jamil Omed © British Council.



## Peru

## COUNTRY CONTEXT

Over the past decade, Peru has been the region's fastest-growing economy, with a 5.9 per cent average annual growth rate and inflation averaging 2.9 per cent. However, Peru is a profoundly diverse country where national averages can be misleading and hide the differences between rural and urban areas.

The country has experienced considerable economic growth and improved well-being in the last two decades, with a reduction of poverty from around 60 per cent in 2004 to less than 24 per cent in 2013. There are still critical issues to be addressed, such as corruption and violence, especially against women. Peru ranks 86 of 180 countries in the Corruption Perceptions Index, which reflects people's perception of corruption as one of the main development problems. Moreover, Peru has an increasing perception of insecurity, with gender-based and domestic violence at its core; 72.4 per cent of women report having experienced some sort of violence by a partner. In addition, less than 30 per cent of the Peruvian population supports bills protecting LGBTQI+ rights, including civil union, marriage equality and legislation protecting gender identity.

## CULTURAL SECTOR

Peru boasts a heritage recognised for the entrepreneurialism of its people. The cultural sector is rich but fragmented and underfunded, with weak government policies to promote its development. Private museums and some associations play a key role in connecting the sector with the international community, but there is great scope to strengthen and expand these connections. Partnerships between the UK and Peru's artists and institutions contribute to the updating of skills and opportunities to broaden the reach of young creators and entrepreneurs.

Above: *Turno*, a play by Jenny Valentine as part of our Audience Development programme. A British Council programme in partnership with Gran Teatro Nacional (Peru). Image by Bruno Benites © British Council.

Right: Audience Development programme; workshop with teenagers. A British Council programme in partnership with Gran Teatro Nacional (Peru). Image by Lucy Ralph © British Council.



The cultural and education sectors have found ways of growing since the Ministry of Culture was established in 2010, but there is still a chronic lack of access to skills and cultural experiences for young people outside the privileged elites. There is a demand and need for education and professionalisation in the sector and more exposure to international cutting-edge training programmes linked to culture.

## OUR PROGRAMME PRIORITIES

## International Connections

We increase connections and partnerships between UK and Peruvian institutions, allowing them to internationalise their work, raise their profile and access new audiences.

## Social Inclusion

We create safe spaces for culture, creative exploration and exchange through addressing gender and racial inequality, LGBTQI+ rights, and indigenous and marginalised communities in Peru.

## RADAR CREATIVO

Despite the growing importance of digital technology in culture and future employability, there have been few and isolated initiatives to promote this area in Peru's art and education sectors. Radar Creativo, our flagship digital culture programme, seeks to connect these initiatives and bring them together in a visible platform that links Peru's digital shift with the UK. The programme is structured as a series of interventions that build capacity, celebrate new practice, develop a national network and bring international dialogue with the UK.

The programme is delivered in partnership with UK organisations like Somerset House and Marshmallow Laser Feast, and has so far supported over 300 artists and cultural managers. In its new iteration, Radar Creativo will work on a bigger programme with Fundación Telefónica and target female practitioners.



## Trinidad and Tobago



### COUNTRY CONTEXT

A member of the Commonwealth, Trinidad and Tobago is a twin island country located at the southernmost tip of the Caribbean, near the shores of Venezuela. A Spanish colony until 1797 (when it became part of the British Empire), Trinidad is the larger island. Trinidad and Tobago gained independence in 1962, and has since become a leading political force in the Caribbean, supporting the region's economic integration and becoming the first Commonwealth country to join the Organisation of American States (OAS).

Trinidad and Tobago has a high-income economy and is highly industrialised in comparison to its neighbours. Its economy is highly dependent on oil and gas reserves, which account for 40 per cent of the GDP and up to 80 per cent of its exports. Although the informal economy is estimated at around 20–30 per cent of the overall GDP, the country has the third biggest GDP per capita in the Americas.

Above: Launch of the anthology *New Daughters of Africa* at the 2019 NGC Bocas Lit Fest. A British Council programme in partnership with NGC Bocas Lit Fest, Port of Spain. Image by Marlon James © Bocas Lit Fest.



### CULTURAL SECTOR

Trinidad and Tobago's culture is as varied as its ethnic demographic mix, which is in itself a reflection of the islands' history. The largest group are Indo-Trinidadians/Tobagonians, descendent of Indian economic migrants that came to the islands during British colonial rule, after slavery was abolished. Afro-Trinidadians/Tobagonians are the second largest group, followed by Amerindian indigenous, European, Chinese and Arab communities. This mix has resulted in a highly diverse, vibrant culture, arguably best known around the world for its Carnival.

The birthplace of calypso and steel pan, Trinidad and Tobago's music continues to influence the global industry. The islands are also home to an important literary community (both VS Naipaul and Saint Lucia-born Derek Walcott lived and worked here) and the Bocas Lit Fest annual literary festival, which takes place in Port of Spain.

The government has a strong interest in the development of its creative industries and tourism sectors, deriving from its need to diversify the country's economy away from an overdependence on (non-renewable) petrochemicals.

### OUR PROGRAMME PRIORITIES

#### International Connections

We strengthen local capacity to innovate, share resources, collaborate and network, with a particular emphasis on the Trinidadian and Tobagonian diaspora in the UK.

We connect the most innovative Trinidadian/Tobagonian cultural initiatives, from festivals to cultural centres, with peers in the UK to develop collaborations, networks and long-term partnerships.

#### BOCAS LIT FEST

Founded in 2011, the NGC Bocas Lit Fest is Trinidad and Tobago's premier annual literary festival: a lively celebration of books, writers, writing and ideas, with a Caribbean focus and international scope. The festival brings together readers and writers from Trinidad and Tobago, the Caribbean and the wider world for a thrilling programme of readings, performances, workshops, discussions, film screenings and more. The festival also includes a full programme of activities for younger readers, the NGC Children's Bocas Lit Fest.

We have been working with Bocas for the past few years, supporting the internationalisation of the programme, bringing several writers from the UK (from Afua Hirsch to Kamila Shamsie, Susannah Herbert and Nell Leyshon), and delivering capacity building programmes on cultural journalism, screenwriting, playwriting and literary criticism.



## USA

## COUNTRY CONTEXT

The USA is a geographic and ethnically diverse country of over 325 million people, spread over nearly four million square miles. The population density peaks in the eastern third of the country, with other large pockets in the south and select areas on the west coast. English is by far the most common language spoken, but over ten per cent of households identify as Spanish speakers.

The USA has one of the largest GDP rankings in the world; however, there is a large disparity in economic distribution, with one per cent of the US population controlling 40 per cent of the country's wealth.

The USA and the UK have a historically strong bilateral connection, which continues today.

## CULTURAL SECTOR

The USA is one of the most sophisticated, complex and crowded arts markets in the world. It generates around \$763.66 billion each year and accounts for 4.2 per cent of the country's GDP (almost twice the size of the American agricultural sector).<sup>6</sup> The sector is also nearly entirely privately funded. According to Giving USA's 2017 report, Americans donated \$20.5 billion to the arts, culture and humanities, making it the second-fastest growing sector in the economy. That said, recent tax code changes are projected to have a negative impact on individual philanthropic giving.

With their shared cultural histories and common language, exchanges between the US and UK offer tremendous opportunities for artists, particularly in the areas of commissioning, co-productions, residencies, collaboration and touring.

According to the National Endowment for the Arts' (NEA) most recent arts survey, 66.2 per cent of US adults attended at least one visual or performing arts event in the last year, and 43 per cent read literature not required for work or school.



## OUR PROGRAMME PRIORITIES

## Social Inclusion

Resilient Voices is a programme that engages artists, policymakers, education specialists and the public to increase awareness around issues of global importance to both the UK and USA. We are building new relationships and networks between arts practitioners in the UK and USA to develop projects around social inclusion and change. Working with key partners in the USA, we together identify work of artistic excellence and practice that invites debate, conversation and insight and gives a platform to UK artistic excellence.

## International Connections

We seek to increase opportunities for emerging UK performing artists to share their work and practice in the USA through access to market intelligence and opportunities for US presenters to engage with them.

Additionally, we look to establish a new network between the rising stars in the presenting field in the USA and UK that will lead to greater collaboration and exchange of ideas and artists. These relationships will be built and nurtured through in-person and digital means.

## THE JUNGLE

The British Council partnered with St. Ann's Warehouse (Brooklyn, NY) to bring Good Chance Theatre, the Young Vic, and the National Theatre's co-production of *The Jungle* to the United States. Over a seven-week run, *The Jungle* placed nearly 19,000 audience members inside the 2015 Calais refugee camp to viscerally experience the issues that influence the migration of people. The British Council hosted several events, including a post-performance discussion featuring International Rescue Committee President David Miliband, along with commissioning a collection of essays entitled *Trust Me, I'm an Immigrant* (with a foreword by Dr Madeleine Albright). This work of literature will reach thousands through print and digital download.

The British Council will continue to partner with *The Jungle* as it moves to the Curran Theater (San Francisco, CA) and other US cities.

<sup>6</sup> Bureau of Economic Analysis, US Department of Commerce (2018).

Above: *The Jungle* (2018). Written by Joe Murphy and Joe Robertson. Directed by Stephen Daldry and Justin Martin. Co-production of Good Chance Theatre, the National Theatre, and the Young Vic. Image by Marc Brenner, courtesy of Good Chance Theatre and Sonia Friedman Productions.



## COUNTRY CONTEXT

Located on the northern coast of South America, Venezuela has the largest known oil reserves in the world, with the petroleum sector accounting for most of the government's revenue. Its population of around 32 million reflects the country's diverse origins (indigenous, African and European), which is also manifest in its varied cultural expressions. One of the most biodiverse countries on the planet, Venezuela stretches from the Caribbean to the northern Andes, across the Amazon basin and the Orinoco valley.

The country faces serious political, economic and social problems, characterised by hyperinflation, insecurity and unrest. The crisis has led to large-scale emigration (largely in South America, to Colombia, Ecuador, Peru) across all sectors of society, including a vast proportion of the cultural sector, which has fled to more tolerant societies. Despite the challenges, the British Council continues to operate teaching English, improving skills and supporting better pathways in life for young people. Venezuela remains the UK's fifth largest trade partner in Latin America and the Caribbean.

Above: *Hip-Hop Theatre – LiveVibe* (2017), Directed by Hakeem Onibudo. Image by Joharvi García  
© British Council Venezuela.

## CULTURAL SECTOR

Venezuelan art has been historically influenced by European and North American cultural movements in the past two centuries. After the discovery of oil in the last century, society and culture began to change rapidly, and the increase in national wealth soon translated into a bigger cultural market. Out of this mid-century growth came several developments in culture, such as the architectural boom which accompanied urban renewal in the 1950s, the emergence of several visual arts schools and groups in the 1970s and 1980s, and the international success of El Sistema, a training programme for youth orchestras.

In 2005, and with a focus on social inclusion and access to culture, the Ministry for Culture was created, initiating a process of profound changes in the sector. Serious problems such as the lack of funds and the increasing emigration of artistic talent have led the new generation of independent artists and cultural initiatives to focus on sustainable and social approaches.

## OUR PROGRAMME PRIORITIES

### Young People

We provide opportunities for young people at risk, civil society organisations and arts institutions to increase their ability to promote positive social change.

### International Connections

We offer opportunities for skills development to artists, allowing them to show their talents and highlight the role of culture in building resilience and strengthening the country's cultural development.

## DANCING FOR THE FUTURE

In recent years, urban dance has become an instrument for urban gangs' confrontation in Venezuela. In response to this, we developed *Dancing for the Future*, a programme that offered training and opportunities to young dance/music and vocal artists to build their skills and present their work on professional platforms, removed from street violence.

Through *Dancing for the Future*, we supported 50 young dancers and engaged with over 3,200 young people. The programme has allowed us to use the UK experience of promoting hip-hop dance to create a sustainable career pathway and vehicle for social integration. It has also allowed experienced UK choreographers to internationalise some of their existing programmes, including Hakeem Onibudo's dance platform (*LiveVibe*), developed at Sadler's Wells and Rich Mix.

## Our structure

The British Council's Arts department consists of two main parts: UK and international.

In the UK, we have one executive, four cross-disciplinary, three national and six art form teams. These teams are responsible for developing an expert understanding of the UK and the potential partners the British Council might work with in their sector.

Arts staff in countries within each of the seven regions work with their colleagues in the UK to co-create our programmes based on their expert knowledge of the local context in which they operate.

Overall decision making across Arts is made by a senior leadership team, which consists of a director in each region and 11 directors in the UK.

## Our funding

Over 80 per cent of the British Council's turnover is earned through teaching and exams, tendered contracts and partnerships. The British Council also receives grant-in-aid funding from the UK Foreign and Commonwealth Office. This makes up less than 15 per cent of our total income, but enables us to represent the UK's long-term interest in countries where we cannot rely on earned income alone.

Much of our work in arts is supported by official development assistance (ODA) funding. ODA is UK tax payers' money that supports aid and development in low- to middle-income countries. Using this, we deliver arts programmes that promote economic development and welfare in these countries, which contributes to building trust and opportunity with the UK.

- Argentina:  
[www.argentina.britishcouncil.org](http://www.argentina.britishcouncil.org)
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## Further information



