



BC UK ID PROGRAMME 2016-18

EVALUATION  
PROJECT  
INTERIM  
REPORT

2018

CENTRE FOR INNOVATION POLICY AND  
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**Interim Report 2018:****Monitoring and Evaluation Research for BC UK/ID Programme 2016-18****Published in Indonesia in 2018 by**

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## Report Scope

This report was made as an interim result to provide evidence for the British Council (BC) in its evaluation of UK/ID Programme. We will briefly explain the summary of the update, the activities undertaken during the first year; the initial results from the survey and interview, the challenges in the process, as well as the plan to move forward. It uses data from the BC team and Indonesian creative practitioners and organisations who have worked with BC under UK/ID Programme.

This report has three purposes:

1. To set out briefly the scope, aims and approach of the monitoring and evaluation
2. To gather general information about participants of the UK/ID Programme
3. If possible, to draw some indicative conclusions where data exists against the four monitoring questions:
  - a. Are there any improved skills, network, or international profiles of Indonesian creative practitioners and organisations?
  - b. Is there any changed perspective about the UK creative sector among Indonesian creative practitioners and organisations?
  - c. Is the relationship between the UK and Indonesian creative practitioners and organisations potentially sustain?
  - d. To what extent was BC's role and value during UK/ID programme in partners' perspective?

## Summary

The evaluation project of BC UK/ID Programme 2016–18 aims to explore the partners' view on UK/ID projects and to assess how the projects contribute to the development of network within partners. As agreed with BC, CIPG conducted online surveys and phone-survey to harness the insights from the partners. The survey questionnaire was developed by CIPG together with BC.

In this interim report, we delivered a preliminary survey result which to elaborated how BC and the UK engagement bring new opportunity to Indonesian creative practitioners and organisation in terms of skills and networking. At this point, we found that 99.97% of respondents are looking forward to further collaboration.

## Monitoring and Evaluation Scope

The British Council UK/ID Programme 2016–18 aims to build new relationships between artist, producers, curators and organisations in the UK and Indonesia; and to use these relationships to see new showcases of UK creativity in Indonesia, of Indonesian creativity in the UK, an of international collaboration in both countries.

As well as answering the evaluation program questions, CIPG designed a framework for monitoring and evaluation of these programme based on the project' Terms of References, as below:

*Table 1 M&E Research Framework*

Monitoring Output	Impact Evaluation
<b>Goals</b>	
1. To see whether BC and the UK engagement has improved the skills, network, or international profiles of Indonesian creative practitioners and organisations.	1. Improvement in networking and knowledge through creative project type or art forms.
2. To see whether there has been a changed perspective about the UK creative sector	2. Promote inclusive participation in the creativity field.
	3. Long-lasting relationship between Indonesia and the UK creativity field.
	4. Acknowledgement of BC as creativity field

Monitoring Output	Impact Evaluation
<b>Goals</b>	
among Indonesian creative practitioners and organisations.	collaborator.
3. To see whether a UK/Indonesia relationship has been sustained beyond the initial engagement or not.	
4. To see BC's role and value during UK/ID programme in partners' perspective.	
<b>Data</b>	
Indonesian creative practitioners and organisations who have worked with BC under UK/ID.	<ul style="list-style-type: none"> <li>Indonesian creative practitioners and organisations who have worked with BC at least a year before UK/ID was launched.</li> <li>Indonesian creative practitioners and organisations who have worked with BC under UK/ID.</li> <li>Other Indonesian and UK creative sector who never work with BC</li> </ul>
<b>Methodology</b>	
<ul style="list-style-type: none"> <li>Preliminary, and mid-survey for programme participants</li> <li>Interview to filled up survey and follow up</li> </ul>	<ul style="list-style-type: none"> <li>Mid and final survey</li> <li>Interview</li> <li>Case study</li> </ul>

*Source: adapted from Prennushi, Rubio, and Subbarao (2001)*

This report will be focused to gather general knowledge of participants, and if possible, draw some indicative conclusions gathered through survey and interview from Indonesian and the UK creative practitioners and organisations who have worked with BC under UK/ID Programme since March 2016.

*Table 2 Where we are now*

BC Delivery	Survey	Interview	Case Study	Report
Initial Findings				Sep-18
Yearly Report 2019				Mar-19
Yearly Report 2020				Mar-20

Legend:  Conducted

The final conclusion will then be drawn for the whole programme combining monitoring and evaluation methods in March 2020.

## Results and Analysis

The data included here is from survey and interview only with a detailed timeline as below:

- Batch 1 – 20 February to 10 March 2018, an online survey links sent by CIPG, reached 11 Indonesia respondents and 11 the UK respondents.
- Batch 2 – 12 to 27 March 2018, BC helped to send out survey links to gain more response, reached 2 Indonesia respondents and 2 the UK respondents.

- Batch 3 – 13 to 26 September 2018, CIPG conducted a phone-survey to reach more response for survey and follow-up interview, reached 6 Indonesia respondents and 1 the UK respondent.

CIPG delivered its first interim report between batch 2 and batch 3, particularly in June 2018. However, due to its low responses, the BC asked CIPG to continue gathering data until late September 2018.

Here is a snapshot from the initial survey:

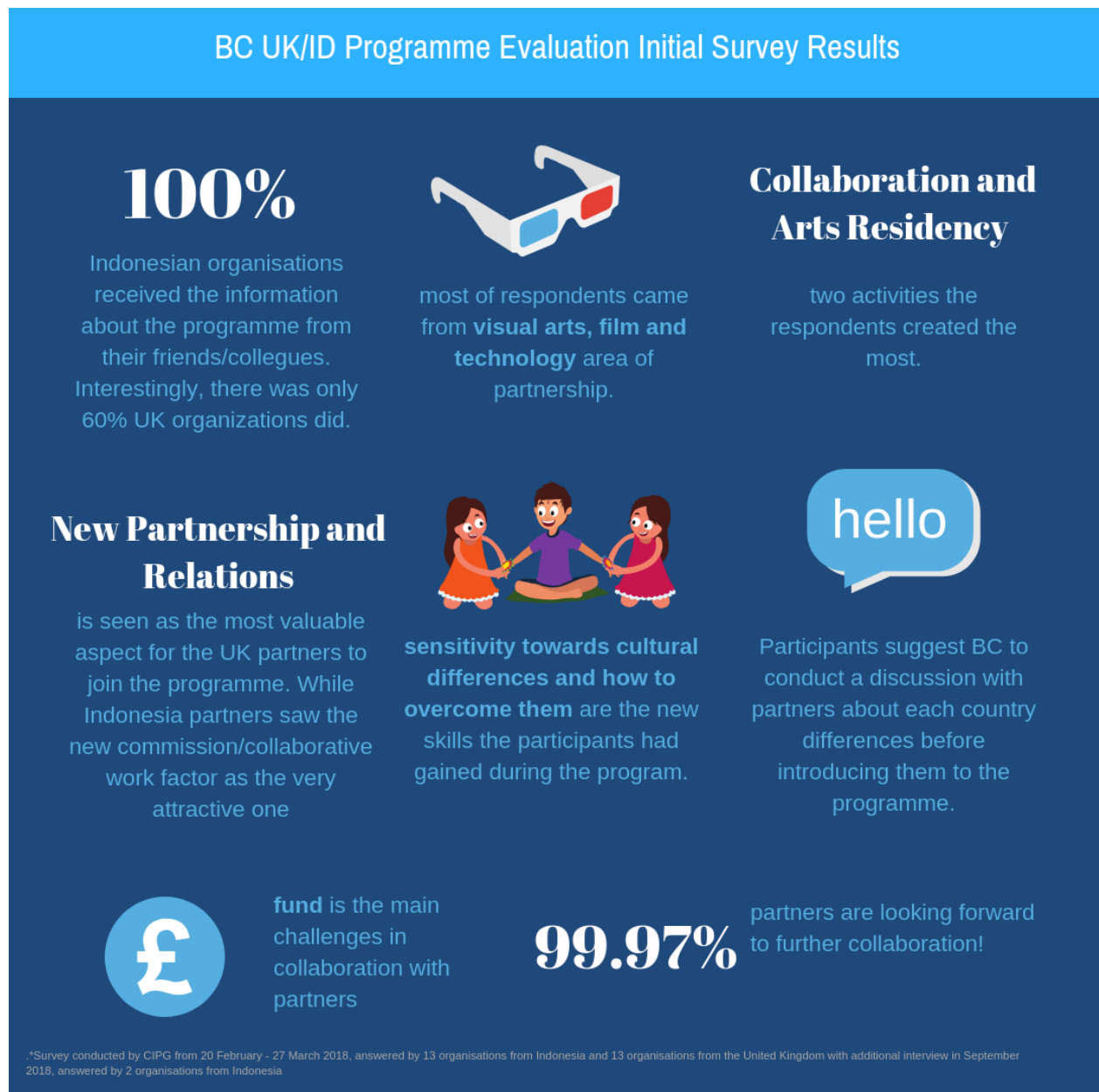


Figure 1 Initial Survey Results

### Pillar knowledge

Most partners, both from Indonesia and the UK got the information of BC programme mainly through their friends. Online media was the second tool for UK partners to get information on BC

programme whereas the second tool for Indonesian partners is from the search engine. This is to note that **networking** is essential in creatives industry. The information about UK/ID Programme has been spread through online media, websites and social media, but for creative workers, friends are still on top.

In terms of forms of activity, collaboration and art residency are two of the highest forms of activities conducted by both the Indonesian and UK partners. The Indonesian partners are mostly going through collaboration; while UK partners' activity is more in the art residency. This is an indicator that **Indonesia has been seen as a unique place** that magnet the UK creatives practitioner to come.

### Improved Skill (Question 1)

In the matter of skills, all of the Indonesian partners admit they had gained more skills from the programme. However, that is not the case with the UK partners, a small number of respondents from UK partners admit that they did not gain any skills from the programme. This understandable if what is meant by skill is a technical matter.

But interestingly, respondents from both countries agreed that **sensitivity towards cultural differences and how to overcome them is the main skill** that they gained from the programme. It is interesting that out of all the skills that directly linked with the programme; such as proposal/report writing and human resources management, the most acknowledged beneficial skill is the one that relates to the cultural. This is a sign that the **soft skill**, especially related to cultural knowledge, is more valuable than hard skill.

### Long-term relation and its challenges (Question 3)

Looking forward to long-term relation, **almost all Indonesian and UK partners agreed** that further collaboration could have been conducted after the programme. Only one UK partner that has not decided to do a further collaboration. The exceptional respondent argues that BC is less involved or monitored in the collaboration process. This issue was also raised by one of Indonesia partner, however, unlike the UK respondent, this issue did not affect to organisation perspective in further collaboration.

To understand why potential long-term relationship could exist, one must understand the reasons behind it. Therefore, we looked into partners' perspective about their experienced in UK/ID Programme:

First, in terms of opportunity, all of the Indonesian respondents admitted that the most valuable opportunity from this programme is to be able to form a **collaborative work** with new connections. The respondents from the UK are more diverse in talking about the opportunity they had from this programme. From UK partners, the most valuable opportunity is in **forming new partnership and relations** and in forming collaborative work with new network, respectively. One respondent from UK partner regarded the Artistic development process as their most valuable opportunity. It seems that Indonesian partners are generally agreed that this programme **opened up new network and opportunity of new collaborations**, whereas UK partners are more detail in identifying the opportunity. This is an indicator that Indonesian creative practitioners or organisations are **having limitation** in connected with international creative practitioners or organisation.

For partners whose get an opportunity for network visit, it appears that the UK partners have more opportunity to visit Indonesia compare to the other way around. Only small number of Indonesian

partners had the chance for a network visit. Those who had the network visit admit that it is effective for the programme. The follow-up process after the network visit is varied, but all respondents agreed that there is a **beneficial result from this network visit** such as workshop, residency, or as simple as considering the artists from both countries in future projects. Both UK and Indonesian partners also agreed that there is a potential for future collaboration work after the network visit. From this notion, we can see that network visit should be considered as one of the ways to strengthen the relations between partners and that it is important to consider network visit as part of the programme.

Both partners from UK and Indonesia admit that **the challenges** in collaborating with partners are mainly in funding and time differences, respectively. Other barriers mentioned by Indonesian are lacking in language, administration knowledge, difficulties in finding the right artist for the residency programme and the unequal process of partners selection. The last was mentioned by Indonesian creative organisation who applied for residency programme; they argue that it could be equal if the UK artist also applied to BC.

#### BC's role and value (Question 4)

As mentioned in previous that Indonesian creative practitioners or organisations are **having limitation** in connected with international creative practitioners or organisation. Therefore, the British Council team **playing an important role** to establish new relations between Indonesian and the UK creative practitioners.

From survey results, we have learned that BC role is significant in **introducing Indonesia creative practitioners** to the UK partners. It can be seen from the number of collaborations with other organisation without the help of British Council; the number of UK partners that collaborated with other organisation is higher than that of Indonesian partners. An assumption draws that **UK partners are more confident** than Indonesian partners. However, this premise should be revealed through followed-up interview on why do the Indonesian partners has less collaboration and what are the factors influencing further collaborations after the programme ended. In the current condition facilitated by the BC, the UK and Indonesian partners had collaborated with 1–5 artists/organisations and only few that collaborated with more than 10 arts organisations.

#### Challenges

Challenges appear during data gathering process. First, although most partners admit that e-mail is the main tool to communicate both with BC and with other partner, we still found **difficulties in reaching out** to the partners through e-mail. Another analysis is that some partners do not feel the need to fill in the survey, whether they don't have time, busy, or no longer have attachment/interest in the programme. However, the BC team have tried to remind the partners personally through chat messenger and most of them admit that they forgot to fill in the survey because of their busy activities.

Second, the largest number of respondents came from the programme period of April 2017 – March 2018. This is presumably because in time of the survey, the partners are still in the cooperation period so the survey is more resonate to what they are currently doing. Interestingly, the second largest number of respondents came from the cooperation period of April 2015 – March 2016 which is partners **before UK/ID Programme**. Their experienced with BC adding knowledge to the survey, however this might not very favourable if we aim to look into BC UK/ID Programme in a whole.

Third, most of the respondents in both countries are in the area of partnership is in the Visual Arts, Film and Technology. Other areas of partnerships are slightly different between the UK and Indonesian partners. In Indonesian partners, we have no respondent from Architecture, Design, and Fashion area whereas from the UK partners, we have no respondents from Arts and Disability and from Performing Arts. This, somehow, **limited** our knowledge about the whole programme participants. However, it could be a sign that the **participants in the Visual Arts, Film and Technology are quite attached to the programme.**

### Recommendation

Regarding the data collection process, we recommend to use phone-survey and utilised WhatsApp to contact in the next survey with Indonesian partners. On the other side, the UK partners are also better to reach through phone or WhatsApp.

Going forward for the programme, BC can consider holding another arts residency program in Indonesia, with a note that BC as a bridge of knowledge exchange between partners from the UK and Indonesia. Things such as local culture and infrastructure knowledge, especially areas outside Java can be communicated in depth before the UK partners arrive. Another thing is BC can broader opportunity for Indonesian to involved in networking visit or arts residency in the UK. The expected outcome through these programmes is for Indonesian became more confident and feeling equal with the UK creatives practitioners.

For further monitoring and evaluation research, we recommend adapting Social Return on Investment (SROI) method. Through this approach, we will understand the social value of the programme, which includes the economic and environmental impacts, as well as the 'social' outcomes like relationships and wellbeing. However, this method is less useful when a strategic planning process has already been undertaken and is already being implemented.

### Way forward

There are two main activities following up this period to March 2019:

1. To conduct a case study, CIPG will design interview questions for case study with on-going supervision from BC
2. To deliver an annual report by March 2019.

### Reference:

Prennushi, G., G. Rubio and K. Subbarao (2001). "Monitoring and Evaluation", World Bank PRSP Sourcebook (Draft for Comments, Apr 2001) ([www.worldbank.org/poverty](http://www.worldbank.org/poverty)).