



British Council Global Arts Programmes

Outcomes Synthesis Report

January 2025

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Executive Summary

British Council Global Arts Programmes strengthen creative, social and economic development and build trust through connections, practice and collaboration between the arts, culture, heritage and creative industry sectors in the UK and internationally. (The British Council Corporate Plan)

This report is a synthesis analysis of outcomes from a sample of the British Council's Global Arts Programmes. It provides evidence of how the programmes strengthen creative, social and economic development and help to build trust between the arts, culture, heritage and creative industry sectors in the UK and internationally. It also highlights gaps in evidence. The report is based on a review of 13 evaluation reports from across the three Global Arts Programmes: Culture Connects, Creative Economy and Culture Responds.

The 19 refreshed Global Arts Programme outcomes, under five broad impact areas, provide the framework for the synthesis and this report. The refreshed outcomes were agreed in July 2024 as part of the Monitoring Evaluation and Learning project with the British Council and a consortium of consultants: Cultural Development Network, ReflAction Works, D.epicentre, The Social investment Company and Tom Fleming Creative Consultancy.

The aim of the synthesis is to provide a summary of evidence for each of the 19 outcomes from the 13 evaluation reports to demonstrate the overall outcomes and impacts across the range of Global Arts Programmes.

Connecting, Nurturing Relationship Building and Increasing Engagement

There is significant evidence of the impact the Global Arts Programmes are having on nurturing new and stronger relationships and wider networks. Through grant programmes, delegations, training and cultural exchange between artists, cultural professionals, creative entrepreneurs, educators and policy makers, thousands of new partnerships and collaborations are being forged. With most of the evaluations being end of programme evaluations there is less evidence, however, of how and whether these relationships are being sustained.

There is some evidence for each of the outcomes in this impact area.

- ❖ **The UK arts sector benefits from internationalizing the sector:** For some programme participants it is their first time working internationally or in a particular country, whereas for others it is a chance to broaden international working. Clearly there is hope and intention that internationalisation will continue, identified through programmes such as the International Collaboration Programme (ICP) and Digital Collaboration Fund (DCF). However, overall, there is little evidence of how programmes enable continued internationalisation beyond the end of the programmes.
- ❖ **Appreciation of diverse and different forms of cultural & creative expression.** The Connections Through Culture (CTC) evaluation provides the strongest evidence for this outcome providing specific evidence of a 28% increase in appreciation of diverse forms of cultural expressions backed up by qualitative evidence and statements. The Cultural Bridge and ICP evaluations also provide some evidence that participants have a better understanding of different cultural and artistic contexts. (There is some crossover with evidence for the outcome Improved understanding & knowledge between people in a range of contexts - see below).

- ❖ **Appreciation of the UK's Arts, Culture and Creative sectors among international audiences.** There is little specific evidence, in the reports reviewed, of enhanced appreciation of UK arts, culture and creative sectors among international audiences. Within the evaluation framework it is stated that evidence for this outcome is expected to come through mainly from British Council Seasons, and showcase events such as Venice and Hay Festival, which are not covered in this MEL work. There is some evidence in the reports reviewed in terms of the number of people reached as audiences e.g. Digital Collaboration Fund projects reached an online audience of 405,932 and in-person audiences of 9,085. But not all reports include audience numbers, even when programmes and events involve activities aimed at wider public audiences.
- ❖ **Local cultural heritage & identity are valued.** While this outcome is primarily being delivered through Culture Responds programmes, such as Cultural Heritage for Inclusive Growth and the Cultural Protection Fund, other projects within global and regional programmes are also contributing. Cultural Bridge, ICP and DCF projects have contributed to exploring and increasing understanding of and enhancing skills to preserve and share tangible and intangible cultural heritage. For example, ICP project Figures of Speech (India) focused on the linguistic and storytelling traditions of India, highlighting oral histories and their role in preserving and sharing cultural identity.

Building Capacity and Capability for Creative and Inclusive Economies

- ❖ **Strengthened individual practice, capability and employment skills and reducing barriers to underrepresented groups.** Strengthening the capabilities and skills of individuals is central to thriving cultural and creative economies. There is some quantitative and qualitative evidence of individual capacity being built through most programmes. However, all the evaluations look at different skills, knowledge and capacities so it is not possible to aggregate the data and impacts. Some programmes have a particular focus on engaging underrepresented groups, such as Cultural Heritage for Inclusive Growth, while others, such as Creative Spark, consider how access can be opened up more broadly to the knowledge and skills programme.
- ❖ **Strengthened local creative / cultural organisations.** There is crossover in some evidence for strengthened creative and cultural organisations and individual capacity development. In supporting skills, knowledge, network, and in some cases leadership development, in turn this is contributing to stronger, more resilient organisations. British Council delivery partners across Sub Saharan Africa (SSA) and creative hubs across Southeast Asia are just two examples of how British Council partnership programmes are especially supporting organisations to expand and strengthen their role as part of a wider creative ecosystem within particular countries and regions.
- ❖ **Improved commercial opportunities for the cultural sector.** The reports reviewed provide limited concrete evidence of improved commercial opportunities and outcomes. Only the SSA Arts Programme evaluation reports specifically on this outcome: 77% of participants say they have improved access to commercial opportunities with SSA-based artists and creative professionals and 80% report improved access to commercial opportunities with UK artists and creative professionals. Clearly the wide ranging capacity building, network, knowledge and skills development puts individual artists, creatives, cultural and creative businesses and organisations in a much stronger position to reach new markets, expand audiences and generate increased revenue. However, there is little recorded evidence of the outcomes.

- ❖ **Strengthened local creative economies.** Many of the outcomes highlighted above can be seen to be contributing to strengthened local creative economies, but more longitudinal research is needed to evidence growing and stronger economies and the role the British Council has played.

Tackling Global Challenges: Accessibility, Diversity and Social Inclusion

Programmes across all three Global Arts Programmes are aimed at and no doubt delivering on accessibility diversity and inclusion. However, there is a distinct lack of reporting on EDI in the majority of reports. For example, only the Community Cultural Heritage Challenge report has any data on the gender of participants.

- ❖ **Improved understanding & knowledge between people in a range of contexts.** There is evidence from the majority of programmes on how cultural exchange and the time allowed for relationship building and discussion is supporting better understanding of people, different cultural contexts and ways of working, that in turn enable reflection and more equitable collaborations and new creative approaches. (There is some crossover with evidence for the outcome Increased appreciation of diverse and different cultural forms - See above).
- ❖ **Access to safe spaces for plurality of expression.** Cultural Heritage for Inclusive Growth (CH4IG) is one of the only programmes where there is some evidence for this outcome. There is discussion about the aims of the programme being, to create safe, accessible and inclusive environments, with a contextually relevant approach, plus how this is done. There are some examples of outcomes through case studies and project examples but no quantitative metrics.
- ❖ **Increased agency, autonomy and voice.** CH4IG, and some Cultural Bridge and Creative Hubs for Good projects provide evidence of increased agency autonomy and voice among different communities. For example, in Colombia through participation in Expoartesanías, the Cultural Heritage for the Communities Inclusive Growth Symposium and other activities, the local communities had an opportunity to gain visibility and tell their stories.
- ❖ **Increased social cohesion in a range of contexts.** There is relatively little evidence of social cohesion being supported other than a couple of examples through CH4IG and the Community Cultural Heritage Challenge in Viet Nam.

Knowledge and insight to inform Policy and Practice

While the British Council in the UK and offices across the world clearly draw on extensive knowledge of the arts, culture, education and wider policy landscape in developing and delivering programmes, there is limited exploration of the impact and value of this role through the reports reviewed.

- ❖ **Knowledge, ideas, and insights to inform policy.** This outcome is expected to be evidenced through additional research, yet there is some evidence in the reports reviewed that the connections made and knowledge and insights gained are, or have the potential to, inform policy developments to strengthen and support arts, cultural and creative economies. Programmes such as ICP, Creative Hubs for Good and CH4IG all provide examples of engaging and influencing policy makers. For example, in Indonesia there was very much a policy focus on Creative Hubs for Good development.

- ❖ **Improve the understanding of the role culture can play in addressing cross cutting themes - climate change /sustainable development/ Digital ethics / conflict & fragile contexts.** Overall, there is limited specific evidence on the improved understanding of the role culture can play in addressing global challenges. There are one or two project examples in the CH4IG and Cultural Bridge reports. For example, several partners indicated that Cultural Bridge had enabled them to improve their storytelling, enabling them to share their practice and its value to a broader range of stakeholders.
- ❖ **Convene to share knowledge and insight to innovate practice.** The British Council is clearly valued as a convener and connector facilitating partnership development and knowledge sharing. And yet, few of the evaluation reports comment explicitly on the role the British Council plays.
- ❖ **Our knowledge supports the British Council's reputation as a trusted knowledge provider and partner.** The SSA Arts Programme is the only evaluation that asks a specific question about the role of the British Council as a trusted partner: 77% of SSA Arts delivery partners give the British Council the highest rating as a trusted partner. The Climate Connection report also highlights the British Council's role as a trusted partner.

Reputation of the UK and Trust in the UK as a Valued Partner

The evaluations of the SSA Arts Programmes and Creative Spark are the only ones that explicitly asked the question about change in favorability towards the UK as a result of engagement in the programme. Both find participants are much more favourable towards the UK having taken part in British Council led programmes.

Conclusions and Learning

It is evident through the review of just 13 programme reports for this synthesis the significant impact the British Council has as a trusted partner enabling connections, practice and collaboration among the arts, culture, heritage and creative industry sectors in the UK and internationally. In turn, this is building capacity and capability and strengthening creative and cultural economies. There is significant evidence of how British Council programmes are facilitating and nurturing new and deeper international partnerships and networks. Yet, there is no specific outcome in the refreshed Global Arts Programme reflecting partnership and network development. The multiple approaches to the evaluations, and lack of consistent outcome measures, mean the outcomes and even data on outputs are gathered and presented in a myriad of ways.

- ❖ There is an inconsistency in how output data is collected and reported. A consistent approach, so data can be aggregated and programme outputs reported consistently would be beneficial. Externally commissioned evaluations should include consistent output data, ideally provided by the British Council for inclusion in reports.
- ❖ Stating in the reports where data is drawn from and the numbers of people/responses the statistics are based on would help to demonstrate the robustness, or otherwise, of statistics and data reported.
- ❖ Adding an outcome into the overall evaluation framework around building alliances, increasing partnerships and network development would also make sense with UK/international relationship building a primary goal of the British Council.

- ❖ Collect basic demographic data on age and gender in all MEL surveys. It is acknowledged that asking about gender is not appropriate in all countries.
- ❖ Setting core measures/indicators against each outcome will help to gather consistent data across programmes that can be used longitudinally to track outcomes.

1. Introduction

This report by Tom Fleming Creative Consultancy provides a snapshot of the outcomes and impacts from a sample of the British Council's Global Arts Programmes over the last two years, since the move to a three programme approach. The three Global Arts Programmes are:

- + **Culture Connects:** Strategic Outcome – the UK arts, culture and creative sectors are better connected internationally and audiences internationally have a greater engagement with and favourability towards the UK arts, culture and creativity.
- + **Creative Economy:** Strategic Outcome – The creative economy is celebrated and developed as a key driver of sustainable, dynamic and inclusive growth.
- + **Culture Responds:** Strategic Outcome – Communities and societies in the UK and internationally benefit from an ecosystem which encourages creative expression, promotes cultural diversity, creates opportunities for underrepresented groups and protects, values and nurtures cultural heritage.

Working across more than 100 countries and seven global regions the British Council's three Global Arts Programmes “*foster new alliances between the UK's creative sectors and the rest of the world, encouraging global conversations and helping artists and cultural professionals to achieve their ambitions and realise their potential.*”¹

The Outcomes Synthesis of the Global Arts Programmes has been carried out through a review of evaluation reports of a sample of programmes. This synthesis review and report is part of a wider piece of work undertaken by a consortium of partners - The Cultural Development Network (CDN), Tom Fleming Creative Consultancy (TFCC), The Social Investment Company (TSIC), ReflAction Works, D.epicentre and Betalaunch. The consortium partners have worked together and with colleagues across the British Council on a Monitoring Learning and Evaluation (MEL) programme. This has included:

- + Strand 1: Carry out a review of the British Council's Monitoring, Evaluation and Learning tools and framework,
- + Strand 2: Provide a quality data management review
- + Strand 3: Provide an assessment of the impact of the Global Arts Programmes (this report)
- + Strand 4: Carry out a series of deep dives into specific programmes, including delegations, Creative DNA and the British Council's partnership in the Women of the World Festival.

The deep dives and this Synthesis report have been led by TFCC. The deep dives and reports from the other activity strands should be read alongside this Synthesis report. An overarching MEL Final Report will provide a summary of all the work.

1.1 The Methodology

1.1.1 Literature review

The outcomes delivered through the Global Arts Programmes is based on a literature review and outcomes synthesis of 13 British Council arts programme evaluation reports published between 2021

¹ <https://arts.britishcouncil.org/who-we-are>

and 2024. The reports for review were provided by the British Council's Head of Evidence for the Arts to reflect a breadth of programmes across the three arts programme strands and global regions in which the British Council work. The reports reviewed include:

- ❖ **Culture Connects:** Evaluations of:
 - Cultural Bridge – UK / Germany partnership funding programme for bilateral partnerships between socially engaged and grassroots arts organisations in the UK and Germany. Round 1 and Round 2 Evaluations.
 - Connections Through Culture – grant programme supporting collaboration between UK and South East Asian countries.
 - Digital Collaboration Fund – grant programme open to partners in the UK and 45 other countries.
 - International Collaboration Programme – global grant programme, open to arts and cultural collaboration between the UK and 45 eligible countries (incl. 30 ODA, 15 non ODA).
- ❖ **Creative Economy:** Evaluations of:
 - Creative Hubs for Good, Creative hub development programme in five South East Asian countries.
 - Creative Leadership Programme, Mexico. Cultural leaders in Mexico were linked with cultural leaders in the UK on a programme of leadership development through a series of workshops focused on Governance.
 - Creative Sparks Empowering the Creative Economy through Higher Education Enterprise, Central Asia, Ukraine, and the South Caucasus region. A five-year programme, with over £5 million of investment, aiming to foster creativity and entrepreneurship.
- ❖ **Culture Responds:** Evaluations of:
 - Community Cultural Heritage Challenge, Vietnam. Grant initiatives for projects led by the community, aimed at assisting marginalised communities of local ethnic groups in the provinces of Ninh Thuan and Gia Lai to actively engage in the preservation of their cultural heritage.
 - Cultural Heritage for Inclusive Growth. With projects delivered in Colombia, Kenya and Viet Nam, as well as the UK, CH4IG aims to use a people-centred way of working to create inclusive and sustainable growth through valuing, learning, protecting and sharing local cultural heritage.
 - The Climate Connection and COP 28. The British Council's cultural relations approach to addressing climate challenges through education, English, and arts & culture.
- ❖ Sub Saharan Africa Arts and Culture Programmes Evaluations of Year 2 and 3 cover **programmes from all three Global Arts Programmes** including Culture Connects grant programmes, Culture Responds - New Narratives and Creative Economy grants, training and business incubation.

See Appendix 1 for full references to the reports reviewed. See Appendix 2 for a summary of each programme evaluated and the main outputs from each.

1.1.2 Review framework

The refreshed British Council Theory of Change and Outcomes, carried out under Strand 1 and 2 of the overall MEL project, has provided a framework for this assessment and the report.

A new set of Outcomes has been agreed through the process brought together under five broad impact areas:

❖ **Arts & Culture (Increased engagement)**

- The UK arts sector benefits from internationalizing the sector.
- Appreciation of the UK's Arts, Culture and Creative sectors among international audiences.
- Local cultural heritage & identity are valued.
- Appreciation of diverse and different forms of cultural & creative expression.

❖ **Inclusive & Creative Economies**

- Strengthened individual practice, capability and employment skills.
- Strengthened local creative / cultural organisations.
- Improved commercial opportunities for the cultural sector.
- Strengthened local creative economies.

❖ **Social & Inclusion**

- Access to safe spaces for plurality of expression.
- Improved understanding & knowledge between people in a range of contexts.
- Increased agency, autonomy and voice.
- Increased social cohesion in a range of contexts.

❖ **Using our Knowledge / Insight**

- Convene to share knowledge and insight to innovate practice.
- Knowledge, ideas, and insights to inform policy.
- Improve the understanding of the role culture can play in addressing cross cutting themes - climate change /sustainable development/ Digital ethics / conflict & fragile contexts.
- Our knowledge supports the British Council's reputation as a trusted knowledge provider.

❖ **Long Term Cultural Relations**

- Improved trust in the UK.
- Improved favourability in the UK.
- British Council regarded as a trusted partner.

(See Appendix 3 for the refreshed Global Arts Programmes Theory of Change/Logic Model).

This evaluation synthesis and assessment has explored the above outcomes and impacts of the sample of Global Arts Programmes, through the review of evaluation reports. The evidence available against each of the above outcomes is presented in sections below. There are few specific measures within the programme evaluation reports that relate directly to the outcomes, so this synthesis of evidence has been somewhat of an exercise of retrofitting evidence to a new set of outcomes.

This review and synthesis also seeks to identify outcomes for participants (those who have directly taken part in programmes and activities), partners and the British Council, and where evidence is available, audiences for arts and cultural programmes. The influence the outcomes have on practice and policy, plus the perception of the UK as a trusted and valued cultural and creative partner, has also been explored. The report also highlights the gaps in evidence.

Through the lens of the Global Arts Programme outcomes, this assessment has also sought to identify, more broadly, how the GAPs are also contributing the British Council's strategic priorities of:

- Partnerships and Relationships building
- Prosperity and Trade through creating an enabling environment for trade and economic impacts for and through arts and culture
- Individual Empowerment through capacity building and network development
- Influence and Security through building and maintaining institutional and people to people relationships and sharing insights and knowledge
- International Development and Global Challenges through supporting action to improve gender equality and reduce inequalities, action on climate through arts, sharing global insight and knowledge for sustainable development.

2. Connecting, Nurturing Relationship Building and Increasing Engagement

“We connect UK’s arts and culture sectors with their peers and with audiences internationally driving greater engagement and favourability towards UK arts and culture” British Council Arts – Corporate Plan

The British Council works with over 50,000 artists and arts organisations around the world, each year, including 8,000 UK-based artists and arts organisations². Through multiple programmes, including global arts programmes such as International Collaboration Programme grants and regional and country specific programmes, such as Connections Through Culture South East Asia and UK/Germany Cultural Bridge, thousands of connections are made between UK artists and cultural organisations with their counterparts around the world. The networks developed and partnerships built create new opportunities and inspiration for artists around the world and foster new collaborations. In turn, this enables artists and organisations to connect with new and more diverse audiences internationally. Programmes across all three Global Arts Programmes: Culture Connect, Creative Economy and Culture Respond programmes, enable new and strengthened connections between artists and cultural practitioners in the UK and around the world, facilitating the development of local and regional networks across the arts and cultural sectors and beyond.

The evaluation reports reviewed, are universally positive about the outcomes the different programmes have on partnership and network development and nurturing of collaborations. While there is no specific outcome around partnership and network development in the refreshed Global Arts Programme Theory of Change, headlines from the reports on this key outcome for the British Council are summarised here below.

Culture Connects arts programmes are enabling participation of thousands of arts, cultural professionals and wider community participants in a diversity of projects that are having a positive impact on partnership and network development. Evidence of this includes:

- ❖ The **International Collaboration Programme (ICP)** that provided 94 grants for collaboration projects between the UK and 37 other countries. ICP is highly valued by project participants as contributing to the development of wider and deeper international networks for the UK arts sector as well as increasing mutual understanding among different partners who otherwise would not have had the chance to work together.
 - 93% of ICP grantees reported strengthened partnerships at the end of their project.
 - 80% of grantees made connections beyond their main partner.
- ❖ The **Cultural Bridge** programme provided grants for cultural organisations in the UK and Germany for new partnerships to explore potential collaborations (Tier 1 grants), with follow on grants (Tier 2) for those with existing relationships to deepen their exchange and focus on tangible outputs for their organisations and the communities they work with. The exploration over outcome approach in year 1 and through Tier 1 projects in year 2, and funding to build on

² <https://www.britishcouncil.org/partner/international-development/our-expertise/arts-culture#:~:text=We%20help%20artists%20to%20break,contribute%20to%20research%20and%20policy.>

existing partnerships through Tier 2 projects, has enabled the development of a sense of community among the funded partners and the wider communities they work with. This wide engagement through community focused projects with multiple artists, cultural and community organisations has encouraged wider network building and collaborations beyond the two of three main project partners.

- In Year 1 of Cultural Bridge, 9 out of 10 project participants said Cultural Bridge enabled them to make meaningful connections to organisations, artists and practitioners they would not have been able to do otherwise. However, it is not clear from the report whether this 9 out of 10 figure is drawn from responses from 16 organisations involved directly in the 7 funded projects or from the 70 artists and practitioners involved overall.
 - 209 new partners were created in Round 2 of the programme. There is no definition of a 'new partner', but this number seems very positive from 15 grants. However, considering that 395 artists and 240 cultural professionals were involved, 209 means only a third of participants developed new partners, if all participants were surveyed.
- ❖ **The Digital Collaboration Fund (DCF)**, 34 projects received DCF grants, focused on UK and 43 Overseas Development Assistance (ODA) countries, at a time when there were severe effects of Covid-19 pandemic preventing travel. New relationships and networks were developed through the DCF projects with many partners expressing a strong interest in continuing their relationships beyond the end of the funded projects. Funded partners also noted that DCF created opportunities to build trust and mutual respect through the projects which was felt to be critical for sustaining collaborative relationships.
- 602 artists/creative professionals took part (204 UK, 398 non-UK) in the 34 projects.
 - Over 60% of DCF project collaborations were between organisations and artists that had not worked together before.
 - 91% of DCF project leaders said they had increased their networks.
 - 88% said their international collaboration capability had increased.
- ❖ **Connections Through Culture**, with the aim to build long-term relationships and collaborations between artists, cultural professionals, creative practitioners, arts and cultural organisations, in the UK and countries in Southeast Asia, funded 137 collaborative projects between 2019 and 2022. 81% of the projects were developmental in nature, with a focus on professional development and/or research and development, the types of activities that support the potential for longer-term collaboration in the future.
- 17 of 51 respondents to the CRC survey reported a significant (30% or more) increase in their networks and resources.
- "It's one of the things that we feel has grown a lot since we've been doing this project. Our network is more open, we are more confident to build networks not only within the city or within the country but also internationally."*
- Benny Widyo, Tulungagung, Indonesia. Partner in UK
- 88% of CTC survey respondents noted a continued relationship with their counterpart after the CTC project ended.

The CTC evaluation also found there seemed to be no difference between old and new connections in terms of guaranteeing a continuity in the collaboration. Projects starting with a strong intention and a long-term strategy, a good personal and professional fit, and shared goals are continuing the collaboration in some form.

Creative Economy programmes are also nurturing thousands of new connections at an individual, institutional, systems and policy level each year. Expanded networks and collaborations are embedding new approaches to creative and cultural education, strengthening institutions and local creative economies through embedded partnerships between the UK and peers around the world. For example:

- ❖ **Creative Sparks** focused on the funding and development of 50 HE partnerships between the UK and seven countries in the Wider Europe region, to foster creativity and entrepreneurship and empower through education. Over the five year programme:

- 132 partner institutions participated
- Over 65,000 participants engaged in activities.

A sense of community developed through the programme, which in turn facilitated the formation of new networks. These continue to be key to continuing the programmes' impact of fostering a more supportive environment for the creative economy, in the participating countries and the region.

- 2,605 new connections were made over the course of the five years. This included:
 - 606 connections with participating UK organisations.
 - 1,114 within the local country of organisations.
 - 465 with organisations in other Creative Spark countries.
 - 420 with organisations in the rest of the world.
 - 84% and 86% of Wider Europe and UK partners, respectively, said their international partnership would continue beyond Creative Spark.
 - 91% of Wider Europe partners said partnerships with national partners, within their own countries, were likely to continue beyond Creative Spark.
- ❖ **SSA Arts Programmes:** British Council REF data 2023 shows 29,502 new connections were made through arts and creative economy programmes across SSA (Creative Economy - 13,805 new connections, Culture Connects - 15,693 and Culture Responds - 4). The opportunity SSA arts programmes provide to connect with other creatives and potential business partners, both locally and internationally, was frequently mentioned as a key benefit of participation.
 - 23 new strategic partnerships were developed with other initial contacts expected to build further into new opportunities for new audiences and entering markets:

“ I was exposed to the Northern UK creative ecosystem, and I’m currently exploring the possibilities of working with some of those acquaintances.” Biennials Connect participant, Kenya

Culture Responds programmes are also supporting new and stronger partnerships:

Since 2020 The Climate Connection (TCC) has connected with more than 7,600 partners globally.

- TCC 2023/24 engaged 28 partnering organisations, including 20 existing ones and 8 new relationships. The strength and value of partnerships emerged as one of the strongest areas of impact within TCC 23/24 and COP28.
- During COP28, 28 partnering organisations engaged in events and opportunities organised or supported by the British Council.

“[It was] really good for meeting other people from the UK, so lots of people who came to British Council events were from organisations like UKYCC and YOUNGO. There was a higher percentage of people who were involved in the climate movement in the UK, whom I hadn't met before, so that was really positive. I came away from some of the British Council networking events with so many people's contact details and LinkedIn connections. Overwhelmingly, so many people wanted a chat and connect about what DfE and the SOS were doing. I felt the British Council was really facilitating this sort of coalition building between stakeholders.”

Will Wale, DfE Youth Focal Point for Sustainability and Climate Change

2.1 GAP Outcome: The UK & the wider international arts sector benefit from internationalising their sectors

The international collaborations and relationships built, knowledge and capacity developed no doubt benefit many of the artists and cultural professionals involved, enabling them to develop new markets and audiences internationally. Overall, however, there is less specific evidence of internationalisation, in the evaluation reports reviewed, beyond the international exchange within the funded projects themselves. This is, in part, as internationalising takes time and many of the people and organisations involved in the programmes were working with partners in particular countries for the first time. The majority of the evaluations were also end of programme reports, so the longer-term impacts of collaborations, exchanges and capacity building were yet to be fully felt. Examples of where there is evidence of the arts sector benefiting from internationalising include:

- ❖ Several **ICP funded organisations** saw their collaboration projects as a means to kick-start their international activity, while others saw it as an opportunity for more ambitious and sustainable, long-term international collaborations. Being involved in ICP projects also increased partners' capacity for international working and future collaborations. Strong relationships were built through the projects:
 - 81% of ICP project partners anticipate undertaking further activities in collaboration with their partners.

Wider international networks were also built by ICP project participants with the strongest potential for future collaborations between the UK and non-UK artistic and cultural sectors felt to be where the partners introduced each other to their networks in their respective home countries. Challenges with ongoing funding for collaborations was seen as the main barrier to increasing internationalisation, especially for smaller and less established organisations.

- ❖ DCF supported the adoption and use of digital technologies and new ways of working, creating and presenting in collaborations between UK and international partners. This was expected to have a long lasting impact for many of the partners. As Jupiter Artland, one project partner explains: *“The Digital Collaboration Grant has created a step-change in our international working”*.

The DCF evaluation also showed there had been an increase in confidence around international working through the projects:

- 94% of project leaders agreed involvement in the project had increased their confidence to make connections across different cultural settings and backgrounds
- 88% agreed the projects had given them more confidence to build professional relationships with people from other cultures.

2.2 Enhanced appreciation of diverse and different forms of cultural & creative expression

“What has been incredible is the open nature of the fund, the opportunity for there to be something that is not so outcome driven. We’ve used it as an opportunity to really get to know one another’s practice and to explore what a collaboration might look like for us, and to think about how we can learn and develop in response to each other ... especially as we’re working in quite different contexts and spaces, Cultural Bridge has afforded us a really great way to do that [to get to know each other].” Audio Walks partner, Round 2 of Cultural Bridge

The **Connections Through Culture** (CTC) evaluation has a specific outcome of ‘diversity of cultural expression appreciated’. This is defined as meaning, ‘valuing the different ways people express themselves through diverse cultural forms, reflecting their life experience and interests’. This outcome being included as a Global Arts Programme outcome has largely come through the work of the MEL consortium with the British Council on the refreshing of the Global Arts Programme Theory of Change and outcomes. The CTC evaluators, Cultural Development Network, with ReflAction Works and D.epicentre are members of the MEL consortium for this piece of work.

The CTC evaluation found that appreciation of diversity of cultural expression was already high among CTC participants prior to their projects. 60% said they already had an appreciation of diversity of cultural expression before their projects started. This is perhaps not surprising for a grant programme encouraging international collaboration with partners in different countries keen to explore different cultural expressions. An existing appreciation was a motivating factor in the decision of a number of applicants to apply to CTC. By the end of their projects appreciation of diversity of cultural expression had increased by 28%, with 88% of respondents rating their appreciation as high.

“Engaging with Tim Casson and his "People Powered Performance" technique ... added a global perspective to our understanding of cultural expression. It highlighted how diverse cultural influences can shape and enrich artistic endeavours, creating a shared language that

transcends borders. ... It was inspiring to see how dance could transcend language and cultural barriers, and how it could be used to share stories, emotions, and experiences.”

Luyen Thi linh, Hanoi, Vietnam. CTC partner in London, UK.

A number of CTC survey respondents noted that the practical engagement and partnership, through their projects, enabled them to expand and deepen their appreciation further. Some interviewees mentioned how the project helped them realize the importance of sharing opportunities to a more diverse group of people, linking expression of cultural diversity with inclusivity. Others described a growing appreciation of different techniques and methodologies of practice, how diversity in expressions opens up creativity and opportunities for new markets. One interviewee mentioned: “*It highlighted how diverse cultural influences can shape and enrich artistic endeavours, creating a shared language that transcends borders.*”³

Other evaluations where there is evidence for the enhanced appreciation of diverse and different forms of cultural & creative expression outcome include:

- ❖ **Cultural Bridge** was highly valued for giving project participants time to invest in understanding each partner's community and context, building trust. This resulted in mutual learning allowing participants to appreciate differences and similarities between their operational and social contexts.
- ❖ **ICP** projects allowed the project partners to develop a better understanding of different cultural and artistic contexts.
 - 78% of projects expected to gain greater intercultural competence from their collaboration projects before starting, a higher 85% reported having gained intercultural competence by the end of the project.

ICP project: Partners Yaraq Lebanon and Dance Base Scotland.

³ Connections Through Culture, 2019-2022, Cultural Development Network 2024 p.23



Source: International Collaboration Fund Case Studies. Researcher Florecca Karanasou, illustrator Eileen Lemoine.

See Section 4.1 for further evidence as there is crossover between enhanced appreciation of diverse and different forms of cultural & creative expression and improved understanding and knowledge between people in a range of contexts.

2.3 Enhanced appreciation of the UK's arts, culture and creative sectors among international audiences

There is little evidence, in the reports reviewed, of enhanced appreciation of UK arts, culture and creative sectors among international audiences. Within the Global Arts Programme Theory of Change it is stated that evidence for this outcome is expected to come mainly through British Council Seasons and showcase events such as Venice and the Hay Festival, which are not covered in this MEL work.

While there is little evidence of enhanced appreciation among audiences, some of the reports reviewed in this synthesis do indicate the audience reach of programmes, but not all. For example:

- ❖ The **Digital Collaboration Fund** projects reached an online audience of 405,932 (165,995 UK, 239,487 Non-UK) and in-person audiences of 9,085 (3,750 UK, Non-UK 5,515).
- ❖ The 15 Round 2 **Cultural Bridge** projects reached an audience of 34,000 (including 20,000 from one event, but the report does not state which event this was and from which project).

Other reports, such as the **ICP** evaluation, indicate the role the programme played in helping beneficiary organisations reach new audiences. However, in the case of ICP, the grants and the work they supported were less successful in helping project participants reach new audiences than hoped. At the start of the programme 83% of participating organisations expected to reach new

international audiences, only 47% said they had successfully reached new international audiences at the end of the project.

2.4 Local cultural heritage & identity are valued

While this outcome is primarily expected to be delivered through Culture Responds programmes, such as Cultural Heritage for Inclusive Growth and the Cultural Protection Fund, other projects within global and regional programmes are also contributing. Among **Culture Connects** a number of Cultural Bridge, ICP and DCF funded projects have contributed to exploring, increasing understanding of and enhancing skills to preserve and share tangible and intangible cultural heritage. For example:

- ❖ **ICP** funded projects include:
 - Cosmovisions on Land and Entangled Futures: Exploring indigenous cultural heritage in Colombia through the lens of environmental stewardship and land preservation engaging local communities to highlight traditional knowledge systems and their relevance to contemporary ecological challenges.
 - Figures of Speech (India) focused on the linguistic and storytelling traditions of India, blending them with contemporary artistic expressions to showcase the depth of Indian cultural heritage. This highlighted oral histories and their role in preserving and sharing cultural identity.
- ❖ A project supported through the **Digital Collaboration Fund** developed an educational VR interface of the Kamukuwaká Cave, Brazil, with the Wauja communities as a tool to maintain traditional knowledge sharing, using new technologies. Another developed an app to deliver a multi-sensorial and inclusive experience of the architectural heritage of Caracas, Venezuela, via mobile phone.
- ❖ Some of the projects funded through **Cultural Bridge** also explored cultural heritage in the UK and Germany. These included the Illuminate Together parade that explored traditions of community parades connecting participants to the historical and cultural significance of these public celebrations; Playing with Audio Walks that encouraged participants to engage with the layered cultural and historical contexts of their surroundings then connecting people with local histories, traditions, and landscapes through audio walks.

As expected the evidence found in the **Cultural Heritage for Inclusive Growth Impact Evaluation Report 2022** was stronger under this outcome. The programme focuses explicitly on creating inclusive and sustainable growth through valuing, learning, protecting and sharing local cultural heritage. CH4IG aims to foster a deeper understanding of the value and opportunities of cultural heritage and to empower communities to take practical action to preserve their heritage. The breadth of this is evident in the headline data from the report where:

- 42,000+ people were reached through CH4IG globally and
- 2,900+ professionals participated in CH4IG projects.

CH4IG encompasses a huge range of activities that help contribute to the value of cultural heritage, from individual community driven projects, training and capacity building, to large scale events and

symposia. There are a wealth and case studies and quotes to support this outcome in the evaluation report, for example:

“We had lost many things of our culture, we lacked interest. But we have been regaining that interest. I like this project because it teaches us to recover a lot of cultural elements. Like the handicrafts. I like that even being a Project from the outside, they help us recover our things, things that we had forgotten.”

Ette Ennaka, people of Naara Kajmanta, Colombia. Cultural Heritage for Inclusive Growth Impact Evaluation Report 2022

The Culture Responds programme, Community Cultural Heritage Challenge (CCHC) focussed explicitly on the promotion and preservation of local heritage and as such the evidence under this area is also strong. Through the project a diverse range of heritages, encompassing tangible and intangible aspects, were studied, documented, preserved and authentically digitised. The report emphasises a sense of pride and the deepened affection for cultural heritage among the communities that participated, as well as the increase in awareness of the importance and significance of their cultural heritage. The report also states that completing projects has nurtured a collective sense of collaboration and dedication in preserving and promoting cultural heritages within communities, ensuring a more secure future for them. There is no quantitative data to support these statements, however the nature of the project and the human centred design focus meant that the methodology used with the communities that took part was mainly qualitative. Evidence is primarily demonstrated through quotes and case studies.

‘Elders and artisans often express concerns about the future of heritage, as the younger generations show diminishing interest in traditional aspects of their culture. Despite their desire to engage the youth in heritage preservation, the elders find themselves uncertain about the means to achieve this. However, with the support of the British Council, they have seized the opportunity to involve young people in the preservation of living heritage.’

Source Community Cultural Heritage Challenge 2021-2023, authors Hoàng Văn Chung and Nông Nhật Quang

3. Building Capacity and Capability for Creative and Inclusive Economies

3.1 Strengthened individual practice, capability, employment skills and reducing barriers for under-represented groups

Strengthening the capabilities and skills of individuals is central to thriving cultural and creative economies. There is evidence of how all three Global Arts Programmes are helping to strengthen and build individual capacity and capability. For example:

Culture Connects Programmes:

- ❖ The CTC evaluation identified that participants had increased their professional practice capability. Aspects of their capability that participants reported developments in include project and team management skills, growth in artistic and creative skills, communication, and international collaboration skills.
 - For the 51 respondents this had gone from an average of 7 at the start of their project (on a scale of 1-10 where 1 is not at all and 10 is most imaginable) to 8.8 after the project. For some there had been a profound change with 8 respondents reporting between 30% and 70% increase in professional capability.
 - The CTC evaluation also identified that participants had gained a high level of knowledge, ideas and insight. (46 of the 51 respondents rated their gaining of insight in the 8-10 range with 18 of those rating their experience as 10 or *most imaginable*).
 - 94% (48 of 51 respondents) rated the CTC programme as having increased their leadership capacity.
- ❖ The ICP evaluation found that project partners increased their intercultural competences but no quantitative analysis of this was given.

Creative Economy Programmes:

Creative Hubs for Good focused on building organisations hub capacity, in five Southeast Asian countries. The programme was specifically focused on developing inclusive participation and reducing barriers for underrepresented groups especially for women, girls, young people, people with disabilities and people from urban and semi-rural areas. The case study in section 3.2 below sets out the outcomes of the organisational capacity building through strategic partnerships.

However, to develop the hubs as institutions and networks, the hub programme aimed to develop individual capability and skills, through cultural and creative activities and approaches. Multiple workshops, training sessions and mentorship programmes were delivered across the five creative hub countries in Southeast Asia. There were creative fellowship programmes, exchange and study visits with the UK. 18 tools and handbooks were developed by creative hubs and other organisations during the programme covering topics such as legal status and property rights, social media, use of space, mapping of stakeholders, programming, funding, reporting, etc. However, there is little sense of how or where these tools were used or by whom. Overall, the Creative Hubs for Good report

gives an extensive description of what the Hubs programme involved and its multiple aims, but there is much less on the outcomes of the wide ranging activity.

Surveys of some of the programme participants were carried out, however different questions were asked in each country so it is not possible to aggregate the figures and it is not always clear from the report exactly who was being surveyed. Some of the headline outcome statistics indicating strengthened individual and organisational capacity are:

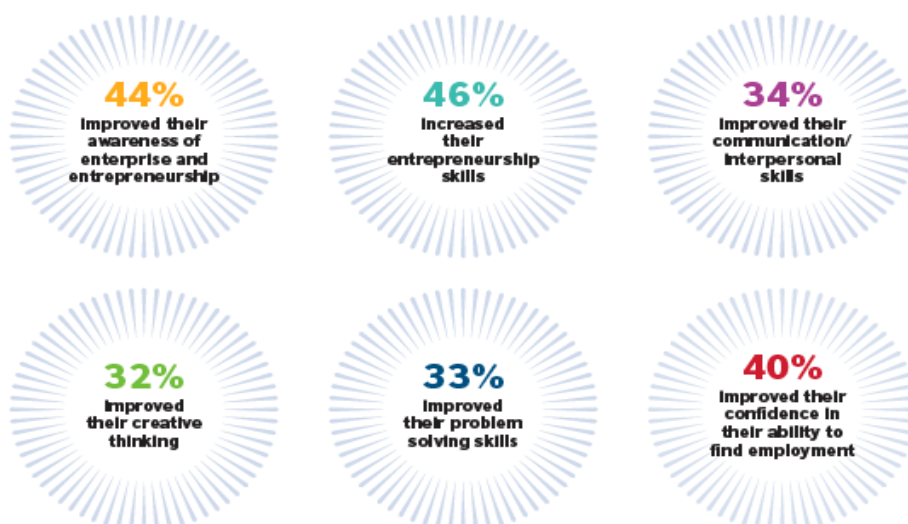
- In Vietnam:
 - 86% of participants have more knowledge on strategic planning and implementation.
 - 93% of participants have more knowledge on income generation (including fundraising strategy, earning income).
- In Malaysia
 - 77% of hubs reported visible and initial improvements in understanding the importance of sound business models and improving their presentation skills for fundraising and funding applications.
- In the Philippines
 - 77% of respondents changed their funding practices after attending the workshops
 - 93% of respondents improved knowledge relevant for hub management.
 - 100% of respondents better understand the role of creative hubs in the creative ecosystem.

Creative Spark is also built from the premise that key to a healthy creative industries ecosystem are the individuals who make up and drive that ecosystem. Over five years, the Creative Spark programme engaged over **65,000 individual students, alumni, young entrepreneurs, and educators** in training on entrepreneurship skills, interpersonal skills, confidence, and leadership. (There were **over 101,500 total attendances** across all events and training over the five years). Increases in capacity and capability were tracked over the five years through surveys of participants. There were improvements but certainly not for all. For example:

- Around a third of those surveyed improved their communication and interpersonal skills, creative thinking and problem solving skills.
- 40% improvised in confidence in their ability to find employment. (See Figure 1 below).

Yet, there is no discussion in the report as to why there are relatively low levels of improvement across most skills and knowledge areas.

Figure 1. Creative Spark: Improved Enterprise Skills and Abilities



Source: *Creative Spark: Higher Education Enterprise Programme*, ECORYS and IFF Research, 2023

A flagship activity of the Creative Spark programme was the Big Idea Challenge, developed in collaboration with London Metropolitan University. This 60 second pitch competition was delivered across the seven Creative Spark countries each year with national and regional winners.

- Over 2,600 teams took part in the Big Idea Challenge over the five years (5,574 individuals).
- 12 Big Idea Challenge winners were supported through a winner mentorship scheme to launch their ideas, and at the time of the final report were generating revenue. Many of the winners ran social impact businesses including 2019 winner from Armenia, GreenDom, a therapeutic greenhouse to teach children with disabilities employability skills; 2020 winner from Azerbaijan Kekalove Adaptive Fashion producing clothing for people with disabilities; 2022 winner from Georgia BOOKi, an easy-to-use online shopping platform for second-hand book sellers and buyers of all ages.

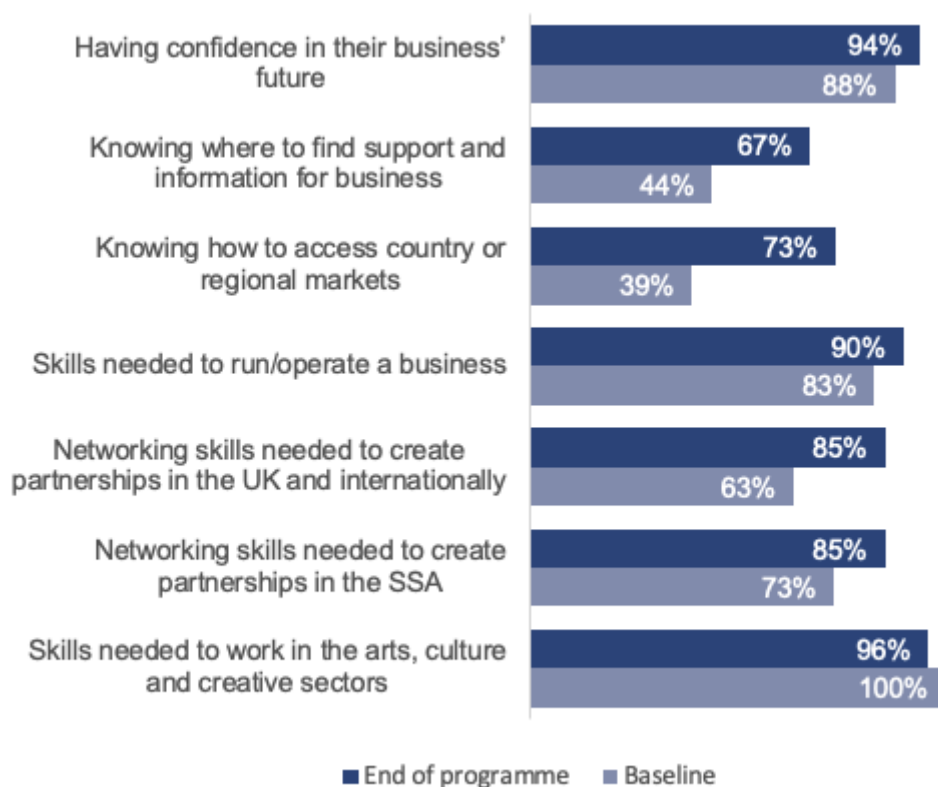
Culture Connects, Creative Economy and Culture Responds programmes across Sub Saharan Africa all contribute to building skills, knowledge and capability of artists, creatives and cultural professionals. The Arts Programme's focus on the creative enterprise economy helped participants develop a range of business skills, and improve their confidence in their business' future.

In 2022-23 there was an overall average increase of 40% in participants who felt they had the required business-related skills and confidence after participating in the various programmes compared to baseline at the start of their participation. There was a lower overall increase in 2023-24 of 14% but networking skills and knowledge of new markets had increased significantly.

The biggest increase was in 'knowing how to access country or regional markets' - an increase of 34% from baseline to the end of the programmes. (See Figure 2). Networking skills have also developed, most significantly, a 22% increase in skills needed to create partnerships in the UK and internationally. There was a slight decrease in the perceived skills needed to work in the arts, culture and creative sectors. This decrease could be attributed to a more refined understanding by the

participants of the essential skills required to work in the sector, leading to a more accurate self-assessment⁴.

Figure 2. Participants that agreed and strongly agreed to having these skills and competencies before and after attending the Arts Programme



Source: BOP Consulting findings, SSA Arts Evaluation Year 3, 2024.

SSA programmes are effectively building the skills and competencies of individual artists and creatives:

- Nearly all participants (94%) reported an improved understanding of the creative economy in 2024. 95% reported the same in 2023.
- 88% said they had improved in their strategic skills and business planning. 100% reported the same in 2023.
- 74% reported improved financial skills and financial planning. 89% reported the same in 2023.

The British Council team in South Africa also report seeing an increase in the quality of proposals being submitted for grants and support, year on year. This gives a further indication that the arts and creative sector, overall, is increasing its knowledge and professionalism.

⁴ It is noted in the report the reasons for a slightly lower proportion of people agreeing they have the skills needed to work in arts, culture and creative sectors could also be attributed to a different composition of respondents at the baseline compared to the end of the programme surveys. This could also be the reason for the lower overall increases in 2023-24.

Culture Responds Programmes:

Capacity building is a core part of **Cultural Heritage for Inclusive Growth**. The approach to capacity building is carefully considered and is informed and shaped by the needs of local communities. As you can see by the below statistics a large number of participants were involved in capacity building activities in the time period the Cultural Heritage for Inclusive Growth report covered, which was primarily activities in Colombia, Kenya and Vietnam from 2021-2022.

- Colombia: 29 organisations were supported with capacity building activities.
- Kenya: 2,672 people participated in the training and activities delivered by African Digital Heritage and Book Bunk.
- Viet Nam: 208 practitioners/professionals were provided with support/training and 16 organisations supported with capacity-building activities
- UK: 29 practitioners joined the Globally Connected project

There is also some evidence of outcomes from investing in capacity building activities and the wider benefits this delivers. For example, in Colombia, the Ette Ennaka weavers from the Biikrasappi women's artisan association of Naara Kajmanta recovered knowledge on natural pigments, as well as new techniques to treat cotton and went on to teach other community members their techniques. The evaluation report also stated that In Viet Nam professionals were not only able to expand their professional network and skills but also become more confident in showcasing their skills with their enhanced knowledge. By May 2022, a total of 208 professionals were provided with support/training via the Viet Nam CH4IG programme, whereas it was originally anticipated 100 professionals would take part in capacity building activities.

The **Community Cultural Heritage Challenge 2021-2023** programme also had an element of building capacity. As explained previously, the methodology for the evaluation was primarily qualitative so there are no statistics to demonstrate this, however the report states that 'The involvement of adults in heritage preservation has increased significantly, particularly through capacity building, teaching, and training.' Quotes such as the below attest to the importance of capacity building in the CCHC programme.

'I was overjoyed when the training class was initiated because it provided an opportunity to enhance my skills and preserve our cultural heritage. Without such initiatives, our craft would undoubtedly diminish. We must take action to safeguard our traditions. I hope that in the future, more new projects focusing on heritage will emerge, enabling me to encourage the participation of younger generations.'

A participant, also a Jarai artisan, Community Cultural Heritage Challenge 2021-2023, authors
Hoàng Văn Chung and Nông Nhật Quang

Capacity building, in particular for young people, was a focus on **The Climate Connection 2023/24 and COP28 programmes**. The Climate Connection has continued to support young people around the world to build their advocacy, negotiation and green skills, and collaborate with peers locally and globally. Taking a cross-sector approach, young people were invited to engage with climate and sustainability topics in a variety of participatory and innovative ways.

Some of the key projects engaging young people included:

- COP28 Climate Negotiation Simulation events, which allowed 500 students in the UK and UAE to take on the different roles of people working in the climate field and represented countries, regions or lobby groups, and not only develop their negotiation skills but also build their empathy for others.
- Phase 3 of Challenge Grants for Young People (CYGP) further supported the five CYGP projects from Sri Lanka, Viet Nam, Indonesia, Uganda and Bangladesh to go global and scale up their initiatives.
- 175 young people across 54 countries were trained by the Climate Youth Negotiator Programme (CYNP), a global intergenerational programme that trains, connects, and empowers youth negotiators to participate meaningfully in the (UNFCCC) negotiations. 123 of these young people were then also able to attend COP28.
- Through the Conference of Youth (COY18) and COP28 in Dubai, 12 youth delegates from South Asia and 14 early career researchers were able to strengthen their skills and expand networks for greater actions.

In addition, over 3,400 teachers were supported to integrate climate action into their work through Climate Action in Language Education (CALE) Massive Open Online Course (MOOC) and the establishment of a community of practice for teachers in the Middle East and North Africa (MENA) region. Using more accessible channels, including social media, Teaching English climate-themed content reached an additional 475,000 people around the world.

Reducing barriers for under-represented groups

Programmes and projects from across the three Global Arts Programmes are aimed at reducing barriers for under-represented groups. A number of the evaluation reports highlight actions taken to open up access to skills and knowledge development programmes, such as Creative Spark, others highlight projects and programmes targeted at engagement with specific under-represented target groups, such as the Community Cultural Heritage Challenge and Queer Catalyst in South Africa.

Creative Spark focused on inclusion and reducing barriers to participation in a number of ways:

- A focus on gender balance, 50% of participants were women.
- Promoting inclusivity through the partnerships themselves by working with UK institutions who have strong inclusivity agendas and policies.
- Targeted interventions such as a conference focusing on how inclusion can be an integral part of university strategy, inclusive curriculums, and student support.
- 79% of participants felt training materials were accessible to all, regardless of gender, disability, social status, or location.
- 71% of participants said they could relate to the role models, speakers and trainers and they represented the diversity of society (in terms of gender, disability, social status).

Despite the relatively high rating for accessibility overall, there was mixed success around inclusivity. Some partners embraced approaches to inclusive participation making all materials and activities as accessible as possible. Others did not take any specific actions to address access barriers

or address the needs of different groups. In some cases, barriers to entry were deeply embedded in societal norms or infrastructural and beyond the scope of partnerships to address.

The Sub Saharan Africa Arts Programme Evaluation report highlights how a number of projects across SSA are specifically designed to support minority groups of artists to develop and showcase their work. For example, Queer Catalyst in South Africa is an initiative that supports queer animators through workshops and mentorship. Over an eight-week period, participants received guidance from experienced designers/animators, with two standout projects being showcased at the Fak’ugesi Festival. One of the delegates was supported to attend the Belfast International Arts Festival.

While the specific focus of SSA programmes is on supporting 18-35 years olds to acquire skills and knowledge, and to create bilateral connections between SSA countries and the UK, there is no data on the age of participants in the programmes in the evaluation report. There is also no data on the gender of participants in the SSA or other reports.

The Community Cultural Heritage Challenge (CCHC) in Viet Nam specifically targeted marginalised communities of local ethnic groups in the provinces of Ninh Thuan and Gia Lai. It focussed on actively engaging in the preservation of their cultural heritage, which is often neglected due to the emphasis on poverty alleviation. (A portion of these socially marginalised groups continues to undergo multidimensional poverty, including monetary deprivation, decreasing land ownership, limited access to education, training, employment opportunities, infrastructure services, and information.)

There are no exact figures to demonstrate out of the 26 projects funded and 55 communities benefited how many were from underrepresented groups, however the evaluation report states that ‘funded projects have successfully attracted a large number of participants from the targeted communities, with a majority belonging to ethnic minorities, including the Bahnar, Jarai, and Cham.’ It also mentions that the funding was carefully designed to promote inclusive growth by providing opportunities for all members of the community who wished to be involved.

Cultural Heritage for Inclusive Growth also makes a concerted effort to reduce barriers for under-represented groups. For example in Viet Nam, apart from working with minority ethnic groups such as the Cham communities, the country team also adopted an anti-ableism approach. A blind girl in Hồ Chí Minh City was trained in collaboration with the Cải lương theatre community. Whilst originally she did not feel confident to pursue a singing career she went on to join a local TV music competition, gaining second place. In Colombia CH4IG negotiated to bring eight participants from each of the six participating indigenous communities to Expoartesánías 2021. Their participation challenged the usual participant profile: many did not speak Spanish; their products were not standardised; many did not have business or commercial skills and many had never taken part in such an event.

3.2 Strengthened local creative / cultural organisations capability

As highlighted above in Section 3.1, supporting individual artists, cultural professionals and creative entrepreneurs to develop skills, knowledge and networks is central to strengthening creative and cultural organisational capacity and developing strong local ecosystems and economies.

Across **SSA Arts Programmes** the British Council works with a range of programme delivery partners. This joint working, particularly with local partners, building capacity over time, is helping to create a more skilled and robust cultural and creative sector overall. For example, the British Council has worked over a number of years with Kenya based HEVA Fund. HEVA has been the delivery partner, with the British Council of the EU funded programme, Ignite Culture aimed at promoting cultural exchange and collaboration between Organisation of African, Caribbean, and Pacific Group of States (OACPS) and the European Union (EU). This programme has enabled creative industries development and financing agency HEVA, to expand its work beyond Kenya. They have been able to build on their initial research of CCIs in Uganda and test new financial solutions and have gained valuable experience of delivering an EU funded project. HEVA highlights the value of the partnership with the British Council in enabling them to expand their networks across East Africa and other regions, such as Oceania, through the facilitated introductions and presence of the British Council in these regions.

There is also evidence in the **CH4IG** report the impact of partnering with British Council has had for the HEVA fund:

'Before we mostly dealt with businesses in creative industries but through this programme, we were able to work with cultural practitioners in fields such as traditional music, herbal and traditional remedies etc. [...] We were able to see the subtle differences and overlaps that exist between cultural and creative practices and it has shaped our approach to offering cultural and creative practitioners support in our newer funds.'

HEVA fund, CH4IG Kenya, Source Cultural Heritage for Inclusive Growth Impact Evaluation Report 2022, TSIC

Case Study 1 below sets out the impacts for organisational creative hub development in each country taken from the **Creative Hubs for Good** Report.

Case Study 1: Strategic Partnerships through Creative Hubs for Good delivering a range of outcomes

The Creative Hubs for Good south east Asia involved a variety of strategic partnerships across the countries involved Thailand, Vietnam, Philippines, Malaysia, Indonesia. The programmes contributed to developing hub networks and ecosystems across the region with connections to hubs in the UK.

Indonesia

Strategic Partners in Indonesia: The British Council took a policy approach in Indonesia, engaging primarily with the Indonesian Ministry of Planning (BAPPENAS) and the Ministry of Tourism and Creative Enterprise (BEKRAF).

Example outcomes

The programme in Surabaya sparked interest and raised awareness of the concept of creative hubs such that the national government and regional governments started developing plans for hubs work. One of which included West Java provincial government who in 2019 started building creative hubs/centres across their city-regions, requesting to work with the British Council in training and developing skills for the hub leaders once the hubs are built. This led to a new Creative Hubs 101 programme with West Java provincial government through the West Java Tourism and Cultural Agency and KREASI (Creative Economy and Innovation Agency)..

Malaysia

Strategic Partners in Malaysia: The British Council worked with corporate foundation Yayasan Sime Darby and Universiti Malaya with the aim to increase and strengthen the recognition, capacities and networking of creative hubs. Yayasan Sime Darby funded three research assistants within the University for the Hubs for Good toolkit and digital platform with the University embedding the notion of creative hubs in arts education. The British Council team also worked with the Cultural Economy Development Agency (CENDANA).

Example outcomes

A move to more partnership working including more hub to hub working, hubs working with other institutions such as arts and craft centres and Universities, hubs partnerships with UK partners. For example, Mere.ka is a creative hub based in Peninsular Malaysia, started closer working with another Malaysia hub, Haus Kuching. They also formed a partnership with Institut Kraft Negara (IKN) sharing skills and resources and with Falmouth University with students providing Mere.ka with support in 3D designs and moulding designs better enabling Mere.ka to share creative content they develop with Malaysian creative communities.

Philippines

Strategic Partners in Philippines: The British Council team collaborated with the Department of Trade and Industry (DTI) through Design Center of the Philippines (DCP). Partnership was also established with Thames International, the Philippines' first international college and the pioneer in the twinning programme with UK and Australian Universities.

Example outcomes

The programme Philippines to non-Philippines hubs enabling them to learn about diverse revenue streams. For example, Pineapple Lab said that pre-Covid, retail accounted for 5% of their focus, but now after seeing how hubs in the UK and Malaysia raise funding, they changed their practice and increased their focus on that revenue stream to 100%. Design Week Philippines increased coverage of their activities from 4 cities in 2017 to 45 cities in 2020 thanks to new connections made with the level of partnership activity increasing from 20+ activities in 2017, to over 100 partnership activities at the end of the programme.

Thailand

Strategic Partners in Thailand: The British Council worked with the University Creative Counsel Network (UCCN); Creative Economy Agency (CEA), a key partner in Creative Hubs & Districts work; Designated Areas for Sustainable Tourism Administration (DASTA), supporting connection and collaboration between Liverpool and Suphanburi. The Ford Resource and Engagement Center (FREC) supported a Social Innovation Hackathon.

Example outcomes

The programme laid a foundation for creative hubs work in Thailand. A programme manager from Creative Economy Agency, reported that “*working on this [hubs] programme has brought about an exchange of knowledge and experiences between organisations and networks with an opportunity to learn from UK experts, resources, such as the Creative HubKit, and from other hubs' lessons learnt. This access to new networks through the recommendations by and connections of the British Council allowed them to learn new approaches in working with communities.*” A significant outcome is a number of hubs collaborating with CEA on the Thailand Creative Districts programme, as well as establishment of the Southern branch of the Thailand Creative and Design Center in Songkhla through a collaboration with a local hub.

Vietnam

Strategic Partners in Vietnam: The three-year project was co-funded by the European Union and the British Council, and implemented by the British Council, in partnership with the Vietnam National Institute of Culture and Arts Studies (VICAS).

Example outcomes

Six key hubs participated in a study tour to hubs in London and Liverpool in the UK and to Leuven in Belgium. The tour helped participants learn about a diverse range of working hub models and approaches, and to understand how cultural and creative hubs in Europe have their own challenges and work to overcome them. A series of community focused projects bringing arts and cultural events, exhibitions, and workshops into communities. The Pro-active Audience Network (PAN) initiated by Hanoi Grapevine reached over 29,000 audience members through both their off-line events and online platforms.

A key focus of **Creative Spark** was to increase the national and international networks and collaboration capacity of partnering Higher Education and creative organisations, and to facilitate internationalisation within these institutions. The evaluation identified Creative Spark had facilitated a large expansion of partner institutions' networks at a local, national, and international level with 2,605 new connections made over the course of the five year programme. This included:

- 606 connections with participating UK organisations.
- 1,114 within the local country of organisations.
- 465 with organisations in other Creative Spark countries.
- 420 with organisations in the rest of the world.

These new connections created a range of opportunities and outcomes including:

- Connections with industry that enhanced staff capacity and student learning by unlocking new, relevant teaching methods and developing internships opportunities.
- Connections with like minded institutions facilitated knowledge sharing, chances for collaboration, and exposure to new international networks.
- Connections with local government and stakeholders raised institutions profiles' locally and opened up sources of funding.

Culture Connect and Culture Responds programme reports also provide further evidence of new skills and knowledge contributing to stronger and more resilient organisations. For example:

- ❖ 88% of **Digital Collaboration Fund** project leads (or 27 organisations) had increased organisational capacity e.g. knowledge and skills including digital.
- ❖ **ICP Partners** adopted knowledge and good practices from each other with benefits for both sides. Smaller organisations with less international experience, particularly benefitted, building capacity necessary to enable them to undertake international collaboration. While some areas of

capacity building through the ICP grants exceeded expectations others were below what was anticipated at the start of the projects.

Pre project v.s end of project from participants surveyed:

- Greater capacity/expertise for organising and prompting events, exhibitions etc., **38%** expected vs. **45%** gained.
- Greater capacity/expertise for project management, 47% expected vs. 48% gained.
- Greater capacity expertise for artistic creation, **78%** expected vs. **72%** gained.

The ICP report also indicates that in some instances the partnerships were helping to develop a wider local cultural network and ecosystem: *“In many cases, one project partner operated within a well-established local artistic scene, while the other one operated in a less developed local sector. This particularly benefited the latter, with new learning, transferable knowledge allowing them to contribute to building of a similar environment in their home country in the future.”*⁵

- ❖ In the **Cultural Bridge** Round 2 evaluation, project partners highlighted how the programme increased their visibility, knowledge, skills and storytelling capacity, enabling them to be better advocates across a range of cultural and social issues in international contexts.

For example, Ode to Earth partners The Villa from Leipzig, DU Dance and Beyond Skin from Northern Ireland, report that they are already applying the learning that has come from the exchange, particularly in relation to co-creation, combining arts with activism and thinking about larger scale projects relating to climate change.

- ❖ Whilst the majority of evidence under the capacity building element of **Cultural Heritage for Inclusive Growth (CH4IG)** focuses on individuals as part of communities, there is some evidence of impact on organisations, primarily partner organisations. The evaluation report states ‘*we have seen concrete outcomes for the delivery partners, who acted as both practitioners and organisations in the cultural heritage sector. They not only have developed a deeper understanding of the value and opportunities their cultural heritage could bring but also strengthened their capacity to support cultural heritage in a way that could contribute towards inclusive growth. They have also expanded their networks and collaborated with other actors in the cultural heritage sector to deepen their influence.*’

3.3 Improved commercial opportunities for the cultural sector

While the capacity building, network, knowledge and skills development puts individual artists, creatives, cultural and creative businesses and organisations in a much stronger position to reach new markets, expand audiences and generate increased revenue, the reports reviewed provide limited concrete evidence of improved commercial opportunities and outcomes.

The SSA Arts Programmes evaluation is the only one that directly addresses the question of whether or not programmes are delivering increased commercial opportunities.

⁵ Evaluation of the International Collaboration Programme, 2023, Centre for Strategy and Evaluation Services p.18

- 77% of participants surveyed for the year 3 report say they have improved access to commercial opportunities with SSA-based artists and creative professionals as a result of their participation.
- 80% report improved access to commercial opportunities with UK artists and creative professionals.

The slightly higher improvement in UK commercial opportunities may reflect the focus of the programmes and also that many participants already had access to SSA based artists and creative professionals before participating in British Council programmes.

Very few other programmes have the stated aim of generating new commercial opportunities but by their very nature of facilitating partnerships, increasing awareness of the role the creative industries can play, increasing skills and knowledge, new commercial opportunities are opening up with outcomes in employment and increased revenues. For example:

- ❖ In the **Digital Collaboration Fund** report, a number of project partners commented on the capacity their project gave them to give employment to creative professionals during testing times of COVID: *“It has been wonderful to give employment to so many artists when things have been so difficult for freelance artists in the UK”*.
- ❖ **Creative Spark** supported partnerships to develop creative enterprise hubs. Some of these new hubs successfully supported businesses to develop, not just opportunities but increased revenue and profit. 23 partnerships worked on creative hub development in different Creative Spark programme years. Businesses supported via Creative hub incubators generated:
 - £1,936,970 of revenue.
 - £475,196 of profit.
- ❖ The **Cultural Heritage for Inclusive Growth** report provides some evidence that improved commercial opportunity is an outcome of the programme. In Kenya, for example, the British Council partnered with the HEVA fund. HEVA established a short-term seed fund (The Cultural Heritage Seed Fund) looking to support and stimulate culture and heritage start-ups. Although there are no exact figures demonstrating the value of the increased commercial opportunities this fund provided to CH4IG participants, the evaluation report states that many practitioners that were supported by the HEVA fund went on to play a greater role in cultural heritage and sustained their businesses beyond the fund. The sustainability of these HEVA-fund-supported practitioners also had an impact on the British Council and motivated the CH4IG Kenya team to explore future funding options for individual practitioners; for example, a micro-grant to help them kickstart ideas.

3.4 Strengthened local creative economies

Many of the outcomes highlighted above can be seen to be contributing to strengthened local creative economies, but more longitudinal research is needed to evidence growing and stronger economies and the role the British Council has played. As noted in the Global Arts Programme Theory of Change and refreshed outcomes, the evidence of strengthened local creative economies is expected to be drawn from additional research.

There is, however, some evidence of strengthened local creative economies through the **Community Cultural Heritage Challenge 2021-2023 report**. The projects funded through this programme played a role in fostering inclusive and sustainable growth within the target communities, including in some cases increasing income (an increased commercial opportunities outcome) and helping to increase tourism. For example, six projects (two in Gia Lai and four in Ninh Thuan) focused on developing local tourism through the implementation of experimental models using cultural heritage as key tourist attractions, which in turn positively impacted their local economy. There was also the example of Hoa, a pottery artist from Bau Truc craft village, who used the grant money to install a roof in her open air workshop. This enabled her to overcome difficulties associated with wet weather, increasing her sales and meaning that she went on to employ local labour to help her expanding business.

‘A noticeable change that we have observed since the project funded by the British Council is the formation of a team of performers. Now, when local restaurant owners request it, they perform Gong playing and Xoang dancing for domestic and international tourists. Previously, they only performed at community ceremonies. This change allows them to earn additional income’

A participant, also the vice-chairman of the People’s Committee of the Ia O commune, Ia Grai district. Source Community Cultural Heritage Challenge 2021-2023, authors Hoàng Văn Chung and Nông Nhật Quang

4. Tackling Global Challenges: Accessibility, Diversity and Social Inclusion

Programmes across all three Global Arts Programmes are delivering on accessibility diversity and inclusion. However, there is a distinct lack of reporting on EDI in the majority of reports. For example, only the Community Cultural Heritage Challenge report has any data on the gender of participants.

The ICP report states the programme has had a positive EDI effect through fostering greater representation through its application process and project selection criteria.

- More than 83% of project partners reported embedding EDI to a large extent
- more than 70% reported having adopted a more inclusive approach to cultural activities.

In the **CTC** evaluation, 78% of survey respondents gave a positive response to their awareness, capacity and confidence to address gender, disability or other inequalities as a result of the project. This is a high response considering addressing accessibility, diversity and inclusion is not the explicit aim of the programme.

The Climate Connection 2023/24 and COP28 Impact Evaluation Report was another that explicitly explored how The Climate Connection embedded Equality, Diversity and Inclusion (EDI), including gender perspectives. It found that whilst there was some evidence, it was a bit more ad hoc and a more proactive approach was needed in the future. This includes having a more consistent and focused approach when selecting partners, guiding their work, as well as reporting requirements on EDI. The report also identified that there is scope for TCC to develop more partnerships with local organisations (e.g. in the Global South) and consider EDI from the local perspectives.

Some of the approaches that The Climate Connection takes to explicitly embed EDI considerations include:

- Amplifying the voices of those that may be marginalised within the climate discussions, e.g. women/girls, youth, disabled people, indigenous people, people from different socio-economic backgrounds or those who are disproportionately affected by climate change. For example, the Cambridge Research Fellowship was offered to two early-career women researchers to work on projects focusing on Bangladesh and Sri Lanka, and both projects have a focus 'on the intersection of climate action, gender equality and female empowerment in South Asia'
- Widening audiences and participation, for example, the Live MOOC at COP28 was freely available to all and designed to include people as equals from all backgrounds and geographical locations. The 'From Ink to Action' immersive exhibition in Dubai also attracted a public audience of up to 1000 people.

The Community Cultural Heritage Challenge 2021-2023 report, is one of the only reports that gives any data on the gender of participants. Nearly 50% of the funded projects (10 out of 22) were led by women, it also stated women were actively encouraged to participate in various project activities, not just as artisans, teachers, trainers, or actresses, but also as performers. It also stated that 'in

projects such as weaving techniques training, pottery making, traditional dancing, and old song singing, women from the villages played vital roles as educators and trainers.

4.1 Improved understanding & knowledge between people in a range of contexts

Multiple examples of improved understanding and knowledge between people in a range of contexts have already been highlighted in this report in the close crossover with other outcomes. See, for example, especially Section 2.2.

Other examples include:

- ❖ **ICP** projects fostered mutual learning between UK and international partners. For example:
 - Colombian artists learned about immersive dance and technical staging from their UK counterparts, while UK artists gained insights into managing large-scale participatory events from French partners.
 - Partners in Japan and India introduced traditional art forms to UK practitioners, sparking new ways to view and integrate these practices into global artistic dialogues.

ICP project Soil Futures. Partners included Arts Catalyst UK, RIWAQ (Centre for Architectural Preservation Palestine), Vessel Art Project - Italy, Struggles for Sovereignty Indonesia.



Source: International Collaboration Fund Case Studies. Researcher Florecca Karanasou, illustrator Eileen Lemoine.

- ❖ **Cultural Bridge** projects fostered mutual learning between UK and German partners, supporting the exploration of each other's cultural contexts and artistic practices through the explorative nature of the grants.

- ❖ 94% of **Digital Collaboration Fund** project participants agreed (n34) that their project increased their confidence to make connections across different cultural settings and backgrounds. This no doubt built from greater knowledge and understanding of different cultural contexts developed through the projects. With many projects focused on underrepresented or marginalized voices, such as indigenous knowledge in Brazil's Xingu communities, queer arts, or diasporic experiences, this is likely to have encouraged a broader understanding of cultural diversity, although this wasn't explored explicitly through the evaluation.
- ❖ The **CTC** evaluation found that learning about the culture, histories and issues in their counterpart's country was a significant and valued outcome for the project partners. A number of respondents noted that learning about different ways of working and how art can be used to address issues had led them to think about their own practice and creative exploration.

“Our experience in Malaysia was invaluable in the depth of what was shared with us, in action, in words, in witnessing - this knowledge goes beyond what we have been able to gain from desk research and online conversations, it is embodied.” Emily Gee, St Helens, UK.
Partner in Kuala Lumpur, Malaysia. CTC project partner.

- ❖ **Cultural Heritage for Inclusive Growth** also contributes to this outcome as it explicitly focuses on *inclusive* and sustainable growth. As part of the commitment to the people centred approach adopted in the development and design of CH4IG, the British Council fosters 'Ecosystem stewardship'. This approach means that rather than gatekeeping, they create fertile conditions that can enable more diverse groups to exchange ideas, experiment and learn how best to distribute resources across a fully realized ecosystem. This includes facilitating formal and informal partnerships, for example by mediating links between local communities and governments, or other stakeholders they might not typically have access to. The involvement of different people with diverse backgrounds and points of view is a core outcome of CH4IG as stated in the 2022 evaluation report.

A concrete example is from the Colombia CH4IG programme, Sowing our Knowledge. A fundamental aspect of Sowing our Knowledge was the focus on intergenerational transmission. The activities were designed in a way that community members from all group ages would be able to have an active and meaningful role, as well as learning from each other. This process especially shifted many young people's mindsets regarding the opportunities that their communities and their cultural heritage could offer them.

4.2 Improved access to safe spaces for plurality of expression

Although there is no specific data or evidence to support this outcome, it is implicit in the design of **Cultural Heritage for Inclusive Growth**. As stated in the 2022 evaluation report some of the principles the British Council adopts in its people centred approach to the programme are:

- **Creating a safe, accessible and inclusive environment**, in which participants feel comfortable to share their views and propose ideas without fear of being judged. Provide accessible and relevant communication channels that allow participants to engage with the programme (including across multiple languages)
- **Adopting a contextually relevant approach** from the inception to the end of the project. This includes displaying acute cultural awareness and respect for social norms

- **Allowing sufficient time and space** for confidence building within the community and trust building among all the programme stakeholders. No demanding short-term success as confidence and trust takes time to cultivate.

One example is that in one of the communities in rural Viet Nam that was a focus for CH4IG, only men can play the gong music. During the project, the British Council worked with schools and to try and expand on inclusivity, without overlooking the need to be contextually sensitive *‘We tried to have the communities see the importance of inclusivity. Now in schools we have both groups of girls and boys, now there are classes for women to learn to play gong too. Women still cannot play officially (rituals) but in side-events they can. We do not want to change tradition but to be open to inclusivity.’* This example could also contribute to the outcome ‘Improve the understanding of the role culture can play in addressing cross-cutting themes - Climate change / Sustainable development/ Digital ethics / Conflict & fragile contexts / Gender.’

The **Digital Collaboration Fund** evaluation also briefly explored this outcome finding 94% (n34) of participants agreed the project provided a space for plurality of expression and debate.

4.3 Increased agency, autonomy and voice

By having a focus on preserving cultural heritage **Cultural Heritage for Inclusive Growth** often gives voice to communities who are practising crafts or traditions that would otherwise diminish. For example, in Colombia through participation in Expoartesánías, the Cultural Heritage for the Communities Inclusive Growth Symposium and other activities, the communities had an opportunity to gain visibility and tell their stories.

‘These micro-stories are very important to us because they give visibility [to these people]. It’s not only about safeguarding these cultures and indigenous peoples, but it’s also about [the issues on] identity and memory. Unfortunately, [many indigenous people] have often been forgotten. People in Colombia don’t know them’.

Jaime Tenorio, Director of Audiovisuals, Cinema and Interactive Media, Colombian Ministry of Culture, source Cultural Heritage for Inclusive Growth Impact Evaluation Report 2022, TSIC

The **Creative Hubs for Good** report also highlighted that the focus on engaging new and diverse audiences, artists, and creatives exposed individuals and communities from various urban, rural, and remote areas to different art forms and platforms for sharing their voices and opinions.

Through the **Cultural Bridge fund** many projects focused on co-creating with communities, fostering collective agency, and addressing global issues like climate change (e.g. Ode to Earth - see case study 2). This practice was highlighted as a critical outcome of bridge-building capacity.

Case Study 2: Ode To Earth Cultural Bridge funded project

The partners:

- Beyond Skin, an intersectional arts collective building peace and social cohesion at home and beyond from Belfast, Northern Ireland.
- DU Dance, a Belfast based dance development company working locally, nationally, and internationally.

- The VILLA, from Leipzig, Germany, an organisation centred on a commitment to giving a voice to the people of Leipzig. The project involved two strands of the VILLA; Engagement and Politics, and the Youth Culture cellar – focusing on youth work via theatre and electronic music.

Ode to Earth was a tier 2 funded project, the partners had first met and started to build their collaboration through a round 1 Cultural Bridge grant.

The project:

Five young artists from Belfast aged 17-24 travelled to Leipzig to share their skills in dance, circus and music with six young artists from VILLA Leipzig before welcoming them to Belfast for the second week of exchange. Exchange activities included masterclasses in dance, music, circus and theatre, as well as discussion on the climate crisis, and local cultural trips. The weeks culminated in public performances in both cities, with the young people showcasing their work in front of live audiences across multiple sites.

Outcomes:

The project allowed cultural engagement on multiple levels, including engagement between young people from different countries, travel and new cultural experiences, as well as interaction with music, dance, theatre and civic engagement as cultural mediums. Through the exchanges young people were able to build a global network, feel more connected to the global community and other countries, and experience art as a medium for creative, cultural, and political expression. This political expression ties into transforming the community through grassroots activism - participants created awareness and advocacy about environmental issues that all their communities face.

4.4 Increased social cohesion in a range of contexts

Evidence of increased social cohesion is found in two of the **Culture Responds** Global Arts Programme reports:

- ❖ **The Community Cultural Heritage Challenge 2021-2023** report contributes some evidence to this outcome area. The community-led projects that the programme supported strengthened solidarity and cultivated a spirit of sharing, collaboration, and contentment within the communities. The report provides a specific example to support this which was a project with the Ba-la-mon religious community in Ninh Thuan. The religious community had long been divided by disagreements and conflicts over ritual procedures. The project aimed to address this divide by bringing together the best minds of the Cham community to collect, compile, translate, and create a comprehensive document that serves as a shared point of reference. This handbook was well-received by clergy serving the Ba-la-mon religious community.
- ❖ One of the key findings from TSIC in the **Cultural Heritage for Inclusive Growth Impact Evaluation Report 2022** was that the programme nurtured a stronger sense of community, in particular in Colombia. A specific example from Colombia was that following the programme, members from multiple indigenous communities (Piaroa people at La Urbana and San Luis de Zama, Yaruro people of Unuma, Misak people) mentioned they felt that the community had come closer together. Because the projects had such a strong focus on transmission, especially between children and young people and the elders, stronger intergenerational relationships were created.

5. Knowledge and Insight to Inform Practice and Policy

The outcomes in this section consider the evidence of where programmes have played a role in addressing key themes and global challenges; if and how insights and knowledge are being generated to better inform policy; as well as the role of the British Council and its effectiveness as a convener, broker and facilitator of knowledge and capacity to strengthen arts, creative and economic development and build trust between the UK and partners internationally. While the British Council in the UK and offices across the world clearly draw on extensive knowledge of the arts, culture, education and wider policy landscape in developing and delivering programmes, there is limited exploration of the impact and value of this role through the reports reviewed.

5.1 Knowledge, ideas, & insights to better inform policy

Again, this outcome is expected to be evidenced through additional research in the Theory of Change and refreshed outcomes. Yet there is some evidence in the reports reviewed that the connections made and knowledge and insights gained are, or have the potential to, inform policy developments to strengthen and support arts, cultural and creative economies.

The **ICP** report highlights that partnerships between local and international stakeholders, including governmental and non-governmental organisations, supported through the grants, have facilitated the application of project insights into broader policy contexts. For example, in the Moving Day project in Japan, partners engaged with local policymakers and cultural institutions, sharing approaches to urban renewal through cultural interventions. In the **Cultural Bridge reports**, it is cited that many organisations report how surprising encounters with community members, decision-makers, politicians, and activists, during events and exhibitions, sparked meaningful dialogues, advocacy efforts, and potential for policy change. However, others felt that the policy contexts they were operating in were so different (and in some cases volatile) that longer term policy change, at a local level, was harder to achieve.

Creative Hubs for Good. In Indonesia there was very much a policy focus on hub development. The Indonesian Ministry of Planning (BAPPENAS) and the Ministry of Tourism and Creative Enterprise (BEKRAF) were strategic partners in the programme. See Case Study 1 for summary outcomes. Hubs for Good also supported a significant programme of research across the five Southeast Asian countries. Sixteen studies were developed and seven policy dialogues held. While there is little specific evidence of what happened as a result of the research and dialogues, the report states they were thought to have played a significant role in the following:

- forming evidence-based arguments.
- informing relevant stakeholders about the profile, contribution, needs and challenges faced by their creative hubs.
- providing potential funders with information which could assist them in making sound decisions about how the needs of creative hubs and their creative communities can be most appropriately addressed.

The **Cultural Heritage for Inclusive Growth Impact Evaluation Report 2022** highlights that on a policy level, Colombia and Viet Nam have seen the most progress. In addition to having policy and decision makers participate in dialogues, the Colombia and Viet Nam teams have developed trusted relationships with some key policy and decision makers.

- Overall 1,800+ policymakers, decision-makers and leaders were engaged
- In Colombia 770 policy makers, decision-makers and influencers were engaged. CH4IG Colombia shared learnings or shaped the agenda of 5 conferences, seminars and knowledge sharing events in FY 2021/22.
- In Viet Nam 351 policymakers, decision-makers and leaders were engaged during the pilot phase (2018-202). However, the activity expected to engage with them during the years 2021-2022 was cancelled due to COVID.
- In Kenya 10 high level government officials attended the 2022 Symposium. 750 persons attended a training by University of the West of Scotland held in Thika and Nairobi in 2018-2020.

Again, the report describes extensive activity, yet there is little discussion or evidence on what happened as a result of the engagement with policy makers, through conferences, seminars and symposiums.

5.2 Improve the understanding of the role culture can play in addressing cross cutting themes - Climate change / Sustainable development/ Digital ethics / Conflict & fragile contexts / Gender

Overall, there was limited specific evidence on the improved understanding of the role culture can play in addressing global challenges.

Several partners indicated that **Cultural Bridge** had enabled them to improve their storytelling. They reported feeling more able to share their practice and its value to a broader range of stakeholders and articulating how their work was valuable in raising awareness of, and increasing action on, a broad range of issues from climate change to inclusivity.

As well as the example reference in Section 4.2, there is a case study in the **Cultural Heritage for Inclusive Growth Impact Evaluation Report 2022** that represents CH4IGs role in addressing gender. This is included below.

Case Study 3: Inclusivity among the Yaruro people: stepping-stones for community-wide involvement

During initial conversations, the Yaruro people decided to strengthen their weaving technique. Because this was considered a women's role in the community, the workshops started with women representatives of the 10 family Yaruro groups. However, as the project progressed, other community members gained interest and got involved: men, who traditionally worked with wood carving, started to participate in workshops. They also produced handicrafts to sell at Expoartesanías, alongside women's weaving products. After seeing the success that weaved handicrafts had at the fair, they were motivated to take part in the weaving workshops.

Because of their social roles, not all community members attended the same workshops each time. However, they taught each other and learning opportunities expanded beyond the scheduled workshops. For example, although some women had to leave the workshops to attend to their cooking responsibilities, they also taught young people how to weave outside of their studying hours. In addition to this, the community decided to involve families as a whole in the Moriche-planting project, which could supply a sustainable source of raw materials for the weaved products.

Because of the openness to welcome participants as they gained interest and the flexibility to build on initial activities, the Yaruro community was enabled to participate altogether.

The Climate Connection 2023/24 and COP28 Impact Evaluation Report has the most evidence relating to this outcome and the evaluation specifically asked ‘To what extent did The Climate Connection increase the understanding and advocate the role of arts, culture and education in addressing climate change?’ It revealed a good level of evidence to support this question. Findings included:

- At COP28, the British Council secured their presence with a pavilion at the Blue Zone, attracting around 200 visitors, including decision makers such as Judith Herbertson, Sir Steve Smith, Princess Dana Firas and Dr Jonathan Dewsbury
- The British Council worked with Julie's Bicycle to advocate for culture-based climate action, resulting in the British Council signature of the Global Call to Action for civil society and, in parallel, the support for the establishment of a Group of Friends of Culture-based Climate Action at the UNFCCC with over 30 cultural ministers from around the world.
- In the UAE, the British Council's country office is currently working with the UAE Ministry of Youth and Culture to further advocate for the role of arts and culture in tackling climate change

‘The British Council and the whole South Asia delegation actually helped us see certain things differently. For example, the role of arts and some other conversations about heritage and climate change. It was helpful for us to see different entry points to climate action and how we can really, even though we can't do everything on our own, collaborate and do certain things together, making use of each one of our strengths was something really cool about the whole delegation and working together as part of the British Council team.’

Youth Climate Ambassador/COP28 South Asian Youth Delegate, Source The Climate Connection 2023/24 and COP28 Impact Evaluation Report, TSIC

5.3 Convene to share knowledge and insight to innovate practice

The British Council is clearly valued as a convener and connector facilitating partnership development and knowledge sharing. And yet, few of the evaluation reports comment explicitly on the role the British Council plays. Some evidence of innovation in practice is provided above in Sections 2 and 3.

The ICP report does highlight the British Council's facilitative role in the programme being appreciated by all partners and is seen as supporting projects' own objectives and ambitions. However, some gaps in practical advice, support, knowledge and context sharing by BC, no doubt due to capacity, meant a lack of preparedness or an inability to overcome administrative and

regulatory barriers (e.g., issues with visa applications and logistics) for a number of projects reducing the benefits.

In the SSA Arts Programme evaluations delivery partners value the genuine mutual cultural exchange that comes with partnering with UK-based entities, many such partnerships facilitated by the British Council..

“Our mission is to create vital spaces for artists in East Africa, particularly in theatre. Collaborating with the UK offers unparalleled opportunities for cultural exchange, enriching our artistic landscape and fostering meaningful connections between our communities.” Art Creatives delivery partner, Uganda⁶

However, across SSA, British Council in country staff advocate for a broader perspective on partnerships and collaborations beyond traditional bilateral collaborations between SSA and the UK, and including more south-south country alliances.

The Climate Connection (TCC) evaluation had an explicit focus on finding out whether the British Council convened and facilitated TCC had supported the arts and cultural sectors to develop new responses to the climate challenge and bring new dimensions to their work. It found that there was a good level of evidence to support this and an excerpt from the report is provided below.

Creative Commissions, which was one of the most prominent components of TCC in the previous years, was adapted specifically for the MENA region as the Anhar Culture and Climate Platform for a total of £300K. In collaboration with Art Jameel, the programme responds to an increasing need from the arts sector to secure funding for creative responses to climate change, as well as improve their own sustainability practices. The programme received 146 applications from 17 countries, with 19 grants being awarded in 2024 to individuals, organisations and for UK collaborations.

The legacy of Creative Commissions also continues to have a long-term ripple effect, for example, the British Council continued to collaborate with the University of Exeter at COP28 on their We Are the Possible work project (initiated at COP27) which received widespread interest from decision makers in the UK and UAE.

A number of previous Creative Commissions projects were also showcased at the British Council’s Pavilion at COP28, including Mother motherEarth International’s Better Late Than Never, Living Language Land and Songs of the Earth. A number of climate considerations have also been embedded in other creative and arts-focused programmes and initiatives ranging from a MENA-wide comic art project, “From Ink to Action” as a continuation of the Creative Commission “10 Years to Save the World” in partnership with LICAF, to the £60m Cultural Protection Fund, including responding to the climate risks for cultural heritage.

An immersive comic art exhibition “From Ink to Action” also took place in Dubai in the margins of COP28, platforming 12 artists from the Middle East and North Africa, to harness the power of storytelling to convey the urgency of change and climate action.

⁶ SSA Arts Evaluation Year 3, Bop, 2024 p. 18

5.4 Our knowledge better supports the British Council's reputation as a trusted knowledge provider and partner

In addition to the examples in section 5.3, a number of the evaluations report the British Council's role as a valued partner.

SSA Programme delivery partners see the British Council as a valued partner. Many partnerships have been built over time building deep-rooted trust and mutual benefit. SSA delivery partners highlight the flexibility and support provided by the British Council in developing relevant programming as a central element to their overall favourable perception of the UK.

"We have been in partnership with the British Council for 90% of our existence and, ever since, our creative enterprise has benefited immensely from opportunities to grow, learn and widen our networks." Creative Economy delivery partner, Zimbabwe

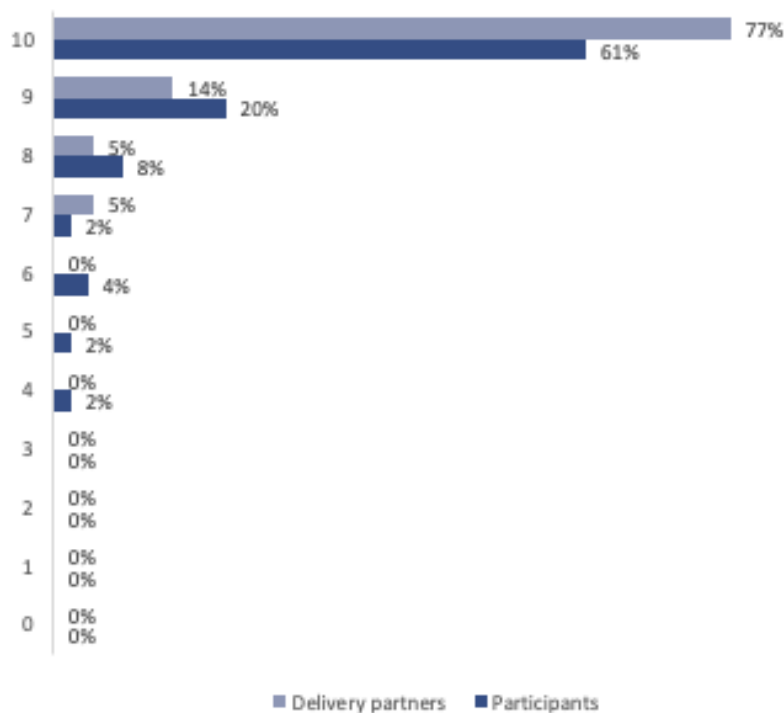
"We have seen first-hand the benefits of working with British Council and we would like other organisations in SSA to also benefit." Art Creatives delivery partner, Uganda

The autonomy given by the British Council to delivery partners is a significant factor in their satisfaction and the perceived effectiveness of the programmes.

The British Council is also seen as playing an important role in helping delivery partners reach underserved artists and minority groups, thus helping to foster inclusivity and diversity within the creative sectors through the partnerships.

The positive experience of SSA Programme participants and delivery partners is reflected in their willingness to recommend British Council to their networks (See Figure 3). This may also reflect that the British Council is one of only a few investors in the arts and creative economy in the sub region.

Figure 3. Ratings of how likely SSA programme participants and delivery partners are to recommend the British Council to their networks

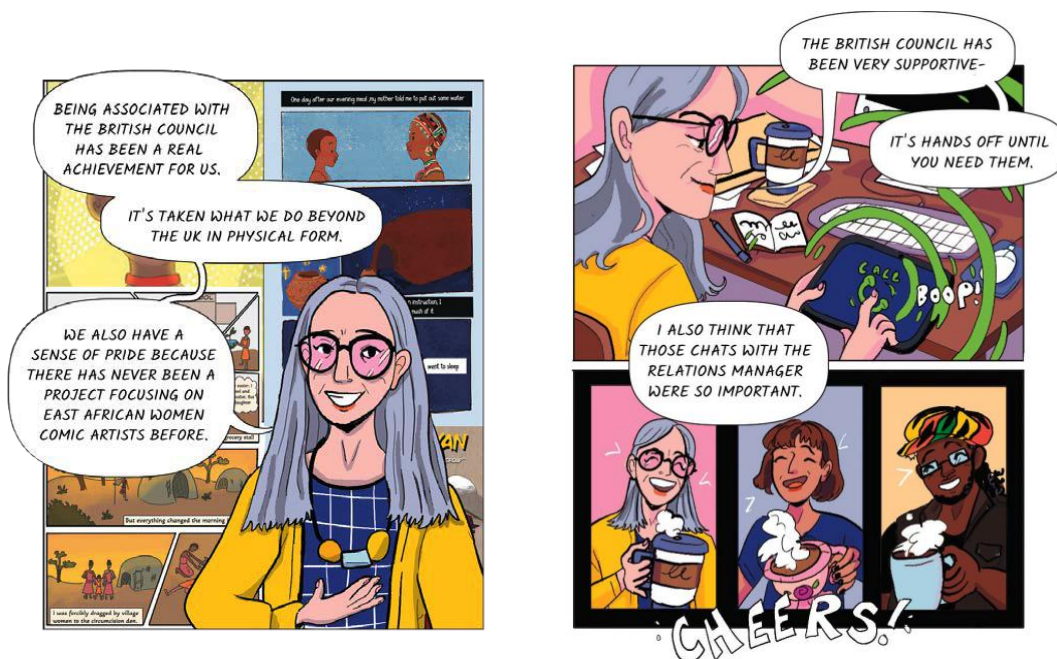


Source: BOP Consulting findings, SSA Arts Evaluation Year 3, 2024.

Communications about British Council programmes was one area where participants and delivery partners would value improvements. More timely communications, greater use of social media, updated information on British Council’s website and offline communication are areas expressed where there could be improvements. The predominance of English in British Council communications and open calls has also limited engagement in non-English speaking regions. This has been marked as perpetuating elitist ideas related to the British Council in those areas. (It is noted that the British Council is making efforts to counter this e.g. providing communications in French in Senegal).

While the ICP animated case studies report highlights the role of the British Council as a trust partner (see image below) there is no explicit statement about this in the overall ICP report. As highlighted above, the British Council’s facilitative role and focus on supporting the projects’ own objectives and ambitions, was valued.

ICP project Reveal! Partners: Kenya Kymsnet Media and LD Comics UK



Source: International Collaboration Fund Case Studies. Researcher Florecca Karanasou, illustrator Eileen Lemoine.

The Climate Connection 2023/24 and COP28 Impact Evaluation Report found that the strength and value of partnerships were one of the strongest areas of impact within TCC 23/24 and COP28. The British Council engaged 28 partnering organisations through this cycle (8 of which were new partnerships) and the majority of the partners that TSIC interviewed felt grateful for the British Council's TCC support as a long-term partner with shared values.

In particular, partners appreciated the multi-faceted nature of the British Council's support, which covers:

- Amplifying partners' work to global audiences, e.g., the University of Edinburgh's Live MOOC at COP, which reached over 20,000 people globally
- Supporting partners' capacity building, e.g. delivering sessions at the COY18 for YOUNGO members or providing partners with local and regional knowledge and insight
- Providing essential financial and in-kind support (e.g. space at the COP28 pavilion) support for those partners that may otherwise be underfunded or are in regions particularly affected by conflicts/crises and therefore lacking funding opportunities. In 2023/24, the Climate Connection provided £122,000 to its partners, with further funding provided through global programme activity
- Connecting partners with local British Council offices and other stakeholders globally, including through inviting partners to attend COP28 on behalf of the British Council and helping them to leverage their participation
- Providing the knowledge to strengthen their work, e.g. SOS-UK had the findings of the UCL research supported by the British Council fed into its capacity-building work for young people, providing a foundation for the unified youth statement crafted by Young People and presented at COP28. Many partners shared that the expertise gathered through TCC is particularly valuable, including around climate education.

6. Reputation of UK and Trust in UK as a Valued Partner

The evaluations of the SSA Arts Programmes and Creative Spark are the only ones that explicitly asked the question about change in favorability towards the UK as a result of engagement in the programme.

Among **Creative Spark** participants:

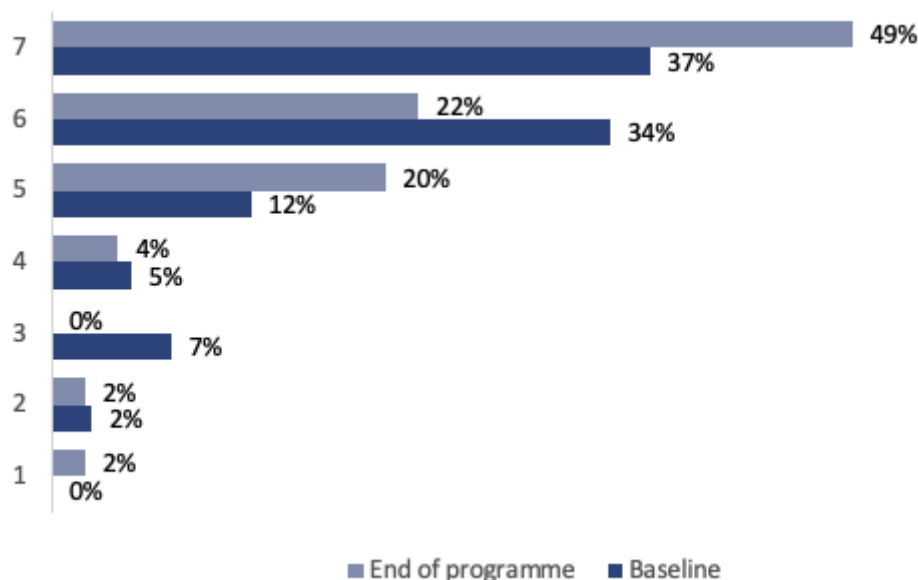
- 69% had a more positive perception of the UK after taking part in Creative Spark activities.

In addition:

- 91% of participants improved their knowledge of the UK creative industries and business environment.
- 93% of participants increased their interest in the UK creative industries, business environment and enterprise education.

SSA Programme participants are positive about the UK as a potential long-term partner. While participants see the UK as a valuable long-term partner even before participating in programmes, favourability increases overall after taking part. Those giving the highest rating of the UK as a favourable partner increases from 37% to 49% after participation (See Figure 4).

Figure 4 SSA Arts Programme Participants rated how favourably they perceived the UK as a long-term valuable partner for them and their business. (1 – not at all favourable; 7 – extremely favourable)



There is also an increase in awareness of opportunities to connect with UK based partners. Before joining the Arts Programme, 29% of SSA Arts Programme participants were aware of opportunities to connect with their UK counterparts. After taking part participants' awareness of these opportunities significantly increased, with 63% recognising possibilities to connect with UK-based partners.

7. Conclusions and Learning

It is evident through the review of just 13 programme reports for this synthesis the significant impact the British Council has as a trusted partner enabling connections, practice and collaboration between the arts, culture, heritage and creative industry sectors in the UK and internationally, in turn building capacity and capability and strengthening creative and cultural economies. Using the new outcomes as a framework for this report has sought to demonstrate where evidence is available against each outcome and where the gaps are.

There is significant evidence of how British Council programmes are facilitating and nurturing new and deeper international partnerships and networks. Yet, there is no specific outcome in the refreshed Global Arts Programme reflecting partnership and network development.

The multiple approaches to the evaluations, and lack of consistent outcome measures, mean the outcomes and even data on outputs are gathered and presented in a myriad of ways.

Recommendations

- ❖ There is an inconsistency to how output data is collected and reported. A consistent approach, so data can be aggregated and programme outputs reported consistently would be beneficial. Externally commissioned evaluations should include consistent output data ideally provided by the British Council for inclusion in reports.
- ❖ Stating in the reports where data is drawn from and the numbers of people/responses the statistics are based on would help to demonstrate the robustness, or otherwise, of statistics and data reported.
- ❖ Adding an outcome into the overall evaluation framework around building alliances, increasing partnerships and network development would also make sense with UK/international relationship building a primary goal of the British Council.
- ❖ Collect basic demographic data on age and gender in all MEL surveys. It is acknowledged that asking about gender is not appropriate in all countries.
- ❖ Setting core measures/indicators against each outcome will help to gather consistent data across programmes that can be used longitudinally to track outcomes.

Appendix 1: Reports reviewed to inform GAP Assessment

Culture Connects

Connections Through Culture, Cultural Development Network, ReflAction Works, D.epicentre, 2024

Cultural Bridge Year 1 Evaluation, Tialt – There is an alternative, December 2022

Cultural Bridge Round 2 Evaluation Report, Tialt – There is an alternative, 2024

Digital Collaboration Fund Evaluation Report, Audience Agency, 2022

Evaluation of International Collaboration Programme, Centre for Strategy and Evaluation Service, December 2023

International Collaboration Grants, Five case studies of partnerships across England, Scotland, Lebanon, Palestine, Sudan, Brazil, and Kenya, British Council and BC and Floresca Karanàsou, 2024

Creative Economy

Creative Leadership Evaluation Report, unknown who led the evaluation from translation of original Spanish, 2024

Creative Spark Higher Education Enterprise Programme, ECORYS and IFF Research, 2023

Enabling Creative communities in South East Asia, Cultural Hubs for Social Good – A Programme Evaluation Report, British Council and Jasmina Kuka of Wise Achievements 2021

Culture Responds

Community Cultural Heritage Challenge 2021-2023 (Viet Nam), British Council, 2023

The Climate Connection 2023/24 and COP 28 Impact Evaluation Report, The Social Investment Company (TSIC), 2024

Cultural Heritage for Inclusive Growth Evaluation Report, The Social Investment Company (TSIC), 2022

Cross cutting (provided under Creative Economy, in fact includes projects across all three Global Arts Programmes)

Sub Saharan Africa Arts Evaluation Year 2 and Year 3, Bop, 2023 and 2024

Appendix 2: Summary of Programmes Reviewed

The table below summarises the programmes and main outputs from each of the evaluation reports reviewed in this outcomes synthesis.

<p>Culture Connects Reports</p> <p>International Collaboration Fund</p> <p>About the programme</p> <p>The International Collaboration Fund (ICP) is the British Council's global arts cultural relations grant programme designed to support UK and non-UK cultural practitioners to collaborate via creative digital, face-to-face, & hybrid artistic projects.</p> <p>A first round of ICP funding in 2021 provided £4.9m for projects delivered in 2022.</p> <p>Main outputs</p> <ul style="list-style-type: none"> • A total of 94 projects were supported involving partners from 37 of the 45 eligible countries as well as the UK. • 58 (62%) projects involved organisations in ODA countries and the UK; 24 (26%) involved organisations in non-ODA countries and the UK; 12 (13%) involved organisations from ODA non-ODA and the UK. • 68% of grants were for first time collaborations, but 97% of project partners had already worked internationally previously. • There was a good spread of partners from around the world: Asia 39; EU 21; Africa 20; South America 10; Other Europe 4; UK 94. <p>The activities undertaken within ICP-funded projects varied widely but included, most frequently, networking and exchange (88%), exhibitions, performances, podcasts, or publications (80%), and skills, training, and professional development (74%). Other activities included artistic residencies, establishment of connections with local communities and institutions, and workshops. Most projects were delivered in a hybrid mode featuring collaborations in person and on-line.</p>
<p>Digital Collaboration Fund - Global</p> <p>About the programme</p> <p>Digital Collaboration Fund - a £1 million fund for cultural organisations working globally on a range of new and revived projects. Focused on UK and ODA country collaborations at a time when there were severe effects of Covid-19 pandemic preventing travel. Projects were delivered in 2021.</p> <p>Main outputs</p> <ul style="list-style-type: none"> • 34 projects funded, (20 grants of £40-£50k, 14 of £10-£20k) across three programme strands: Collaboration, R&D, Restart. • 959 applications were received. • Organisations from 43 different countries involved especially Brazil (involvement in 6 projects), Argentina, Mexico, Pakistan, Palestine, South Africa and Turkey (all involved in 3 projects). • 602 artists/creative professionals took part (204 UK, 398 non-UK).
<p>Connections Through Culture - South East Asia</p> <p>About the programme</p> <p>Connections Through Culture (CTC) is a grant programme aiming to build long-term relationships and collaborations between artists, cultural professionals, creative practitioners, arts and cultural</p>

organisations, hubs, networks and collectives in the UK and countries in Southeast Asia. The six nations participating in the programme alongside the UK are Indonesia, Malaysia, Myanmar, The Philippines, Thailand, and Vietnam. The evaluation was of the programme 2019-2022. the early years of the programme were disrupted by the Covid 19 pandemic.

Main outputs

- Between 2019 and 2022, the programme received 580 applications, 137 projects were funded.
- Of the 137 grants, 67 were collaboration grants, 22 professional development, 6 alumni, 6 scoping/research, 36 unspecified purpose.
- UK partners in all 4 nations, 78% in England, 15% in Scotland, 3% Wales in and 4% in Northern Ireland.

Cultural Bridge - UK/Germany

About the programme

Cultural Bridge provides funding for bilateral partnerships between socially engaged and grassroots arts organisations in the UK and Germany to enable artistic exchange, the discussion of social issues, to foster collaboration and cultural democracy. The programme was developed in the post-Brexit landscape with UK access to Creative Europe and Erasmus funding was withdrawn. British Council programme partners include Arts Council England, the Arts Council of Northern Ireland, Creative Scotland, Fonds Soziokultur, Goethe-Institut London and Wales Arts International / Arts Council of Wales.

Main outputs

Round 1 of Cultural Bridge (no details on project budget or value of grants):

- 7 projects were funded involving 16 organisation (7 in Germany and 9 in the UK)
- 70 artists and practitioners were involved
- 187 community participants

Round 2 of Cultural Bridge split the funded partnerships into two 'Tiers'.

- Tier 1 for new partnerships to explore potential collaborations (11 grants of up to £10k awarded).
- Tier 2 for those with existing relationships to deepen their exchange and focus on tangible outputs for organisations and communities (4 grants of up to £30k awarded).
- A total of 395 artists were involved, 240 cultural professionals and nearly 1600 community participants.

Creative Economy Reports

Creative Hubs for Good - Enabling creative communities in South East Asia

About the programme

The Creative Hubs for Good south east Asia programme ran 2018-2021. It was built on initial research across hubs in Indonesia, Malaysia, Philippines, Thailand, Vietnam that identified a series of challenges to hub development. The aims of the programme were to facilitate and enable the positive role that creative hubs can play in an urban context to deliver social, economic and cultural impacts. A £1,135,464 programme, 52% funded by the British Council and 48% by various partners/donors in each country.

Main outputs

- 62 creative hubs involved from five countries from Southeast Asia (SEA) - Malaysia, Philippines, Vietnam, Thailand and Indonesia - along with UK partners.
- 37 cities in different parts of South East Asia participating countries (17 Thailand, 9 Vietnam, 7 Philippines, 4 Malaysia, 1 Indonesia)

- 57 off-line and online training, workshops, sharing sessions and webinars were held (28 Vietnam, 14 Malaysia, 10 the Philippines, 3 Thailand, 2 Indonesia).
- 71 grants and scholarships were delivered across all countries aiming to increase the capacity of creative hubs
- 19 reports, resources and toolkits were published
- 67,061 off-line and virtual live beneficiaries took part in activities.

Creative Leadership Programme - Mexico

About the programme

The Creative Leadership programme aims to support the development of cultural and creative leaders by building professional skills and approaches to governance. There was no clear description of the programme in the report, but it is understood cultural leaders in Mexico were linked with cultural leaders in the UK on a programme of leadership development through a series of workshops focused on Governance. The priority for Governance support was identified through a pre programme survey of participants.

From the report it is not clear how many people were involved in the programme as participants in Mexico or 'allies' assumed to be UK partners. 16 participants responded to a survey about the programme.

Creative Spark Higher Education Enterprise Programme

About the programme

Creative Spark was a five-year programme, with over £5 million of investment, aiming to foster creativity and entrepreneurship in Central Asia, Ukraine, and the South Caucasus region.

The main focus of Creative Spark was the funding and development of 50 bilateral HE partnerships between the UK and the seven priority countries in Wider Europe (Armenia, Azerbaijan, Georgia, Kazakhstan, Kyrgyzstan, Ukraine, Uzbekistan). The three fundamental focus areas for the Creative Spark programme were:

- Facilitating Collaborative Partnerships.
- Empowering through Education, and
- Embracing English for Entrepreneurship.

The programme provided a framework and focus, but the partnerships designed an action plan and applied for the grant funding annually. The types of activities they delivered included:

- Enterprise and English language training.
- Business ideas workshops (incl. prep for the Big Idea Challenge) and business pitch competitions.
- Creative and enterprise hub development.
- Development of relevant curricula, materials, and resources
- Joint research activities.

COVID and Russia's invasion of Ukraine 2022 impacted on the programme.

Main outputs

- Creative Spark forged over 50 partnerships between the UK and Wider Europe.
- 132 partner institutions engaged
- Over 65,000 participants reached.
- 403 educators took part in study visits in Years 2-4 of the programme.
- Bespoke creative hubs training delivered to 51 Creative Spark stakeholders, including a 6-week online training course and 5-day study visit to the UK.

Culture Responds Reports

Cultural Heritage for Inclusive Growth (CH4IG)

Cultural Heritage for Inclusive Growth (CH4IG) is a global programme by the British Council that explores the utilisation of cultural heritage for the benefit of all levels of society. CH4IG adopts a cultural relations approach to facilitate the exchange and collaboration among local cultural heritage stakeholders and between the UK and countries overseas. The programme explores how cultural heritage can act as a catalyst for change and strengthen the British Council's ability to support longer-term conditions for inclusive and sustainable growth in different cultures, communities and countries.

The evaluation report primarily examined the activities delivered during the financial year of 2021 to 2022 in Colombia, Kenya, Viet Nam and the UK.

- In Colombia, the CH4IG programme was implemented under the name "Sowing our knowledge" (Sembrando Nuestros Saberes). The CH4IG Colombia team developed a programme to work with indigenous communities across the country. Through a participatory approach, CH4IG Colombia worked with six communities to identify which aspects of their cultural heritage they would like to strengthen, with a view to generating inclusive growth.
- CH4IG Kenya aimed to promote both social engagement and a wider understanding of how Kenya's cultural heritage could contribute to economic growth, tourism development, job creation and investment opportunities. To achieve this aim, the CH4IG Kenya team has worked with local partners to deliver a range of activities, including conducting research, promoting contemporary practice, fostering youth participation and funding local projects.
- In Viet Nam, the CH4IG programme was called "Heritage of Future Past" (HoFP). Envisaged to be community centred, CH4IG Viet Nam provided a platform for heritage bearers to protect and revitalise their cultural heritage, as well as explore varied ways to support inclusive growth. CH4IG Viet Nam mainly worked with music and film heritage, focusing particularly on under-represented artists and cultural heritage at high risk of disappearing.

Main outputs

- 42,000+ people were reached through CH4IG globally
 - **Colombia:** 17,000+ people living across 8 communities from five indigenous groups (Ette Enaka, Piaroa, Misak, Yaruro and Puinave) were reached each year.
 - **Kenya:** 7,120 people were reached through delivery partners 2018-2021. 370 people joined in-person at the 2022 Symposium; over 5,000 live online viewers over 3 days.
 - **Viet Nam:** 18,499 people reached through exhibitions, festivals, fairs and online engagement. 567 people from local communities involved in informing and influencing CH4IG outcomes, delivery and/or the planning
- 2,900+ professionals participated in CH4IG projects
 - **Kenya:** 2,672 people participated in the training and activities delivered by African Digital Heritage and Book Bunk.
 - **Viet Nam:** 208 practitioners/professionals were provided with support/training.
 - **UK:** 29 practitioners joined the Globally Connected project
- 23 organisations involved in shaping and delivering CH4IG
 - **Kenya:** 4 partner organisations were involved in shaping and delivering CH4IG programmes.
 - **Colombia:** 10 partner organisations were involved in informing and influencing CH4IG outcomes, programme delivery, and/or planning, as well as in collaboration with Cabildo de Guambía (the third co-delivery partner)
 - **UK:** 9 partner organisations were involved in shaping and delivering CH4IG programmes
- 110 organisations joined capacity-building or sector-sharing activities
 - **Colombia:** 29 organisations were supported with capacity building activities

- **Viet Nam:** 16 organisations supported with capacity-building activities.
- 1,800+ policymakers, decision-makers and leaders were engaged
 - **Colombia:** 770 policy makers, decision-makers and influencers were engaged. CH4IG Colombia shared learnings or shaped the agenda of 5 conferences, seminars and knowledge sharing events in FY 2021/22.
 - **Kenya:** 10 high level government officials attended the 2022 Symposium. 750 persons attended a training by University of the West of Scotland held in Thika and Nairobi in 2018-2020.
 - **Viet Nam:** 351 policymakers, decision-makers and leaders were engaged during the pilot phase (2018-202). However, the activity expected to engage with them during the years 2021-2022 was cancelled due to COVID.

Community Cultural Heritage Challenge

About the programme

The Community Cultural Heritage Challenge (CCHC) is an initiative that is part of Cultural Heritage for Inclusive Growth (CH4IG), the British Council's global programme which explores the utilisation of cultural heritage for the benefit of all levels of society. Viet Nam was one of the pilot countries for CH4IG, alongside Colombia and Kenya, and the programme was originally launched in Viet Nam in 2018 under the name Heritage of Future Past, with the overarching goal being to harness cultural heritage to foster inclusive growth. During the period of 2021-2023 the Community Cultural Heritage Challenge (CCHC) was carried out as part of the Cultural Heritage for Inclusive Growth. CCHC focussed on giving grants to support capacity building and facilitate opportunities for all members of targeted communities to engage in researching, devising plans, and executing activities that preserve and promote their cultural heritage. It had a specific focus on assisting marginalised communities of local ethnic groups in the provinces of Ninh Thuan and Gia Lai to actively engage in the preservation of their cultural heritage.

Main outputs

- 26 funded projects across three open calls
- 105 activities implemented
- 55 communities benefited, totalling around 55,000 directly
- 392,699 beneficiaries (including 391,090 indirect beneficiaries)
- £100,000 investments
- 46 involved organisations and institutions
- 23 documentary films & videos produced
- 3,450 estimated viewers of published documentaries films & videos
- 36 leaders of local authorities involved
- 48 transmission classes, workshops and public events organised
- 217 artisans and practitioners
- 600 publications

The Climate Connection and COP 28

About the programmes

The Climate Connection (TCC) is the British Council's cultural relations approach to addressing climate challenges through education, English, and arts & culture. Initially conceived to support the UK's Presidency of COP26, it has since been integrated throughout the British Council's work. TCC projects

have spanned several core focus areas, including building skills and knowledge, enabling creative responses, protecting cultural heritage at risk, and contributing to new climate research.

In the year 2023/24, the focus of TCC shifted, transitioning from being a global programme in its first year (2021/22), to being mainstreamed and funded through the British Council's work in all three sectors (Arts, English, and Education).

The British Council also participated in COP28 in Dubai, UAE. It featured the British Council Pavilion at COP28 to showcase its global efforts in addressing climate change. It also hosted and contributed to a series of events, such as panel discussions, workshops, and film screenings, to highlight the role of education and arts & culture in addressing climate change.

Main outputs

Since 2020 TCC has:

- Reached 441 million people in over 200 countries and territories
- Connected with more than 7,600 partners globally
- Directly engaged more than 3.4 million young people across the globe.

Throughout 2023/24:

- £122K of grants were provided through The Climate Connection uplift funding to support arts and cultural organisations, academics and young people, in addition to activity funded within mainstreamed sector work.
- Over 31,700 people (including young people, artists, researchers and teachers) were engaged in person and virtually through Arts, Education (including Non-Formal Education) and English activities.
- 477,829 people were reached through TeachingEnglish climate-themed content, including reels, Facebook Live and Livestream from Zoom.

During COP28

- 31,779 people (1,086 in-person and 30,693 online) participated in over 30 British Council's COP28 events promoting the role of Arts & Culture, Education and English in addressing climate change.
- 200 people (including Edward Hobart CMG, the UK Ambassador in UAE, and Princess Dana Firas) visited the British Council Pavilion at the COP28 Blue Zone.
- 9 youth and 22 people from communities most affected by climate and environmental challenges spoke at events or opportunities organised or supported by the British Council.
- 14 young people and 12 early career researchers participated in COP28 with the British Council's support, with at least 5 research projects presented.
- 28 partnering organisations engaged in events and opportunities organised or supported by the British Council.
- An estimated 213,418,500 million people were reached through 110 online and print media (in English and Arabic) and TV interviews.
- An estimated 1 million people were reached through 45 social media posts published on the British Council's Facebook, Twitter and Instagram during COP28.
- Over 50,000 teachers, educators and young people reached through the British Council Schools Climate Simulations, MOOCs and online resources.

Evaluation of programmes in all three GAP strands

Sub Saharan Africa Arts and Culture Programmes Evaluation

About the programmes

The SSA Arts Programmes have the overarching aim of supporting young people (aged 18-35) to acquire skills and knowledge, using arts as an enabler, and to create bilateral connections between SSA countries and the UK.

Broadly, SSA Arts Programme aims to achieve the following:

- The creation of new art and sharing of this art to audiences both online and in-person
- Sharing skills and knowledge between creative communities in the countries of SSA and the UK
- Creating new connections between young people in the countries of SSA and the UK
- Contributing to changing reciprocal perceptions between Africa and the UK to stimulate new understanding

The programme is delivered through the three Global Arts Programmes:

- **Culture Connects** - Provides grants to cultural organisations, festivals, artists, and creatives to support connections and collaboration between the UK and SSA to create art, build networks, develop markets and share artists' work with audiences.
- **Creative Economy** - Provides grants to organisations supporting the creative economy and providing young people with the skills, opportunities, and knowledge to build sustainable creative enterprises. Specific programmes include the **Ignite Culture Fund**: An open grant fund for creative organisations to support development of new ventures, programmes, with a focus on community and sustainability.
- **Shared Global Challenges (Culture Responds)** - includes **Cultural heritage for Inclusive Growth**, supporting local communities to research, explore and promote their own cultural heritage, to support economic growth and improved social welfare; **New Narratives**, contributing to changing reciprocal perceptions between Africa and the UK to stimulate new understanding to unlock new connections and collaborations for mutual benefit.

Main outputs - 2022-23 REF data

Creative Economy

- 9,711 non-UK nationals participating in British Council arranged cultural activities face to face
- 3,766 non-UK nationals participating in British Council arranged exhibitions, festivals and fairs
- 2.29m non-UK nationals participating in British Council arranged meaningful online engagement

Culture Connects (Cultural Exchange)

- 3,831 non-UK nationals participating in British Council arranged cultural activities face to face
- 10,250 non-UK nationals participating in British Council arranged exhibitions, festivals and fairs
- 71,500 non-UK nationals participating in British Council arranged meaningful online engagement

Culture Responds (Shared Global Challenges)

- 46 non-UK nationals participating in British Council arranged cultural activities face to face
- 2,400 non-UK nationals participating in British Council arranged exhibitions, festivals and fairs
- 14,437 non-UK nationals participating in British Council arranged meaningful online engagement

Appendix 3: Global Arts Programme Theory of Change and Outcomes.

ARTS (Portfolio Level) Long term outcome: We strengthen creative, social and economic development and build trust through connections, practice and collaboration between the arts, culture, heritage and creative industry sectors in the UK and internationally. (Corp Plan)

What we know (evidence)	What we will do (activities/strategies)	What will happen (outputs)	Through our Priority Focused Arts Outcomes Arts & culture (Increased engagement)
<ul style="list-style-type: none"> Strong creative sectors benefit societies, increasing individuals' and communities' social and cultural capital, and helping to provide paths to prosperity. By building, deepening and extending international connections and partnerships, we increase trust in and favourability towards the UK. We also open vital avenues for mutual learning so that UK and international partners can benefit from the best practice developed and championed across the globe. Opportunities to develop, celebrate and share innovative forms of artistic expression, cultural participation and heritage interpretation can engage audiences, participants and communities to explore different perspectives and lived (often marginalised) experiences of global challenges. We have unique local and international knowledge, insights and connections with the sector, supported by our strong partnerships with the Foreign, Commonwealth and Development Office (FCDO), Department for Culture, Media and Sport (DCMS), Department for Business and Trade (DBT), the Northern Ireland Executive, Scottish and Welsh governments, and all four Arts Councils in the UK to support cultural diplomacy. (more, etc.) 	<ul style="list-style-type: none"> We will foster co created inclusive spaces for new international connections and to showcase the UK's arts and culture to global audiences. We will expand the reach of our British Council Collection, Venice and use them to unlock global conversations on global themes. We will continue to work with partners to provide a range of new co created inclusive international opportunities for cultural organisations, individual artists, communities and creative professionals around the world and in all four nations of the UK. We have unique local and international insights, long term presence, convening role and connections with the sector, supported by our strong partnerships with the Foreign, Commonwealth and Development Office (FCDO), Department for Culture, Media and Sport (DCMS), Department for Business and Trade (DBT), the Northern Ireland Executive, Scottish and Welsh governments, and all four Arts Councils in the UK to support cultural diplomacy together with international partners. Our relevant, inclusive and responsive portfolio will collectively deliver impact by focusing on three areas: <ol style="list-style-type: none"> Cultural exchange Creative economy Culture responds to global challenges 	<ul style="list-style-type: none"> Improved international access for organisations & artists from the 4 UK nations & partner countries. 26 million people are meaningfully engaged through digital and face-to-face events, inspiring audiences, artists and creative professionals around the world to connect with the UK 1,500 arts and cultural organisations in the UK and around the world are working together in partnership. Aggregated inputs and outputs from the four arts global programmes (more etc) <p>Cultural Relations Enabling Features</p> <p>Using research, insights, learning and Digital Innovation as enabling features for our work through a long term inclusive cultural relations approach built on co creation, EDI, building connections, mutual, people centred and locally led approaches. Using our cultural relations platform, network and convening role to enable our British Council vision.</p> <p>Our Cross Cutting Arts Portfolio Themes</p> <ul style="list-style-type: none"> Sustainable Development Inclusion, Gender and Disability Digital Innovation Climate Change & biodiversity loss Our policy & insights work Taking a Cultural Relations approach 	<ul style="list-style-type: none"> The UK arts sector benefits from internationalizing the sector. eg. ICP Appreciation of the UK's Arts, Culture and Creative sectors among international audiences e.g. Seasons / Venice / Art Collection / showcasing work / Selector / Hay (E) Local cultural heritage & identity are valued eg CPF / CHAIG (E) Appreciation of diverse and different forms of cultural & creative expression ICP, CTC (ME) <p>Social & Inclusion (links to Peace ToC)</p> <ul style="list-style-type: none"> Access to safe spaces for plurality of expression e.g. Five Films, CPF, PCF, Seasons (M) Improved understanding & knowledge between people in a range of contexts (e.g. Diverse Narratives) (E) Increased agency, autonomy and voice (e.g. WOW, Unlimited, Europe Beyond Access) (E) Increased social cohesion in a range of contexts (eg. CR Communities & Diverse Narratives work) (E / R) <p>Inclusive & Creative Economies</p> <ul style="list-style-type: none"> Strengthened individual practice, capability and employment skills (M) Strengthened local creative / cultural organisations (M) Improved commercial opportunities for the cultural sector (E) Strengthened local creative economies (R) <p>Using our knowledge / insight</p> <ul style="list-style-type: none"> Convene to share knowledge and insight to innovate practice (M) Knowledge, ideas, and insights to inform policy (R) Improve the understanding of the role culture can play in addressing cross cutting themes - climate change / sustainable development/ Digital ethics / conflict & fragile contexts (R) Our knowledge supports the British Council's reputation as a trusted knowledge provider. (R) <p>Long Term Cultural Relations</p> <ul style="list-style-type: none"> Improved trust in the UK (Global Perception Survey) Improved Favourability in the UK (Perception / Partner Survey) British Council regarded as a trusted partner (Partner Survey)